Roland

V-Drums

V31

DRUM SOUND MODULE

Data List

Contents

DRUM KIT

KIT screen

Parameter	Value	Explanation
LIST window		
KIT LIST	Press the [F1] (LIST) button to display the KIT LIST window, where you can select a drum kit from the list. **MEMO** When you press the [F2] button in the kit list, you can register (ON) or deregister (OFF) the drum kit as a favorite.	
GLOBAL TONE window		
This lets you adjust the global tone (tonal character of the entire drum kit).		
Ambience	-INF, -60.0–+6.0dB	How much ambience is applied overall
Bass	-12–+12dB	Amount of boost/cut for the low-frequency range
Treble	-12–+12dB	Amount of boost/cut for the high-frequency range
[F3] (EQ) button	OFF, ON	Turns the bass and treble on/off.
[F4] (SETUP) button	Lets you fine-tune the settings of the global tone (p. 4).	
PHRASE		
PHRASE	Plays the phrase of the currently selected drum kit, letting you check the sound. Press the button again to stop playback.	
WIRELESS window		
Bluetooth	OFF, ON	Turns Bluetooth on/off.
Wi-Fi *1	OFF, ON	Turns Wi-Fi on/off.
TOOLS window		
COPY KIT	Copies the drum kit.	
COPY PAD INST	Copies the pad instruments.	
EFFECTS SW	Shows the EFFECTS SWITCH window, where you can check and edit the ambience and on/off state of other effects. Press the [F6] (ALL OFF) button to turn all the effects off at once. Press the [F5] (UNDO) button to revert to the effect settings you see in the EFFECTS SWITCH window.	
SET LIST	You can specify the order in which drum kits are recalled in 32 steps (step 1 through step 32). This is called a "set list". You can create up to 32 banks of set lists. Refer to the "Reference Manual" (Roland website) for how to operate the set lists.	
SAFETY MODE	You can disable the buttons to prevent them from being accidentally operated (safety mode). Refer to the "Reference Manual" (Roland website) for how to use safety mode.	
SAVE 1KIT	Backs up the individual drum kit settings (up to 999 files) that are saved on the V31 to an SD card.	
LOAD 1KIT	Loads the individual drum kit settings that's saved to an SD card back to the V31.	
SNAPSHOT	You can temporarily save the currently edited drum kit, and compare it with the current settings or revert the settings (snapshot). For details on how to use the snapshots, refer to "Reference Manual" (Roland website).	
KIT VIEW	Configures the background and text size for the KIT screen.	
KIT NAME	Edits the name of the currently selected drum kit.	

*1 Please be aware that in some countries or regions, it might not be possible to use the Wi-Fi function.

GLOBAL TONE

This lets you configure the global tone (tonal character of the entire drum kit).

You can adjust the ambience, bass (low), and treble (high).

Parameter	Value	Explanation
Ambience	-INF, -60.0–+6.0dB	How much ambience is applied overall
Bass, Treble		
Type	SHELV (Shelving), PEAK	Type of equalizer
Q	0.5–16.0 (only when Type is set to "PEAK")	Width of the frequency range Set a higher value for Q to narrow the range to be affected.
Freq	20Hz–1kHz (BASS) 1–16kHz (TREBLE)	Center frequency
Gain	-12–+12dB	Amount of boost/cut

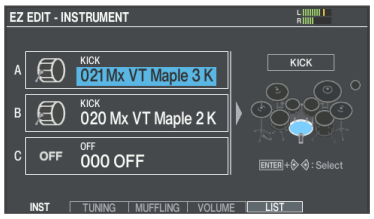
EZ EDIT

INSTRUMENT

1. Press the [EZ EDIT] button.

2. Press the [F1] (INST) button.

The EZ EDIT - INSTRUMENT screen appears.



3. Select the pad you want to configure.

4. Press the cursor buttons to move the cursor to the instrument.

5. Use the dial to select an instrument.

MEMO

- You can also press the [ENTER] button to select an instrument from the list.
- Press the [F6] (UNDO) button to return to the settings you had when you first accessed the screen.

6. Press the [KIT] button to return to the KIT screen.

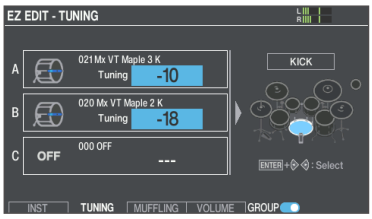
Parameter	Value	Explanation
Instrument	000 OFF, 001– (presets and Instrument Expansions), SYNTH WAVE, U001–U500 (user samples)	Use this to select an instrument by combining instrument banks and instrument numbers. You can select a user sample or an instrument within an Instrument Expansion.

TUNING

1. Press the [EZ EDIT] button.

2. Press the [F2] (TUNING) button.

The EZ EDIT - TUNING screen appears.



3. Select the pad to configure.

4. Use the dial to change the value.

MEMO

- By pressing the [F5] (GROUP) button, you can set the instruments (layers A–C) either as a set (on) or individually (off).
- Press the [F6] (UNDO) button to return to the settings you had when you first accessed the screen.

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

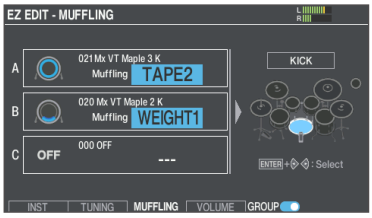
Parameter	Explanation
Tuning **Size** **Pitch**	Tuning of the head The tuning parameters vary depending on the pad. Refer to the V-EDIT parameters for each pad (p. 10).

MUFFLING

1. Press the [EZ EDIT] button.

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

The EZ EDIT - MUFFLING screen appears.



3. Select the pad to configure.

4. Use the dial to change the value.

MEMO

- By pressing the [F5] (GROUP) button, you can set the instruments (layers A–C) either as a set (on) or individually (off).
- Press the [F6] (UNDO) button to return to the settings you had when you first accessed the screen.

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

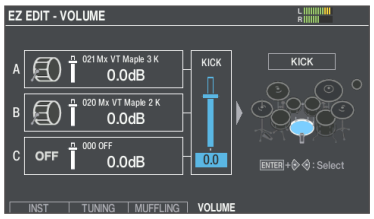
Parameter	Explanation
Muffling	Muffling (muting) setting
Decay	The muffling parameters vary depending on the pad. Refer to the V-EDIT parameters for each pad (p. 10).

VOLUME

1. **Press the [EZ EDIT] button.**

2. **Press the [F4] (VOLUME) button.**

   The EZ EDIT - VOLUME screen appears.



3. **Select the pad to configure.**

4. **Use the cursor buttons to select a parameter, and use the dial to edit the value.**

MEMO

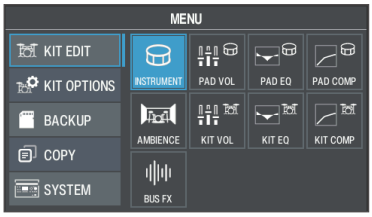
Press the [F6] (UNDO) button to return to the settings you had when you first accessed the screen.

Parameter	Value	Explanation
Instrument volume	-INF, -60.0–+6.0dB	Volume of instrument

MENU

KIT EDIT

1. **Press the [MENU] button.**
2. **Use the cursor button to select "KIT EDIT".**



3. **Use the cursor buttons or the dial to select the menu that you want to edit, and press the [ENTER] button.**

Item	Explanation	Page
INSTRUMENT	Configures the instruments.	p. 8
PAD VOL	Sets the volume and pan for each pad.	p. 14
PAD EQ	Configures the equalizer for each pad.	p. 14
PAD COMP	Configures the compressor for each pad.	p. 15
AMBIENCE	Sets the ambience to simulate the sound of playing in a specific location.	p. 16
KIT VOL	Sets the drum kit volume.	p. 26
KIT EQ	Configures the equalizer for the entire drum kit, on a kit-by-kit basis.	p. 26
KIT COMP	Configures the compressor for the entire drum kit, on a kit-by-kit basis.	p. 27
BUS FX	Configures the effects to apply to each pad.	p. 28

4. **Edit the settings for the selected menu.**
5. **Press the [KIT] button to return to the KIT screen.**

INSTRUMENT

Parameters that can be edited for each instrument

Parameter	Value	Explanation
INST tab		
Instrument	000 OFF, 001– (presets and Instrument Expansions), SYNTH WAVE, U001–U500 (user samples)	Use this to select an instrument by combining instrument banks and instrument numbers. You can select a user sample or an instrument within an Instrument Expansion.
Layer switch	OFF, ON	Turns each layer on/off.
Layer volume	-INF, -60.0–+6.0dB	Volume for each layer
V-EDIT tab		
V-EDIT parameters	The V-EDIT parameters are shown according to the instrument that's selected. **MEMO** For details on the V-EDIT parameters, refer to "V-EDIT" (p. 10).	
Inst Pitch	-4800–+4800	Instrument pitch (units of one cent) **MEMO** For instruments with V-EDIT parameters such as Tuning and Pitch, it may be more convenient to adjust the pitch with Tuning and Pitch, and then use Inst Pitch to fine-tune the pitch if necessary.
Inst Pitch Sweep *1	-100–+100	After the sound begins, the pitch gradually rises (falls). Positive (+) values make the pitch start high and then fall; negative (-) values make the pitch start low and then rise. Larger values produce greater change. * In some cases, changing the Pitch setting by a large amount might limit the Inst Pitch Sweep effect.
Inst Decay *1	1–100	Length of decay

Parameter	Value	Explanation
Dynamic Enhancer	OFF, NORMAL, WIDE	Specifies whether the sense of strong strikes is enhanced (NORMAL, WIDE) or not enhanced (OFF). Set this to "NORMAL" to apply the effect only when the pad is struck hard, and set this to "WIDE" to apply the effect when the pad is struck a little softer. * If a user sample is assigned to the instrument, you can't specify Dynamic Enhancer.
TRANSIENT tab		
Transient Switch	OFF, ON	Turns the transient effect on/off.
Type	Preset, Type 1–4	Use this to set the effect that's used when a transient is applied, if a user sample (except for PLAY TYPE LOOP) is selected for the instrument. (When using the built-in tones, "(Preset)" is shown and this setting can't be edited.)
Attack Time	1–10	Time over which the attack changes
Attack Depth	-100–+100	Adjustment of the attack
Attack Type	NORMAL, WIDE 1, WIDE 2	For the NORMAL setting, the transient attack effect is always applied. For the WIDE 1 or 2 setting, the attack effect becomes weaker when you strike the pad more softly. This is effective when you want to soften the attack on the transients, such as when striking the snare drum softly.
Release Depth	-100–+100	Adjustment of the release
Gain	-12.0–+6.0 dB	Volume following transient adjustment
EQ tab		
EQ Switch	OFF, ON	Turns the equalizer on/off.
Low Freq	20–1kHz	Frequency of the low range
Low Gain	-24–+24 dB	Amount of boost/cut for the low-frequency range
Mid Freq	20–16kHz	Center frequency of the mid range
Mid Q	0.5–16.0	Width of the frequency range Set a higher value for Q to narrow the range to be affected.
Mid Gain	-24–+24 dB	Amount of boost/cut for the mid range
High Freq	1k–16kHz	Frequency of the high range
High Gain	-24–+24 dB	Amount of boost/cut for the high-frequency range
LAYER MODE tab		
Layer Mode	MIX	Layers the instruments whose instrument switch is ON.
	VELOCITY	Specifies how the instrument plays in response to how hard the pad is struck.
	HI-HAT *2	Instrument layer A plays when you trigger an open hi-hat, instrument B plays when you trigger a closed hi-hat, and instrument C plays when you trigger a closed pedal.
Fade In Sens *3	0–127	Sets the change in volume according to how hard you strike the pad, when the instrument begins to play.
Velocity Lower *3	1–127	Specifies the force of the strike at which the instrument begins to sound.
Velocity Upper *3	1–127	Specifies the force of the strike from which the instrument stops playing.
Fade Out Sens *3	0–127	When you play with a force equal or greater than the setting, the instrument gets quieter according to the Velocity Upper setting.
Dynamics *4	FIXED	When you play with a force equal to or greater than the "Threshold" setting, the instrument plays at the same volume regardless of how hard you play.
	FADE	Makes the instrument sound according to how hard you play.
Threshold *5	1–127	Sets how hard you must strike the pads to make the sound start playing, when Dynamics is set to "FIXED".

*1 This is disabled if a user sample is assigned to the instrument and Play Type (p. 66) for the user sample is set to "LOOP ALT".

*2 This is enabled when the pad to set is the hi-hat, and when the instrument is set to SYNTH WAVE or USER SAMPLE (Play Type = ONE SHOT).

*3 This is enabled if Layer Mode is set to "VELOCITY" and Dynamics is set to "FADE".

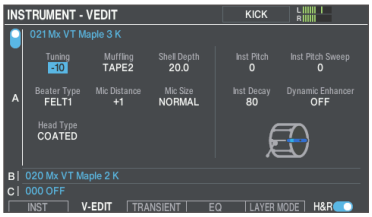
*4 This is enabled when Layer Mode = "VELOCITY".

*5 This is enabled if Layer Mode is set to "VELOCITY" and Dynamics is set to "FIXED".

MEMO

If you press the [F6] (H&R) button to turn it "ON", you can simultaneously make settings for the head area and rim area, etc.

V-EDIT

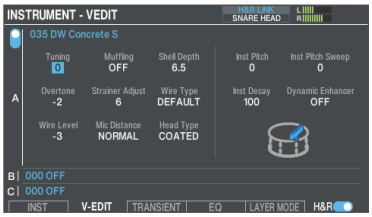


KICK

Parameter	Value	Explanation
Tuning	-100–100	Tuning of the head
Muffling	OFF, TAPE1–2, BLANKET1–3, WEIGHT1–2	Muffling (muting) setting
Head Type	CLEAR, COATED, PINSTRIPE	Type of head
Shell Depth	1.0–30.0 [inch]	Depth of the shell
Beater Type	FELT1–2, WOOD, PLASTIC1–2	Type of beater
Mic Distance	-5–NORMAL–+5	Distance from the mic to the drum
Mic Size	NORMAL, LARGE	Size of the mic

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

SNARE/CROSS STICK



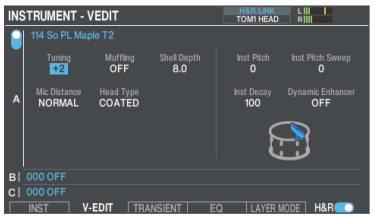
Parameter	Value	Explanation
Tuning	-100–+100	Tuning of the head
Muffling	OFF, TAPE1–TAPE4, GEL1–3, RING1–2	Muffling (muting) setting
Head Type *1	CLEAR, COATED, PINSTRIPE	Type of head
Shell Depth *1	1.0–20.0 [inch]	Depth of the shell
Overtone *2	-5–+5	Amount of overtone components
Mic Distance *1	-5–NORMAL–+5	Distance from the mic to the snare drum
Strainer Adjust *3	0–32	Tension of the strainer (resonating cords) When this is set to "0", the strainer is detached.
Wire Type	DEFAULT, TYPE1–TYPE3	Type of strainer
Wire Level	-6–NORMAL–+6	Volume of strainer

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

*2 When the instrument group is "SNARE", this is disabled for some of the instruments. Unavailable if the instrument group is "CROSS STICK".

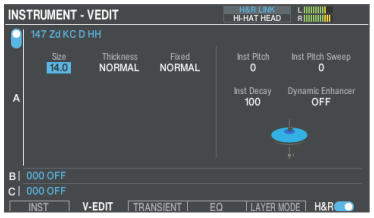
*3 When a pad that supports strainer lever operations (such as the PD-14DSX) is assigned to SNARE, you can control this by operating the strainer lever or knob (p. 33).

TOM



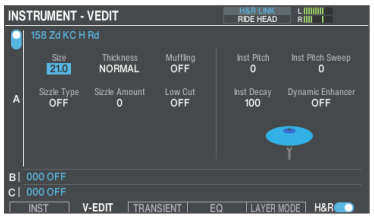
Parameter	Value	Explanation
Tuning	-100–+100	Tuning of the head
Muffling	OFF, TAPE1–6, GEL1–4, FELT1–2	Muffling (muting) setting
Head Type	CLEAR, COATED, PINSTRIPE	Type of head
Shell Depth	1.0–30.0 [inch]	Depth of the shell
Mic Distance	-5–NORMAL–+5	Distance from the mic to the tom

HI-HAT/HI-HAT OTHERS/HI-HAT ELEC



Parameter	Value	Explanation
Size	1.0–40.0 [inch]	Hi-hat diameter
Thickness	-5–NORMAL–+5	Thickness of the hi-hat
Fixed	NORMAL, PRESS, CLOSE, HALF1, HALF2, OPEN	Extent of opening Hi-Hat If something other than "NORMAL" is selected, the openness of the hi-hat does not change, regardless of how you press the hi-hat pedal.

RIDE/CRASH/CHINA/SPLASH/STACKED CYMBAL



Parameter	Value	Explanation
Size	1.0–40.0	Cymbal diameter
Thickness	-5–NORMAL–+5	Thickness of the cymbal
Muffling	OFF, TAPE1–12	Muffling (muting) setting
Sizzle Type	OFF, RIVET1, CHAIN, BEADS, COIN, RIVET2	Type of sizzle
Sizzle Amount	-3–+3	Amount of sizzle
Low Cut	OFF, HALF, FULL	Volume of low-frequency sound

SYNTH WAVE

Parameter	Value	Explanation
Template	Template for the SYNTH instrument settings * When you edit this parameter, all of the SYNTH parameters change to their optimal settings for your selection. You can then make further adjustments to these parameters as necessary. Depending on the settings of these parameters, the resulting effect might not match the Type setting.	
Waveform	Sets the waveform.	
	SINE	Sine wave
	WNOISE	White noise
	SAW	Sawtooth wave
	TRI	Triangle wave
	SQR	Square wave
	RAMP	Ramp wave
	JUNO	Modulated sawtooth wave
Mono/Poly	MONO, POLY	Choose "MONO" if you want the tone assigned to the part to play monophonically, or "POLY" if you want to play it polyphonically.
Start Phase	OFF, 45, 90, 135, 180, 225, 270, 315°	Phase of the waveform when triggered
Shape	0–127	Deforms the waveform. Set this to "0" to use the original waveform (this has no effect for WNOISE).
Fat	0–127	Boosts the low-frequency region. Set this to "0" to use the original waveform (this has no effect for WNOISE).
PITCH		
EnvSw	OFF, ON	Turns the pitch envelope on/off.
T1–T3	5–10000mSec	Specifies the pitch envelope times (T1–T4). Larger values make the time to reach the next pitch longer (for example, T2 sets the time it takes to go from L1 to L2).
L0–L2, L3/FREQ	20–10000Hz	Sets the frequency of the pitch envelope. L3: when EnvSw is "ON" FREQ: when EnvSw is "OFF"
VeloSens	0–127	Adjusts the velocity sensitivity. Larger settings raise the sensitivity.
EnvCurve	0–127	Adjusts the changes to the pitch envelope. For a straight line, set this to "0"; and for a curved line, set this to "127".

Parameter	Value	Explanation
FILTER		
EnvSw	OFF, ON	Turns the filter envelope on/off.
T1–T3	5–10000mSec	Specifies the filter envelope times (T1–T3). Larger values make the time to reach the next pitch longer (for example, T2 sets the time it takes to go from L1 to L2).
L0–L2, L3/FREQ	20–10000Hz	Specifies the frequency of the filter envelope. L3: when EnvSw is "ON" FREQ: when EnvSw is "OFF"
VeloSens	0–127	Adjusts the velocity sensitivity. Larger settings raise the sensitivity.
EnvCurve	0–127	Adjusts the changes to the filter envelope. For a straight line, set this to "0"; and for a curved line, set this to "127".
Type	THRU, LPF12, BPF12, HPF12, LPF24, BPF24, HPF24	Selects the filter envelope type.
Reso	0–127	Emphasizes the portion of the sound in the region of the cutoff frequency, adding character to the sound. Excessively high settings can produce oscillation, causing the sound to distort.
AMP		
T1–T3	5–10000mSec	Specifies the amp envelope times (T1–T3). Higher settings lengthen the time until the next volume level is reached. (For example, T2 is the time during which L1 changes to L2.)
L0–L2	-INF, -60–0dB	Specifies the AMP envelope levels (L0–L2).
VeloCurve	LIN, LOG1, LOG2, EXP1, EXP2, ARCT, TAN	Sets the volume change curve in response to how hard you strike the pad.
EnvCurve	0–127	Adjusts the changes to the amp envelope. For a straight line, set this to "0"; and for a curved line, set this to "127".
Volume	-INF, -60–+12dB	SYNTH WAVE volume

USER SAMPLE

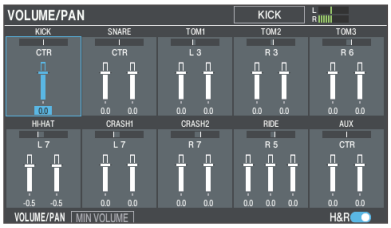
Parameter	Value	Explanation
Pitch	-100–100	Instrument pitch
Decay	1–100	Length of decay
Nuance	OFF, SNR HEAD, TOM HEAD, CYM EDGE	Sets the nuance used when you strike the pads. You can select from among the settings that are appropriate for the sound (snare or tom head, cymbal edge).

Instruments from other instrument groups

Parameter	Value	Explanation
Pitch	-100–+100	Instrument pitch
Muffling	OFF, MUFF+1–MUFF+8, MUFF MAX	Muffling (muting) setting * The effect differs depending on the selected instrument.

PAD VOL

This section is for setting the volume for each pad. You can make settings for the head and rim separately.



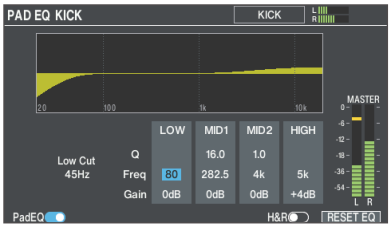
Parameter	Value	Explanation
VOLUME/PAN tab		
Pad Volume	-INF, -60.0–+6.0dB	Volume of each pad
Pan	L30–R30	Stereo position of each pad
MIN VOLUME tab		
Minimum Volume	0–15	Minimum volume of each pad This lets you increase the volume of the softest hits while preserving the volume of the strongest hits. This can make it easier to hear ghost notes on the snare or legato notes on the ride cymbal.

MEMO

If you press the [F6] (H&R) button to turn it "ON", you can simultaneously make settings for the head area and rim area, etc.

PAD EQ

Configures the equalizer for each pad. You can configure the sounds for the head and rim separately.



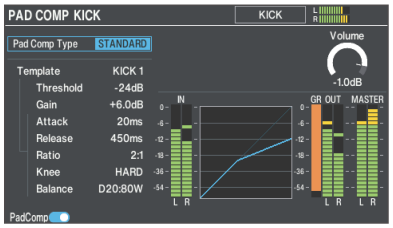
Parameter	Value	Explanation
[F1] (PadEQ) button	OFF, ON	Turns pad equalizer on/off.
Low Cut	OFF, 20–1kHz	Cuts the frequency region below the specified frequency (low cut).
Low Freq	20–1kHz	Frequency of the low range
Low Gain	-24–+24 dB	Amount of boost/cut for the low-frequency range
Mid 1 Q	0.5–16.0	Width of the frequency range Set a higher value for Q to narrow the range to be affected.
Mid 1 Freq	20–16kHz	Center frequency of the mid range
Mid 1 Gain	-24–+24 dB	Amount of boost/cut for the mid range
Mid 2 Q	0.5–16.0	Width of the frequency range Set a higher value for Q to narrow the range to be affected.
Mid 2 Freq	20–16kHz	Center frequency of the mid range
Mid 2 Gain	-24–+24 dB	Amount of boost/cut for the mid range
High Freq	1k–16kHz	Frequency of the high range
High Gain	-24–+24 dB	Amount of boost/cut for the high-frequency range

MEMO

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

PAD COMP

Configures the compressor for each pad. The head and rim use these settings in common.



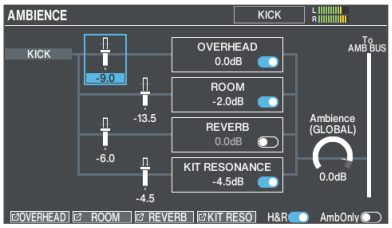
Parameter	Value	Explanation
[F1] (PadComp) button	OFF, ON	Turns pad compressor on/off.
Volume	-INF, -60.0–+6.0dB	Compressor volume
Pad Comp Type	Selects the pad compressor type.	
	STANDARD	A general compressor that's simple and easy to use.
	FETCOMP-76	This models a classic studio-use FET compressor. * When you select FETCOMP-76, this effect may output a very loud sound, depending on how the parameters are set. Also, use caution when inputting very loud sounds into the FETCOMP-76 effect, as this may cause the output sound to distort or produce noise. If this happens, lower the Input Level or Output Level or take other measures to adjust the volume.
When Pad Comp Type = "STANDARD"		
Template	KICK 1, KICK 2, SNARE 1, SNARE 2, TOM 1, TOM 2, CYMBAL 1, CYMBAL 2, SOFT COMP, HARD COMP, LIMITER	Character of the compressor * When you change this parameter, the pad compressor's parameters Ratio, Knee, Attack, and Release change to optimal settings for your selection. You can then make further adjustments to these parameters as necessary.
Threshold	-48–0 dB	Adjusts the volume at which compression begins
Gain	-24.0–+24.0dB	Output level of the compressor
Attack	0.1–100ms	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000ms	Time from when the volume falls below the threshold level until the compressor effect no longer applies
Ratio	1:1–INF:1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Balance	D100:0W–D0:100W	The volume balance of the sound that passes through the compressor (W) and the unprocessed sound (D)
When Pad Comp Type = "FETCOMP-76"		
Template	KICK PRESENCE, KICK SOFT, KICK MID, KICK HEAVY, SNARE PRESENCE, SNARE SOFT, SNARE MID, SNARE HEAVY, TOM PRESENCE, TOM SOFT, TOM MID, TOM HEAVY, FLOOR TOM SOFT, FLOOR TOM MID, FLOOR TOM HEAVY, HI-HAT PRESENCE, HI-HAT SOFT, HI-HAT MID, HI-HAT HEAVY, CYMBAL PRESENCE, CYMBAL SOFT, CYMBAL MID, CYMBAL HEAVY	Character of the compressor * When you change this parameter, all parameters of the pad compressor change to optimal settings for your selection. You can then make further adjustments to these parameters as necessary. Depending on the settings of these parameters, the resulting effect might not match the Template setting.
Compression	OFF, ON	If this is ON, the compression effect is applied.
Input Level	-INF, -30.0–+30.0dB	Adjusts the input volume.
Output Level	-INF, -54.0–+6.0dB	Adjusts the output volume.
Attack	0.0–7.0	Sets the time it takes for compression to start, once the audio input crosses the threshold. A value of 0.0 is the longest time it takes for compression to be applied.
Release	0.0–7.0	Adjusts the time after the input signal volume falls below the threshold until compression stops. A value of 0.0 is the longest time it takes for compression to be applied.

Parameter	Value	Explanation
Ratio Mode	Adjusts the compression ratio.	
	ALL	This works the same as if all buttons were pressed.
	20	20:1
	12	12:1
	8	8:1
	4	4:1
Balance	D100:0W–D0:100W	The volume balance of the sound that passes through the compressor (W) and the unprocessed sound (D)

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

AMBIENCE

On the AMBIENCE screen, you can easily configure how much of the ambience effect is applied from each pad, turn the ambience on/off for each and adjust the volume. You can edit these settings in detail by pressing a function button to access the respective settings screen.



MEMO

- If you press the [F5] (H&R) button to turn it "ON", you can simultaneously make settings for the head area and rim area, etc.
- When you press the [F6] (AmbOnly) button to turn it "ON", you can temporarily hear just the ambience sound from the master outputs and headphones.

OVERHEAD

* Use caution when inputting very loud sounds into the OVERHEAD effect, as this may cause the output sound to distort or produce noise. If this happens, lower the volume of signal sent from the pads to OVERHEAD, or use FILTER, PRE TRANSIENT, PRE COMP and so forth to adjust the volume.

Parameter	Value		Explanation
SEND tab			
Overhead Send Level	-INF, -60.0–+6.0dB		Depth of overhead for each pad
[F5] (OH) button	OFF, ON		Turns the overhead effect on/off.
[F6] (H&R) button	OFF, ON		Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).
FILTER tab			
Pre Filter Type	Overhead input filter type The sound sent to the overheads can be passed through a filter. There are two filters connected in series, one in the previous stage and one in the following stage in the signal chain. The selectable settings are different for each. You can choose from one through six. By using a filter, you can input the kick, snare, toms, and cymbals into the overhead mics with the low-frequency and high-frequency regions adjusted individually for each instrument.		
	Settings for the filter in the previous stage	THRU	Sends the unaltered input sound through the filter in the following stage, or to the overhead.
		HICUT	Cuts the frequency region above the base frequency and sends the sound to the filter in the following stage. The Q can be adjusted.
		LOCUT	Cuts the frequency region below the base frequency and sends the sound to the filter in the following stage. The Q can be adjusted.
		PKG	Boosts or cuts the frequency region around the base frequency, and sends the sound to the filter in the following stage. The Q and gain can be adjusted.
Pre Filter Freq	20–16kHz		Center frequency
Pre Filter Q	0.5–16.0		Width of the frequency range Set a higher value for Q to narrow the range to be affected.
Pre Filter Gain *1	-40.0–+15.0dB		Amount of boost/cut

Parameter	Value		Explanation
Post Filter Type	Settings for the filter in the following stage	THRU	Sends the unaltered input sound through the filter in the following stage, or to the overhead.
		LPF	Cuts the frequency region above the base frequency, and sends the sound to the overheads.
		HPF	Cuts the frequency region below the base frequency and sends the sound to the overheads.
		LSF	Boosts or attenuates the frequency region below the cutoff frequency and sends the sound to the overheads.
		HSF	Boosts or attenuates the frequency region above the cutoff frequency and sends the sound to the overheads.
Post Filter Freq	20–16kHz		Center frequency
Post Filter Gain *2	-40.0–+15.0dB		Amount of boost/cut
[F5] (OH) button	OFF, ON		Turns the overhead effect on/off.
[F6] (OHOnly) button	OFF, ON		You can temporarily listen to the overhead sound only.
ASSIGN tab			
Overhead Filter Assign	BYPASS, FILTER 1–6		Overhead input filter selection for each pad
		BYPASS	The input filter is not used; the sound is sent directly to the overheads.
		1–6	The sound is sent to the specified input filter.
[F5] (OH) button	OFF, ON		Turns the overhead effect on/off.
[F6] (H&R) button	OFF, ON		Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).
OVERHEAD tab			
PRE TRANSIENT			
Transient Switch	OFF, ON		Turns the transient effect on/off.
Attack	-50–0		Adjusts the attack of the overhead input sound.
Gain	-INF, -60.0–+12.0dB		Volume following transient adjustment
[F5] (Transient) button	OFF, ON		Turns the transient effect on/off.
PRE COMP			
Comp Switch	OFF, ON		Turns the pre limiter on/off.
Threshold	-60–0 dB		Adjusts the volume at which compression begins
Gain	-24.0–+24.0dB		Output volume of the pre limiter
Ratio	1:1–INF:1		Compression ratio
Knee	HARD, SOFT1–3		Attack of the sound at the moment compression is applied
Attack	0.1–100ms		Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000ms		Time from when the volume falls below the threshold level until the compressor effect no longer applies
[F6] (Comp) button	OFF, ON		Turns the pre limiter on/off.
MIC			
Template	1:NATURAL, 2:SOLID, 3:CHIC, 4:CLEAR, 5:WARM, 6:DRY, 7:DEEP, 8:NARROW, 9:PUNCHY		Overhead settings templates * When you edit this parameter, all settings for overhead (other than Overhead Level) are changed to their optimal values. You can then make further adjustments to these parameters as necessary. Depending on the settings of these parameters, the resulting effect might not match the Mic Type setting.
Mic Type	NATURAL, SOLID, CHIC, WARM, CLEAR, DRY, NARROW, PUNCHY		Type of mic
Time	-64–0		Overhead reverberation time
Distance	0–6		Distance between the mics and the performer
Output Width	DEFAULT, WIDE+1–WIDE+6		Sense of space for the overhead sound
Overhead Level	-INF, -60.0–+12.0dB		Volume of overhead
[F5] (OH) button	OFF, ON		Turns the overhead effect on/off.
[F6] (OHOnly) button	OFF, ON		You can temporarily listen to the overhead sound only.

Parameter	Value	Explanation
POST EQ		
[F5] (EQ) button	OFF, ON	Switches the EQ on/off.
[F6] (Mid/Side) button	OFF, ON	Switches the EQ mode. **OFF (NORMAL):** Adjusts the input sound so that the tonal character is the same on the left and right sides. **ON (MID/SIDE):** Adjusts the input sounds at the center of the stereo field (MID) and the sounds at the left-right sides of the stereo field (SIDE) separately. The respective Q, Freq and Gain setting values are common for the MID side of the NORMAL and MID/SIDE EQ modes.
Q	0.5–16.0 (only when Type is set to MID)	Width of the frequency range Set a higher value for Q to narrow the range to be affected.
Freq	20Hz–1kHz (LOW) 20Hz–16kHz (MID) 1–16kHz (HIGH)	Center frequency
Gain	-40–+15dB	Amount of boost/cut
POST COMP		
Comp Switch	OFF, ON	Turns post comp on/off.
Threshold	-60–0 dB	Adjusts the volume at which compression begins
Gain	-24.0–+24.0dB	Output volume of the post comp
Ratio	1:1–INF:1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Attack	0.1–100ms	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000ms	Time from when the volume falls below the threshold level until the compressor effect no longer applies
[F5] (OH) button	OFF, ON	Turns the overhead effect on/off.
[F6] (Comp) button	OFF, ON	Turns post comp on/off.
BUS SEND		
OH Send Bus Select	OFF, BUS A–D	Configures the bus to which the overhead sound is sent.
OH Send Level	-INF, -60.0–+6.0dB	Amount of overhead sound signal to send to the bus
[F5] (OH) button	OFF, ON	Turns the overhead effect on/off.
[F6] (OHOnly) button	OFF, ON	You can temporarily listen to the overhead sound only.

*1 Enabled when Pre Filter Type is "PKG".

*2 Enabled when Post Filter Type is "LSF" or "HSF".

ROOM

* Use caution when inputting very loud sounds into the ROOM effect, as this may cause the output sound to distort or produce noise. If this happens, lower the volume of signal sent from the pads to ROOM, or use FILTER, PRE TRANSIENT, PRE COMP and so forth to adjust the volume.

Parameter	Value	Explanation
SEND tab		
Room Send Level	-INF, -60.0–+6.0dB	Amount of room applied to each pad
[F4] (H&R) button	OFF, ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).
[F5] (Room) button	OFF, ON	Turns the room effect on/off.
[F6] (RoomOnly) button	OFF, ON	You can temporarily listen to the room sound only.
ROOM tab		
PRE EQ		
Low Cut	OFF, 20–1kHz	Cuts the frequency region below the specified frequency (low cut).
Type	SHELV (Shelving), PEAK (MID1 and MID2: fixed to "PEAK")	Type of equalizer
Q	0.5–16.0 (only when Type is set to "PEAK")	Width of the frequency range Set a higher value for Q to narrow the range to be affected.
Freq	20Hz–1kHz (LOW) 20Hz–16kHz (MID1, MID2) 1–16kHz (HIGH)	Center frequency
Gain	-40–+15dB	Amount of boost/cut
[F4] (EQ) button	OFF, ON	Switches the EQ on/off.
[F5] (Room) button	OFF, ON	Turns the room effect on/off.
[F6] (RoomOnly) button	OFF, ON	You can temporarily listen to the room sound only.
PRE TRANSIENT		
Transient Switch	OFF, ON	Turns the transient effect on/off.
Attack	-50–0	Adjusts the attack of the room input sound.
Gain	-INF, -60.0–+12.0dB	Volume following transient adjustment
[F3] (Transient) button	OFF, ON	Turns the transient effect on/off.
PRE COMP		
Comp Sw Switch	OFF, ON	Turns the pre limiter on/off.
Threshold	-60–0 dB	Adjusts the volume at which compression begins
Gain	-24.0–+24.0dB	Output volume of the pre limiter
Ratio	1:1–INF:1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Attack	0.1–100ms	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000ms	Time from when the volume falls below the threshold level until the compressor effect no longer applies
[F4] (Comp) button	OFF, ON	Turns the pre limiter on/off.
[F5] (Room) button	OFF, ON	Turns the room effect on/off.
[F6] (RoomOnly) button	OFF, ON	You can temporarily listen to the room sound only.
ROOM		
Type	REALISTIC, SYNTHETIC	Type of room
Output Width	DEFAULT–WIDE +6	Spaciousness of room sound
Place *1	ISOLATION ROOM, WOOD STUDIO, MODERN STUDIO, LIVE HOUSE, SMALL STAGE, SMALL HALL, HALL STAGE, HALL AUDIENCE, CATHEDRAL, STADIUM STAGE, STADIUM AUDIENCE, CAVE	Type of room reverberation
Distance *1	0–6	Sense of distance for the room's reverberation
Time *1	-64–0	Reverberation time of the room
Input Gain *2	-48–+16dB	Adjusts the volume of signal input to reverb.
Character *2	Air, Dimensional, Fog, Roomy, Chamber, Solid, Light, Session, Metal	Type of room reverberation
Time *2	0.1–1.5sec	Reverberation time of the room

Parameter	Value	Explanation
Attack Time *2	1–10	Adjusts the attack time (the time it takes for the sound to rise in volume) for the reverb sound.
HF Damp Freq *2	1000–8000Hz	Adjusts the frequency above which the high-frequency portion of the reverb sound is cut.
HF Damp *2	0.01–1.00	Adjusts the high-frequency portion of the reverb.
Pre Delay *2	0m–50msec	Adjusts the delay time from the direct sound until the reverb sound is heard.
Spread *2	0.00–1.50	Spread of the reverb sound
Gate Switch *2	OFF, ON	Turns the gate reverb effect on/off.
Gate Threshold *2	-60–+6dB	Volume at which the gate reverb is triggered
Gate Hold Time *2	0–500msec	Adjusts the time from when the gate reverb starts being heard until the reverb sound is cut off.
Gate Release Time *2	10–500msec	Adjusts the decay length of the gate reverb sound.
[F5] (Room) button	OFF, ON	Turns the room effect on/off.
[F6] (RoomOnly) button	OFF, ON	You can temporarily listen to the room sound only.
POST EQ		
Q	0.5–16.0 (only when Type is set to MID)	Width of the frequency range Set a higher value for Q to narrow the range to be affected.
Freq	20Hz–1kHz (LOW) 20Hz–16kHz (MID) 1–16kHz (HIGH)	Center frequency
Gain	-40–+15dB	Amount of boost/cut
[F3] (Room) button	OFF, ON	Turns the room effect on/off.
[F4] (EQ) button	OFF, ON	Switches the EQ on/off.
[F5] (Mid/Side) button	OFF, ON	Switches the EQ mode. **OFF (NORMAL):** Adjusts the input sound so that the tonal character is the same on the left and right sides. **ON (MID/SIDE):** Adjusts the input sounds at the center of the stereo field (MID) and the sounds at the left-right sides of the stereo field (SIDE) separately. The respective Q, Freq and Gain setting values are common for the NORMAL and MID side of the MID/SIDE EQ modes.
[F6] (RoomOnly) button	OFF, ON	You can temporarily listen to the room sound only.
POST COMP		
Comp Switch	OFF, ON	Turns post comp on/off.
Threshold	-60–0 dB	Adjusts the volume at which compression begins
Gain	-24.0–+24.0dB	Output volume of the post comp
Ratio	1:1–INF:1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Attack	0.1–100ms	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000ms	Time from when the volume falls below the threshold level until the compressor effect no longer applies
[F5] (Room) button	OFF, ON	Turns the room effect on/off.
[F6] (Comp) button	OFF, ON	Turns post comp on/off.
[F6] (RoomOnly) button	OFF, ON	You can temporarily listen to the room sound only.
BUS SEND		
Room Send Bus Select	OFF, BUS A–D	Selects the bus to which the room sound is sent.
Room Send Level	-INF, -60.0–+6.0dB	Amount of room sound sent to bus
[F5] (Room) button	OFF, ON	Turns the room effect on/off.
[F6] (RoomOnly) button	OFF, ON	You can temporarily listen to the room sound only.

*1 Enabled when Type is "REALISTIC".

*2 Enabled when Type is "SYNTHETIC".

REVERB

Common parameters

Parameter	Value	Explanation
SEND tab		
Reverb Send Level	-INF, -60.0–+6.0dB	Amount of reverb applied to each pad
[F4] (H&R) button	OFF, ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).
[F5] (Reverb) button	OFF, ON	Turns reverb on/off.
[F6] (RevOnly) button	OFF, ON	You can temporarily listen to the reverb sound only.
REVERB tab		
PRE TRANSIENT		
Transient Switch	OFF, ON	Turns the transient effect on/off.
Attack	-50–0	Adjusts the attack of the reverb input sound.
Gain	-INF, -60.0–+12.0dB	Volume following transient adjustment
[F4] (Transient) button	OFF, ON	Turns the transient effect on/off.
[F5] (Reverb) button	OFF, ON	Turns reverb on/off.
[F6] (RevOnly) button	OFF, ON	You can temporarily listen to the reverb sound only.
REVERB		
Reverb Type	TD-50 REVERB, TD-50 ROOM, WARM HALL, SRV-2000, SRV-2000(NLR), SIMPLE REVERB, LONG REVERB	Type of room reverberation
Reverb Level	-INF, -60.0–+12.0dB	Reverb volume
[F5] (Reverb) button	OFF, ON	Turns reverb on/off.
[F6] (RevOnly) button	OFF, ON	You can temporarily listen to the reverb sound only.
POST COMP		
Comp Switch	OFF, ON	Turns post comp on/off.
Threshold	-60–0 dB	Adjusts the volume at which compression begins
Gain	-24.0–+24.0dB	Output volume of the post comp
Ratio	1:1–INF:1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Attack	0.1–100ms	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000ms	Time from when the volume falls below the threshold level until the compressor effect no longer applies
[F4] (Reverb) button	OFF, ON	Turns reverb on/off.
[F5] (Comp) button	OFF, ON	Turns post comp on/off.
[F6] (RevOnly) button	OFF, ON	You can temporarily listen to the reverb sound only.
BUS SEND		
Reverb Send Bus Select	OFF, BUS A–D	Selects the bus to which the reverb sound is sent.
Reverb Send Level	-INF, -60.0–+6.0dB	Amount of reverb sound sent to bus
[F5] (Reverb) button	OFF, ON	Turns reverb on/off.
[F6] (RevOnly) button	OFF, ON	You can temporarily listen to the reverb sound only.

Specific parameters

TD-50 REVERB

Parameter	Value	Explanation
Reverb Type	ROOM1, ROOM2, HALL1, HALL2, PLATE	Type of reverb
Pre Delay	0–100msec	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0.1–10.0sec	Time length of reverberation
Density	0–127	Density of reverb sound
Diffusion	0–127	Change in the density of the reverb sound over time The higher the value, the denser the sound becomes as time elapses (The effect is more obvious for longer reverb times).
LF Damp	0–100	Adjusts the low-frequency portion of the reverb.
HF Damp	0–100	Adjusts the high-frequency portion of the reverb.
Spread	0–127	Spread of the reverb sound
Tone	0–127	Tonal character of reverb sound

TD-50 ROOM

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

WARM HALL

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

SRV-2000

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

SRV-2000(NLR)

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

SIMPLE REVERB

Parameter	Value	Explanation
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2, DELAY, PAN-DELAY	Type of reverb
Time	0–127	Time length of reverberation
HF Damp	200Hz–BYPASS	Adjusts the high-frequency portion of the reverb.
Delay Feedback	0–127	Adjusts the level at which the reverb sound is returned to the input.

LONG REVERB

Parameter	Value	Explanation
Depth	0–127	Effect depth
Time	0–127	Time length of reverberation
Pre LPF	16–15000Hz, BYPASS	Center frequency at which the high frequencies of the input sound are filtered (set this to BYPASS if you do not want to cut the frequencies)
Pre HPF	BYPASS, 16–15000Hz	Center frequency at which the low frequencies of the input sound are filtered (set this to BYPASS if you do not want to cut the frequencies)
Peaking Freq	200–8000Hz	Frequency of the filter that boosts/cuts a specific frequency region of the input sound
Peaking Gain	-15–+15 dB	Amount of boost/cut produced by the filter at the specified frequency region of the input sound
Peaking Q	0.5–8.0	Bandwidth of the filter that boosts or cuts the specified frequency region of the input sound
HF Damp	16–15000Hz, BYPASS	Frequency at which the high-frequency content of the resonant sound will be cut (BYPASS: no cut)
LF Damp	BYPASS, 16–15000Hz	Frequency at which the low-frequency content of the resonant sound is cut (BYPASS: no cut)

KIT RESONANCE

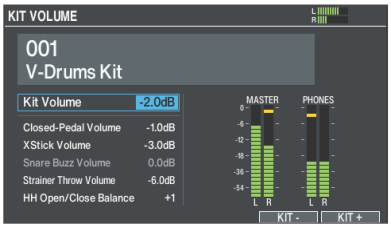
* Use caution when inputting very loud sounds into the KIT RESONANCE effect, as this may cause the output sound to distort or produce noise. If this happens, lower the volume of signal sent from the pads to KIT RESONANCE, or use PRE TRANSIENT and so forth to adjust the volume.

Parameter	Value	Explanation
SEND tab		
Kit Resonance Send Level	-INF, -60.0–+6.0dB	Amount of kit resonance applied to each pad
[F4] (H&R) button	OFF, ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).
[F5] (Reso) button	OFF, ON	Turns the kit resonance effect on/off.
[F6] (ResoOnly) button	OFF, ON	Lets you temporarily hear just the kit resonance sound.
KIT RESO tab		
PRE EQ		
Low Cut	OFF, 20–1kHz	Cuts the frequency region below the specified frequency (low cut).
Mid 1 Q	0.5–16.0	Width of the midrange frequency band Set a higher value for Q to narrow the range to be affected.
Mid 1 Freq	20–16kHz	Center frequency of the mid range
Mid 1 Gain	-40.0–+15.0dB	Amount of boost/cut for the mid range
Mid 2 Q	0.5–16.0	Width of the midrange frequency band Set a higher value for Q to narrow the range to be affected.
Mid 2 Freq	20–16kHz	Center frequency of the mid range
Mid 2 Gain	-40.0–+15.0dB	Amount of boost/cut for the mid range
[F3] (EQ) button	OFF, ON	Switches the EQ on/off.
[F5] (Reso) button	OFF, ON	Turns the kit resonance effect on/off.
[F6] (ResoOnly) button	OFF, ON	Lets you temporarily hear just the kit resonance sound.
PRE TRANSIENT		
Transient Switch	OFF, ON	Turns the transient effect on/off.
Attack	-50–0	Adjusts the attack of the kit resonance input sound.
Gain	-INF, -60.0–+12.0dB	Volume following transient adjustment

Parameter	Value	Explanation
[F4] (Transient) button	OFF, ON	Turns the transient effect on/off.
KIT RESO		
Drums Type	STANDARD SET, SMALL SET	Kit resonance reverberation type
Time	-64–0	Kit resonance reverberation time
Character	0–6	Tonal character of the kit resonance
Kit Resonance Level	-INF, -60.0–+12.0dB	Amount of kit resonance applied
[F5] (Reso) button	OFF, ON	Turns the kit resonance effect on/off.
[F6] (ResoOnly) button	OFF, ON	Lets you temporarily hear just the kit resonance sound.
POST EQ		
Q	0.5–16.0 (only when Type is set to MID)	Width of the frequency range Set a higher value for Q to narrow the range to be affected.
Freq	20Hz–1kHz (LOW) 20Hz–16kHz (MID) 1–16kHz (HIGH)	Center frequency
Gain	-40–+15dB	Amount of boost/cut
[F3] (Room) button	OFF, ON	Turns the room effect on/off.
[F4] (EQ) button	OFF, ON	Switches the EQ on/off.
[F5] (Mid/Side) button	OFF, ON	Switches the EQ mode. **OFF (NORMAL):** Adjusts the input sound so that the tonal character is the same on the left and right sides. **ON (MID/SIDE):** Adjusts the input sounds at the center of the stereo field (MID) and the sounds at the left-right sides of the stereo field (SIDE) separately. The respective Q, Freq and Gain setting values are common for the NORMAL and MID side of the MID/SIDE EQ modes.
[F6] (ResoOnly) button	OFF, ON	Lets you temporarily hear just the kit resonance sound.
POST COMP		
Comp Switch	OFF, ON	Turns post comp on/off.
Threshold	-60–0 dB	Adjusts the volume at which compression begins
Gain	-24.0–+24.0dB	Output volume of the post comp
Ratio	1:1–INF:1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Attack	0.1–100ms	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000ms	Time from when the volume falls below the threshold level until the compressor effect no longer applies
[F4] (Reso) button	OFF, ON	Turns the kit resonance effect on/off.
[F5] (Comp) button	OFF, ON	Turns post comp on/off.
[F6] (ResoOnly) button	OFF, ON	Lets you temporarily hear just the kit resonance sound.
BUS SEND		
Kit Reso Send Bus Select	OFF, BUS A–D	Selects the bus to which the kit resonance sound is sent.
Kit Reso Send Level	-INF, -60.0–+6.0dB	Amount of kit resonance sound sent to bus
[F5] (Reso) button	OFF, ON	Turns the kit resonance effect on/off.
[F6] (ResoOnly) button	OFF, ON	Lets you temporarily hear just the kit resonance sound.

KIT VOL

This sets the volume of the entire drum kit for each kit.



Parameter	Value	Explanation
KIT VOLUME tab		
Kit Volume	-INF, -60.0–+6.0dB	Drum kit volume
Closed-Pedal Volume		Pedal hi-hat volume
XStick Volume		Cross-stick volume
Snare Buzz Volume		Snare resonance volume
Strainer Throw Volume		Volume of the sound that's heard when the strainer lever is raised or lowered
HH Open/Close Balance	-5–+5	Balance between open and close volume Lower values decrease the volume of the hi-hat when played while open, relative to the volume when played while closed. Higher values increase the volume of the hi-hat when played while open, relative to the volume when played while closed.

KIT EQ

Configures the equalizer for the entire drum kit, on a kit-by-kit basis.

Parameter	Value	Explanation
[F1] (KitEQ) button	OFF, ON	Turns the EQ that's applied to the entire drum kit on/off.
[F2] (Mid/Side) button	OFF, ON	Switches the EQ mode. **OFF (NORMAL):** Adjusts the input sound so that the tonal character is the same on the left and right sides. **ON (MID/SIDE):**Adjusts the input sounds at the center of the stereo field (MID) and the sounds at the left-right sides of the stereo field (SIDE) separately. The respective Q, Freq and Gain setting values are common for the MID side of the NORMAL and MID/SIDE EQ modes. **NORMAL**  **MID/SIDE** 
Type	SHELV (Shelving), PEAK (MID1 and MID2: fixed to "PEAK")	Type of equalizer
Q	0.5–16.0 (only when Type is set to "PEAK")	Width of the frequency range Set a higher value for Q to narrow the range to be affected.
Freq	20Hz–1kHz (LOW) 20Hz–16kHz (MID1, MID2) 1–16kHz (HIGH)	Center frequency
Gain	-12–+12dB	Amount of boost/cut
Input Gain	-12–+12dB	The volume of the input sound. When the [F6] (Mid/Side) button is "OFF" (NORMAL), this is "Input Gain"; and when the button is "ON" (MID/SIDE), this is "Mid Input Gain" or "Side Input Gain", depending on which side is selected.

KIT COMP

Configures the compressor for the entire drum kit, on a kit-by-kit basis.

Parameter	Value	Explanation
[F1] (KitComp) button	OFF, ON	Turns kit compressor on/off.
Kit Comp Type	This selects the kit compressor type.	
	STANDARD	A dual-band compressor that's simple and easy to use.
	FETCOMP-76	This models a classic studio-use FET compressor. * When you select FETCOMP-76, this effect may output a very loud sound, depending on how the parameters are set. Also, use caution when inputting very loud sounds into the FETCOMP-76 effect, as this may cause the output sound to distort or produce noise. If this happens, lower the Input Level or Output Level or take other measures to adjust the volume.
When Kit Comp Type = "STANDARD"		
Template	SINGLE SOFT COMP, SINGLE HARD COMP, SINGLE LIMITER, SINGLE PARALLEL, 2 BAND SOFT COMP, 2 BAND HARD COMP, 2 BAND LIMITER, 2 BAND PARALLEL	Character of the compressor * When you change this parameter, all parameters of the kit compressor change to optimal settings for your selection. You can then make further adjustments to these parameters as necessary. Depending on the settings of these parameters, the resulting effect might not match the Template setting.
Balance	D100:0W–D0:100W	The volume balance of the sound that passes through the compressor (W) and the unprocessed sound (D)
Split Freq	SINGLE, 10–16000 Hz	Bandwidth of the compressor If this is "SINGLE", the master compressor operates as a single-band compressor that is used only on the high band.
Hi Threshold *1	-60–0 dB	Adjusts the volume at which compression begins
Hi Gain *1	-60.0–+24.0dB	Output level of the compressor
Hi Attack *1	0.1–100ms	Time from when the volume goes up the threshold level until the compressor effect applies
Hi Release *1	10–1000ms	Time from when the volume falls below the threshold level until the compressor effect no longer applies
Hi Ratio *1	1:1–INF:1	Compression ratio
Hi Knee *1	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Lo Threshold *2	-60–0 dB	Adjusts the volume at which compression begins
Lo Gain *2	-60.0–+24.0dB	Output level of the compressor
Lo Attack *2	0.1–100ms	Time from when the volume goes up the threshold level until the compressor effect applies
Lo Release *2	10–1000ms	Time from when the volume falls below the threshold level until the compressor effect no longer applies
Lo Ratio *2	1:1–INF:1	Compression ratio
Lo Knee *2	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
When Kit Comp Type = "FETCOMP-76"		
Template	PRESENCE, SOFT, MID, HEAVY	Character of the compressor * When you change this parameter, all parameters of the kit compressor change to optimal settings for your selection. You can then make further adjustments to these parameters as necessary. Depending on the settings of these parameters, the resulting effect might not match the Template setting.
Compression	OFF, ON	If this is ON, the compression effect is applied.
Input Level	-INF, -30.0–+30.0dB	Adjusts the input volume.
Output Level	-INF, -54.0–+6.0dB	Adjusts the output volume.
Attack	0.0–7.0	Sets the time it takes for compression to start, once the audio input crosses the threshold. A value of 0.0 is the longest time it takes for compression to be applied.
Release	0.0–7.0	Adjusts the time after the input signal volume falls below the threshold until compression stops. A value of 0.0 is the longest time it takes for compression to be applied.
Ratio Mode	Adjusts the compression ratio.	
	ALL	This works the same as if all buttons were pressed.
	20	20:1
	12	12:1
	8	8:1
	4	4:1
Balance	D100:0W–D0:100W	The volume balance of the sound that passes through the compressor (W) and the unprocessed sound (D)

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

*2 Only if Split Freq is set to 10 Hz or greater.

Meters shown in the KIT COMP screen

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

When Split Freq is "SINGLE" (single compressor)

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

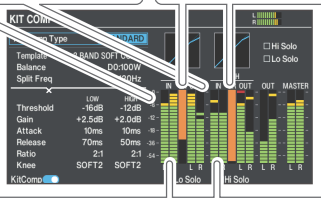
Gain reduction meter
The "gain reduction meter" shows the change in level (dB) produced by the master comp.

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

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

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

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



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

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

BUS FX

Parameter	Value	Explanation
ROUTING tab		
Pad Send Head/Rim	PAD, HEAD/RIM	Sets whether to apply the BUS FX effect to each pad as a whole, or individually (to the head/rim and other parts of each pad), for the currently selected pads.
Output Routing	DRUM, DRUM+SEND BUS A, INSERT TO BUS A, DRUM+SEND BUS B, INSERT TO BUS B, DRUM+SEND BUS C, INSERT TO BUS C, DRUM+SEND BUS D, INSERT TO BUS D	Sets which BUS FX effect to apply to the currently selected pad. For "DRUM+SEND BUS A–D", the BUS FX effect sound is added to the drum sound. For "INSERT TO BUS A–D", the drum sound is not output, and only the BUS FX effect sound is output. When Pad Send Head/Rim is set to "PAD", you can set the effects to be applied to the entire pad; and when Pad Send Head/Rim is set to "HEAD/RIM", you can set the effects to be applied only to individual parts of the pad, such as the head or rim.
Pad Send Level *1	-INF, -60.0–+6.0dB	Specifies the amount of effect applied to each pad. When Pad Send Head/Rim is set to "PAD", you can set the effects to be applied to the entire pad; and when Pad Send Head/Rim is set to "HEAD/RIM", you can set the effects to be applied only to individual parts of the pad, such as the head or rim.
BUS-A Output	BUS A, A+SEND B, INSERT B, A+SEND C, INSERT C, A+SEND D, INSERT D	Specifies the output destination of BUS-A. The effect sound can be sent to other buses as well. For instance, with the "A+SEND B" setting, you can input the BUS-A effect to BUS-B while the BUS-A effect is heard. With the "INSERT B" setting, all BUS-A effect sounds are input to BUS-B.
BUS-B Output	BUS B, B+SEND C, INSERT C, B+SEND D, INSERT D	Sets the output destination for BUS-B.
BUS-C Output	BUS C, C+SEND D, INSERT D	Sets the output destination for BUS-C.
BUS-A–C Send Level	-INF, -60.0–+6.0dB	Sets how much signal is sent to the send destination when BUS-A–C Output is "BUS+SEND".

Parameter	Value	Explanation
BUS-A–D Reverb Send	-INF, -60.0–+6.0dB	Sets how much signal is sent to reverb for buses A–D.
Pad Side Chain Control	OFF, BUS-A FX1, BUS-A FX2, BUS-B FX1, BUS-B FX2, BUS-C FX1, BUS-C FX2, BUS-D FX1, BUS-D FX2	Use this setting when controlling the effect side chain from the pads. * The effects that are set as control destinations must be able to accept side chain input.
PAD ASSIGN tab		
Pad Send Head/Rim	PAD, HEAD/RIM	Sets whether to apply the BUS FX effect to each pad as a whole, or individually (to the head/rim and other parts of each pad), for the currently selected pads.
Output Routing	DRUM, DRUM+SEND BUS A, INSERT TO BUS A, DRUM+SEND BUS B, INSERT TO BUS B, DRUM+SEND BUS C, INSERT TO BUS C, DRUM+SEND BUS D, INSERT TO BUS D	Sets which BUS FX effect to apply to the currently selected pad. For "DRUM+SEND BUS A–D", the BUS FX effect sound is added to the drum sound. For "INSERT TO BUS A–D", the drum sound is not output, and only the BUS FX effect sound is output. When Pad Send Head/Rim is set to "PAD", you can set the effects to be applied to the entire pad; and when Pad Send Head/Rim is set to "HEAD/RIM", you can set the effects to be applied only to individual parts of the pad, such as the head or rim.
PAD SEND tab		
Pad Send Head/Rim	PAD, HEAD/RIM	Sets whether to apply the BUS FX effect to each pad as a whole, or individually (to the head/rim and other parts of each pad), for the currently selected pads.
Pad Send Level *1	-INF, -60.0–+6.0dB	Specifies the amount of effect applied to each pad.

*1 This is enabled when Output Routing is "DRUM+SEND BUS A–D".

FX EDIT

Parameter	Value	Explanation
BUS-A–D tab		
Type	Effect type **MEMO** For more about multi-effects, refer to "Effect parameters" (p. 67).	
[F5] (Fx1) button	OFF, ON	Turns on/off the FX1 effect.
[F6] (Fx2) button	OFF, ON	Turns on/off the FX2 effect.

SIDE CHAIN

Parameter	Value	Explanation
PRE-GATE tab		
FX1, 2 Sidechain Pre-Gate Sw	OFF, ON	Side chain control signal gate on/off
FX1, 2 Sidechain Pre-Gate Threshold	-60–0 dB	Volume level at which the gate begins to close
FX1, 2 Sidechain Pre-Gate Mode	Type of gate	
	GATE	Closes the gate when the control signal volume is low, which cuts off the control signal.
	DUCK	Closes the gate when the control signal volume is high, which cuts off the control signal.
FX1, 2 Sidechain Pre-Gate Attack	0–100ms	Adjusts the time it takes for the gate to fully open after being triggered.
FX1, 2 Sidechain Pre-Gate Hold	10–1000ms	Adjusts the time it takes for the gate to start closing after the control signal falls beneath the Threshold level.
FX1, 2 Sidechain Pre-Gate Release	10–1000ms	Adjusts the time it takes the gate to fully close after the hold time.
FX1, 2 Sidechain Pre-Gate Balance	D100:0W–D0:100W	Sets the volume balance between the control signal (D) and the effect sound (W).
FX1, 2 Sidechain Pre-Gate Level	0–127	Output Level
FX1, 2 Sidechain Pre-Gate Gain	-24.0–+24.0dB	PRE-GATE gain

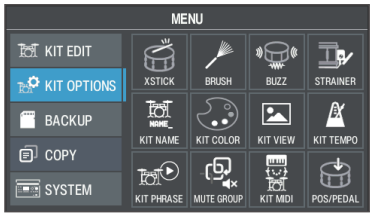
Parameter	Value	Explanation
PAD ASSIGN tab		
Pad Side Chain Control	OFF, BUS-A FX1, BUS-A FX2, BUS-B FX1, BUS-B FX2, BUS-C FX1, BUS-C FX2, BUS-D FX1, BUS-D FX2	Use this setting when controlling the effect side chain from the pads. * Effects that are configured as control destinations must be able to accept side chain input (p. 67).
PAD SEND tab		
Side Chain Control Send Level	-INF, -60.0–+12.0dB	Amount of side chain control

BUS REVERB

Parameter	Value	Explanation
PRE TRANSIENT		
Transient Switch	OFF, ON	Turns the transient effect on/off.
Attack	-50–0	Adjusts the attack of the bus reverb input sound.
Gain	-INF, -60.0–+12.0dB	Volume following transient adjustment
[F4] (Transient) button	OFF, ON	Turns the transient effect on/off.
[F5] (Reverb) button	OFF, ON	Turns reverb on/off.
[F6] (Comp) button	OFF, ON	Turns post comp on/off.
REVERB		
Reverb Type	TD-50 REVERB, TD-50 ROOM, WARM HALL, SRV-2000, SRV-2000(NLR), SIMPLE REVERB, LONG REVERB	Type of room reverberation **MEMO** For details on the parameters that can be edited, refer to "Specific parameters" (p. 22).
Reverb Level	-INF, -60.0–+12.0dB	Reverb volume
[F4] (Transient) button	OFF, ON	Turns the transient effect on/off.
[F5] (Reverb) button	OFF, ON	Turns reverb on/off.
[F6] (Comp) button	OFF, ON	Turns post comp on/off.
POST COMP		
Comp Switch	OFF, ON	Turns post comp on/off.
Threshold	-60–0 dB	Adjusts the volume at which compression begins
Gain	-24.0–+24.0dB	Output volume of the post comp
Ratio	1:1–INF:1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Attack	0.1–100ms	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000ms	Time from when the volume falls below the threshold level until the compressor effect no longer applies
[F4] (Transient) button	OFF, ON	Turns the transient effect on/off.
[F5] (Reverb) button	OFF, ON	Turns reverb on/off.
[F6] (Comp) button	OFF, ON	Turns post comp on/off.

KIT OPTIONS

1. **Press the [MENU] button.**
2. **Use the cursor button to select "KIT OPTIONS".**

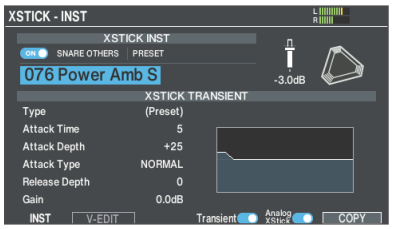


3. **Use the cursor buttons or the dial to select the menu that you want to edit, and press the [ENTER] button.**

Menu	Explanation	Page
XSTICK	Sets the cross-stick volume.	p. 31
BRUSH	Configures the brush.	p. 32
BUZZ	Sets the resonance that's applied to the snare.	p. 32
STRAINER	Configures the strainer settings.	p. 33
KIT NAME	Edits the name of the drum kit.	p. 34
KIT COLOR	Sets the LED color for the buttons and dial.	p. 34
KIT VIEW	Configures the background and text size for the KIT screen.	p. 35
KIT TEMPO	Sets the drum kit tempo.	p. 35
KIT PHRASE	Plays the phrase of the currently selected drum kit, letting you check the sound.	p. 36
MUTE GROUP	Sets the mute group.	p. 37
KIT MIDI	Configures the MIDI-related settings for the drum kit.	p. 37
POS/PEDAL	Adjusts the on/off setting for the change in sound according to the strike point or rim shot; the strike point area for the head, rim and so forth; and the amount of pitch change according to how hard you press the hi-hat pedal.	p. 39

4. **Edit the drum kit settings.**
5. **Press the [KIT] button to return to the KIT screen.**

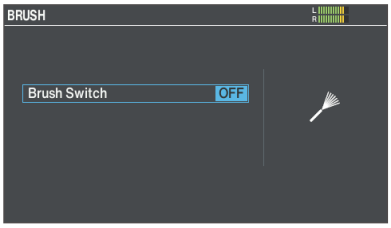
XSTICK



Parameter	Value	Explanation
INST tab		
XSTICK INST		
Cross stick switch	OFF, ON	Specifies whether sounding (ON) and not sounding (OFF) the instrument assigned to the cross-stick for the snare pad.
Instrument	Selects the instrument to assign to the cross stick. * When you assign the snare or cross stick instrument to layer A of the snare rim, the cross stick instrument is automatically assigned.	
XStick Volume	-INF, -60.0–+6.0dB	Cross-stick sound volume
XSTICK TRANSIENT		
Type	Preset, Type 1–4	Use this to set the effect that's used when a transient is applied, if a user sample (except for PLAY TYPE LOOP) is selected for the instrument. (When using the built-in tones, "(Preset)" is shown and this setting can't be edited.)
Attack Time	1–10	Time over which the attack changes
Attack Depth	-100–+100	Adjustment of the attack

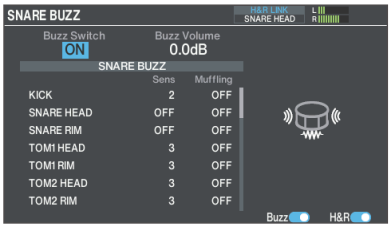
Parameter	Value	Explanation
Attack Type	NORMAL, WIDE 1, WIDE 2	For the NORMAL setting, the transient attack effect is always applied. For the WIDE 1 or 2 setting, the attack effect becomes weaker when you strike the pad more softly. This is effective when you want to soften the attack on the transients, such as when striking the snare drum softly.
Release Depth	-100–+100	Adjustment of the release
Gain	-12.0–+6.0 dB	Volume following transient adjustment
[F4] (Transient) button	Transient OFF, ON	Turns the transient effect on/off for the cross stick.
[F5] (Analog XStick) button	OFF, ON	Sets whether to play the cross stick sound (ON) or not (OFF) from an analog pad, when a digitally-connected pad (snare) is not connected. * If the trigger input of a pad that supports both cross-stick technique and digital connection (such as the PD-14DSX or the PD-140DS) is assigned to a snare, cross stick playing is always possible.
[F6] (COPY) button	Copies the cross stick settings.	
V-EDIT tab		
–	Edits the instrument cross stick sound using V-EDIT. **MEMO** You can select any instrument aside from SYNTH WAVE for the cross stick sound.	

BRUSH



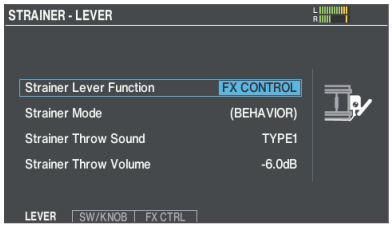
Parameter	Value	Explanation
Brush Switch	OFF, ON	Specifies whether you're performing with sticks (OFF) or brushes (ON). If this is "ON", you can perform by scraping (sweeping) the brushes. * This is enabled when an instrument that supports brush playing is assigned to snare head layer A.

BUZZ



Parameter	Value	Explanation
Snare Buzz Switch	OFF, ON	Turns the snare resonance (buzz) on/off.
Snare Buzz Volume	-INF, -60.0–+6.0dB	Snare resonance volume
Snare Buzz Sens	OFF, 1–12	Snare resonance for each pad
Snare Buzz Muffling	OFF, 1–8, MAX	Sets the muffling (mute) of the snare resonance sound for each pad.
[F5] (Buzz) button	OFF, ON	Turns the snare resonance (buzz) on/off.
[F6] (H&R) button	H&R OFF, H&R ON	Sets whether to configure both the head and rim at the same time (ON) or individually (OFF).

STRAINER



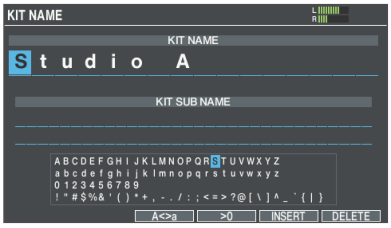
Parameter	Value	Explanation
LEVER tab		
Strainer Lever Function	STRAINER ON/OFF, FX CONTROL, FUNCTION OFF	This sets the function that's used when you operate the strainer lever. When this is set to "FX CONTROL", you can control the effects that are set in the FX CTRL tab.
Strainer Mode	Sets whether to change the snare sound according to the strainer lever position.	
	BEHAVIOR	When the PD-14DSX is connected, this changes the snare sound according to the strainer lever position.
	ALWAYS ON, ALWAYS OFF	Sets whether to trigger the strainer sound for the snare ("ALWAYS ON") or not ("ALWAYS OFF"), regardless of the connection with the PD-14DSX or the strainer lever position.
Strainer Throw Sound	OFF, TYPE1–TYPE7	The sound that's heard when the strainer lever is raised or lowered.
Strainer Throw Volume	-INF, -60.0–+6.0dB	The volume of the sound that's heard when the strainer lever is raised or lowered.
SW/KNOB tab		
Strainer Sw Func	This sets the function that's used when you operate the strainer switch.	
	OFF	Disables the function.
	DISPLAY STRAINER KNOB FUNC	Shows the name of the function that's assigned to the strainer knob.
	SONG TOP	Return to the beginning of the song.
	SONG PLAY/STOP	Play/stop the song.
	Bluetooth PLAY/STOP *1	Plays/stops the song on the connected smartphone.
	CLICK PLAY/STOP	Plays/stops the click.
	TAP TEMPO	Lets you set the tempo by pressing the strainer switch at the desired interval (tap tempo).
	SNARE BUZZ ON/OFF	Turns the snare resonance (buzz) on/off.
	SNAPSHOT SAVE	Temporarily saves the drum kit being edited for comparison (as a snapshot). For details on the snapshots, refer to the "Reference Manual" (Roland website).
	ALL SOUND OFF	Stops the currently-sounding drum performance sound or user sample playback.
Strainer Knob Func	This sets the function that's used when you operate the strainer knob.	
	OFF	Disables the function.
	SONG#	Calls up the previous or next song.
	Bluetooth SONG# *1	Recalls the previous or next song on a smartphone connected via Bluetooth.
	CLICK TEMPO	Adjusts the click tempo.
	SNARE BUZZ VOLUME	Adjusts the snare resonance volume.
	STRAINER ADJUST *2	Adjusts how much the strainer is applied.
	SNARE TUNING *2	Adjusts the tuning of the snare sound.
	SNARE MUFFLING *2	Adjusts the muffling of the snare sound.
	LED BRIGHTNESS	You can change the brightness of the [KIT] button, dial, and strainer indicator.
	LCD BRIGHTNESS	Adjusts the brightness of the display.
FX CTRL tab (when Strainer Lever Function = FX CONTROL)		
Effect control switch	DISABLE	No effect is controlled.
	LEVER ON	The effect turns ON when the strainer lever is set to the ON position.
	LEVER OFF	The effect turns ON when the strainer lever is set to the OFF position.

Parameter	Value	Explanation
AMBIENCE CONTROL		
OVERHEAD	Overhead mic	
ROOM	Room ambience	
REVERB	Reverb	
KIT RESO	Kit resonance	
BUS FX CONTROL		
BUS-A FX1	BUS-A FX1 effect	
BUS-A FX2	BUS-A FX2 effect	
BUS-B FX1	BUS-B FX1 effect	
BUS-B FX2	BUS-B FX2 effect	
BUS-C FX1	BUS-C FX1 effect	
BUS-C FX2	BUS-C FX2 effect	
BUS-D FX1	BUS-D FX1 effect	
BUS-D FX2	BUS-D FX2 effect	
BUS REVERB	Reverb applied to the bus	

*1 Some smartphones and music playback apps may not let you control the song from the V31.

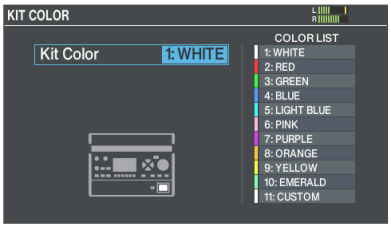
*2 You can adjust the effect of the snare/cross stick sound that's applied to each of the SNARE layers all at once, while keeping a balance between the layers.

KIT NAME



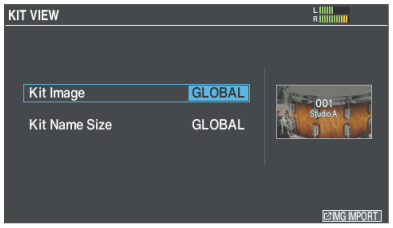
Parameter	Value	Explanation
Kit Name	Edits the name of the currently selected drum kit. You can enter a kit name (upper line) of up to 16 characters, and a sub-name (lower line) of up to 64 characters.	
Kit Sub Name		**MEMO** For details on how to edit the name, refer to the "Reference Manual" (Roland website).

KIT COLOR



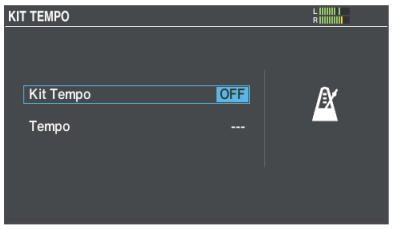
Parameter	Value	Explanation
Kit Color	1: WHITE 2: RED 3: GREEN 4: BLUE 5: LIGHT BLUE 6: PINK 7: PURPLE 8: ORANGE 9: YELLOW 10: EMERALD 11: CUSTOM	You can change the LED colors of the [KIT] button and strainer indicator for each drum kit. **MEMO** When "11:CUSTOM" is selected, you can set the red, green and blue values each within a range of 0–255.

KIT VIEW



Parameter	Value	Explanation
Kit Image	OFF, ON, GLOBAL	Configures the background for the KIT screen. You can import your own image file from an SD card or from the V31 Editor into the V31, and use it as the background image for the KIT screen. This is useful when you want to make your own drum kits easier to select. When this is "OFF", no background image is shown for the KIT screen. To set the view for all KIT screen backgrounds as a common setting that applies to the V31 overall, set this to "GLOBAL".
Kit Name Size	SMALL, MEDIUM, LARGE, GLOBAL	Configures the text size for the KIT screen. To set the text size for all KIT screens as a common setting that applies to the V31 overall, set this to "GLOBAL".

KIT TEMPO

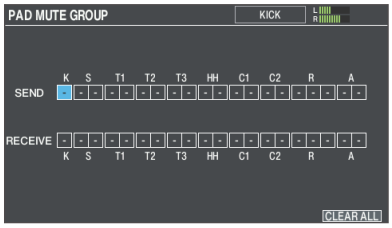


Parameter	Value	Explanation
Kit Tempo	OFF	Use a common tempo (V31) for the entire p. 65. The tempo does not change when you switch drum kits.
	ON	Individually specify a tempo for each drum kit. The click tempo and the tempo of tempo-synchronized effects can be individually specified for each drum kit.
Tempo	20.0–260.0	Tempo specified for each drum kit Hold down the [SHIFT] button and turn the dial if you want to fine-tune the value in decimal points.

KIT PHRASE

Parameter	Value	Explanation
Kit Phrase	01: 8beat - Med 02: 8beat - Fast 03: 8beat - Slow 04: 16beat 1 05: 16beat 2 06: 16beat Slow 1 07: 16beat Slow 2 08: Ballad 09: Rock - Fast 1 10: Rock - Fast 2 11: Rock - Med 1 12: Rock - Med 2 13: Rock - Fast 14: Rock - Slow 15: Tom Beat 1 16: Tom Beat 2 17: Metal 1 18: Metal 2 19: Metal 3 20: Jazz Funk 1 21: Jazz Funk 2 22: Funk 23: Funk Shuffle1 24: Funk Shuffle2 25: Funk Shuffle3 26: R&B - Shuffle 27: R&B - Slow 28: Modern Gospel 29: Samba Kick 30: Samba Bateria 31: Songo 32: Latin Jazz 33: Jazz - Slow 34: Jazz - Med 1 35: Jazz - Med 2 36: Jazz - Med 3 37: Jazz - Fast 1 38: Jazz - Fast 2 39: Jazz Tom Beat 40: Second Line 41: Elec Beat 1 42: Elec Beat 2 43: Elec Beat 3 44: Drum'n'Bass 45: Trap 1 46: Trap 2 47: Dub Step 48: Break Beats 49: Sound Check 1 50: Sound Check 2 51: Sound Check 3 52: Sound Check 4	Selects the kit phrase to play back.
Kit Phrase Play (GLOBAL)	OFF, ON	When this is "OFF", kit phrase playback is disabled for all drum kits. This is useful when you don't want to accidentally trigger the kit phrases, such as when you're playing live. This parameter setting applies to the V31 overall.

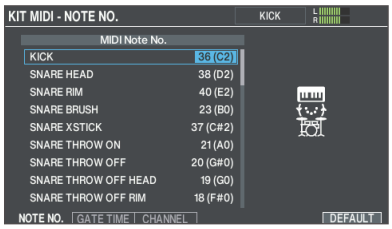
MUTE GROUP



Parameter	Value	Explanation
SEND	– (OFF), 1–8	Specify the mute group number. When you strike the pad of the number specified in SEND, the sound of the pad assigned to the same number in RECEIVE is muted. * Even if you specify the same number in SEND and RECEIVE for the same location (e.g., head or rim) of the same pad, muting does not occur.
RECEIVE		
[F6] (CLEAR ALL) button	Clears all mute groups.	

* When you specify a mute group, an arrow indicates the pads that are muted when you strike the currently selected pad, and the pads that when struck will mute the currently selected pad.

KIT MIDI



Parameter	Value	Explanation
NOTE No. tab		
MIDI Note No.	0 (C-)–127 (G9)	Sets the MIDI note number transmitted and received by each pad.
	OFF	Note messages are not transmitted or received
GATE TIME tab		
MIDI Gate Time	0.1–8.0s	Sets the duration of the notes transmitted by each pad.
CHANNEL tab		
MIDI Channel	Channel 1–16	Sets the MIDI channel on which each pad transmits or receives note messages or control change messages.
	GLOBAL	Transmits and receives on the transmit/receive channel (p. 49) specified in SETUP.

* To play a pad from an external MIDI device, the incoming message must match the MIDI note number and MIDI channel setting of the desired pad.

MEMO

To return to the default values, press the [F6] (DEFAULT) button.

MIDI note numbers transmitted and received by the hi-hat

Item	Explanation
HI-HAT OPEN HEAD **HI-HAT OPEN RIM**	MIDI note number transmitted and received by open hi-hat (head, rim)
HI-HAT CLOSE HEAD **HI-HAT CLOSE RIM**	MIDI note number transmitted and received by closed hi-hat (head, rim)
HI-HAT CLOSED-PEDAL	MIDI note number transmitted and received by pedal hi-hat

MIDI note numbers transmitted and received by the snare

Parameter	Explanation
SNARE HEAD SNARE RIM	MIDI note number transmitted and received by head shot and rim shot
SNARE BRUSH	MIDI note number transmitted and received by brush sweep
SNARE XSTICK	MIDI note number transmitted and received by cross stick
SNARE THROW ON	MIDI note number transmitted or received when you raise the strainer lever
SNARE THROW OFF	MIDI note number transmitted or received when you lower the strainer lever
SNARE THROW OFF HEAD	MIDI note number transmitted or received when a head shot is played while the strainer lever is off the head (detached)
SNARE THROW OFF RIM	MIDI note number transmitted or received when a rim shot is played while the strainer lever is off the head
SNARE THROW OFF BRUSH	MIDI note number transmitted or received when playing with a brush while the strainer lever is off the head
SNARE THROW OFF XSTICK	MIDI note number transmitted or received when a cross stick is played while the strainer lever is off the head

When setting multiple pads to the same note number

When playing the internal sound generator of the V31, if an incoming note number is assigned to more than one pad, that note plays the instrument of the pad with the lowest trigger input number. If the same note number is assigned to both the head and the rim, the head instrument is sounded.

MEMO

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

Example:

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

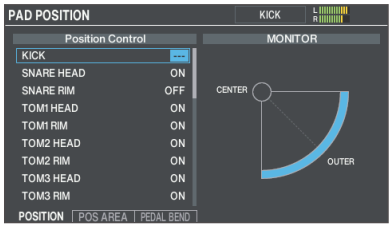
About the gate time

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

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

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

POSITION/PEDAL



Parameter	Value	Explanation
POSITION tab		
Position Control *1	OFF, ON, ON (Rim Click Off)	Turns on/off tonal changes that occur depending on your strike location or the nuances of your rim shots. **Head** Snare: strike position, left-right detection (only for PD-140DS and PD-14DSX) Tom: Strike position **Rim** Snare: rim shot nuance, left-right detection for rimshot (only for PD-140DS and PD-14DSX) Tom: Rim shot nuance **Bow** Hi-hat: Strike position, left-right detection (VH-14D only) Ride: Strike position, left-right detection (CY-18DR only) **Edge** Hi-hat: left-right detection (VH-14D only) Ride: left-right detection (CY-18DR only)
POS AREA tab		
Position Area *1	INSIDE -5–DEFAULT–OUTSIDE +5	Specifies the striking area for the head or rim. "INSIDE" settings make it easier to play notes toward the inside; "OUTSIDE" settings make it easier to play toward the outside.
PEDAL BEND tab		
Pedal Bend Range	-24–0–24	Specifies the amount of pitch change that occurs according to the depth to which you press the hi-hat pedal. You can set this for each pad (head and rim separately) in semitone units.

*1: This supports the following trigger inputs.

- SNARE
- TOM1–3
- HI-HAT (only when a VH-14D is assigned to the hi-hat trigger input)
- Ride box (head), edge (rim); only when CY-18DR is assigned to RIDE trigger input
- AUX/TOM4

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

BACKUP

SAVE

Parameter	Value	Explanation
Backup Number	1–99	Selects the backup number.
With User Samples	OFF, ON	Selects whether user samples are also backed up.
Backup Name		Adds a name to the backup data. **MEMO** For details on how to edit the name, refer to the "Reference Manual" (Roland website).

LOAD

Parameter	Value	Explanation
Backup Number	1–99	Selects the backup number.
With User Samples	OFF, ON	Selects whether user samples are also loaded.
With Instrument Expansion Slots	OFF, ON	Selects whether to load the Instrument Expansions. * You can't load Instrument Expansions into a slot if they aren't installed in the rack.

DELETE

Parameter	Value	Explanation
Backup Number	1–99	Deletes the backup data.

SAVE 1 KIT

Parameter	Value	Explanation
Backup Kit	1–200	Select the drum kit that you want to back up.
With User Samples	OFF, ON	Selects whether user samples are also backed up.
Backup Number	1–999	Selects the backup number.

LOAD 1 KIT

Parameter	Value	Explanation
Backup Number	1–999	Selects the backup number.
With User Samples	OFF, ON	Selects whether user samples are also backed up.
Destination Kit	1–200	Selects the load-destination drum kit.

DELETE 1 KIT

Parameter	Value	Explanation
Backup Number	1–999	Selects the kit backup number that you want to delete.

INFO

Parameter	Explanation
ALL	Number of saved backup data
1 KIT	Number of saved kit backup data

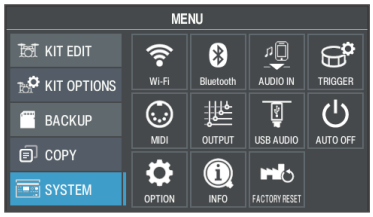
COPY

For details on how to copy, refer to the "Reference Manual" (Roland website).

SYSTEM

1. Press the [MENU] button.

2. Use the cursor buttons to select "SYSTEM".



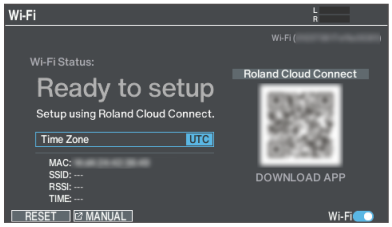
3. Use the cursor buttons or the dial to select the menu that you want to edit, and press the [ENTER] button.

Menu	Explanation	Page
Wi-Fi	Lets you connect the V31 to the Roland Cloud Connect app via Wi-Fi.	p. 41
Bluetooth	Configures the Bluetooth settings.	p. 42
AUDIO IN	Sets the volumes for the MIX IN jack and Bluetooth audio.	p. 42
TRIGGER	Configures the trigger settings.	p. 42
MIDI	Configures the overall MIDI-related settings for the V31.	p. 49
OUTPUT	Specifies the output destination of the sounds.	p. 55
USB AUDIO	Configures the USB audio settings.	p. 55
AUTO OFF	Changes the Auto Off setting.	p. 58
OPTION	Configures the kit phrase, display and so on.	p. 58
INFO	Used for checking how much memory is free on this unit, as well as the system program version.	p. 59
FACTORY RESET	Returns the unit to its factory settings.	p. 59

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

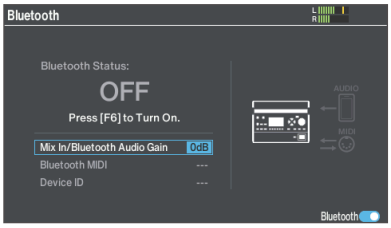
Wi-Fi

* Please be aware that in some countries or regions, it might not be possible to use the Wi-Fi function.



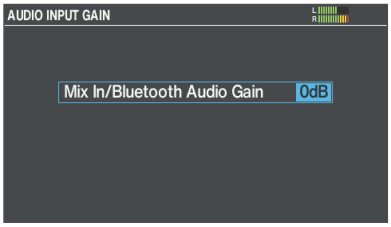
Parameter	Value	Explanation
Time Zone	UTC-12:00–+14:00	Time zone setting Set this according to the region in which you reside.
[F1] (RESET) button	Resets the Wi-Fi settings. Reset the settings when you want to reconfigure or set a different Wi-Fi access point. **MEMO** You can configure the Wi-Fi settings from the Roland Cloud Connect app by pressing the [F1] (SETUP) button while holding down the [SHIFT] button.	
[F2] (MANUAL) button	Shows a screen with a 2D code that gives you easy access to the V31 Web page and support page.	
[F6] (Wi-Fi) button	OFF, ON	Lets you connect the V31 to the Roland Cloud Connect app via Wi-Fi.

Bluetooth



Parameter	Value	Explanation
[F6] (Bluetooth) button	OFF, ON	Turns this unit's Bluetooth functionality on/off.
Mix In/Bluetooth Audio Gain	0, +6, +12 dB	Sets the volumes for the MIX IN jack and Bluetooth audio.
Bluetooth MIDI	OFF, ON	Turns this unit's Bluetooth MIDI functionality on/off. If this is ON, you can connect this unit with a Bluetooth MIDI-compatible app on your smartphone or other device.
Device ID	OFF, 1–99	Sets the MIDI Device ID. Set this to the number that's appended to the device name of this unit, as shown on your Bluetooth-connected smartphone. (Example; "V31 AUDIO 1", "V31 MIDI 1", etc.) If you're using more than one of this unit in the same place, this is useful for identifying them. * If you've changed the Device ID, the new setting takes effect when you press [F5] (SET DEVICE ID) button to save the setting.

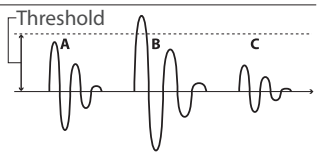
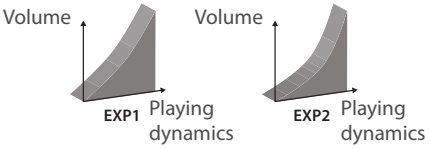
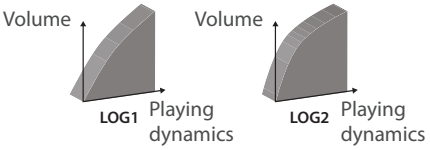
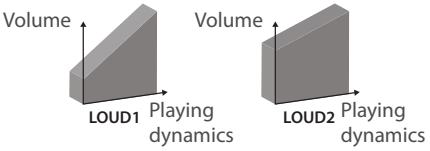
AUDIO IN



Parameter	Value	Explanation
Mix In/Bluetooth Audio Gain	0, +6, +12dB	Sets the volumes for the MIX IN jack and Bluetooth audio.

TRIGGER

Parameter	Value	Explanation
BANK tab		
Bank No.	1–16	Trigger bank number
Bank Name	16 characters	Trigger bank name
Global Sens	LOW, NORMAL, HIGH	Adjusts the overall sensitivity for all pads. For a broader range of dynamic control, select "LOW". To play with a light touch, select "HIGH". This setting is enabled for all trigger banks.

Parameter	Value	Explanation
DIGITAL tab		
Pad Assign	N/A, KICK–AUX/TOM4	Specifies the trigger input to which a digitally-connected pad is assigned. A digitally connected pad for which you select "N/A" is not used; the settings of the pad connected to the TRIGGER IN jack are applied. * Only the VH-14D supports closed/open hi-hats assigned to [HI-HAT], out of all pads that support digital connectivity.
BASIC tab		
Trig Type	For details, refer to "Trig Type list" (p. 47).	Specifies the model of pad (trigger type) that is connected to each trigger input. Set this to "OFF" if no pads are connected to the TRIGGER IN jacks. * You can't change the trigger type of a trigger input that's assigned to a pad that supports a digital connection. **MEMO** When you specify the trigger type, the trigger parameters (with the exception of certain parameters such as cross-stick cancel) are set to optimal values. These values are only general guidelines; you can make fine adjustments as appropriate according to how you attach the pad and how you use it.
Sensitivity	1.0–32.0	You can adjust the sensitivity of the pads to accommodate your personal playing style. Increasing this value increases the sensitivity, so that even soft strikes on the pad are sounded at high volume. Decreasing this value decreases the sensitivity, so that even strong strikes on the pad are sounded at low volume.
Threshold	0–31	Minimum sensitivity of the pad This setting allows a trigger signal to be received only when the pad is above a determined force level (velocity). This can be used to prevent a pad from sounding because of vibrations from other pads. In the following example, B will sound but A and C will not sound.  Check this by gradually increasing the value while playing the pad. Check this and adjust accordingly. Repeat this process until you get the perfect setting for your playing style.
Curve	Volume change in response to pad strike strength	
	LINEAR	 The standard setting. This produces the most natural correspondence between playing dynamics and volume change.
	EXP1, EXP2	 Compared to "LINEAR", strong dynamics produce a greater change.
	LOG1, LOG2	 Compared to "LINEAR", a soft playing produces a greater change.
	SPLINE	 Extreme changes are made in response to playing dynamics.
	LOUD1, LOUD2	 Very little dynamic response, making it easy to maintain strong volume levels. If you're using a drum trigger as an external pad, these settings will produce reliable triggering.
Rim Gain	0–3.2	Adjusts the balance between the force of striking the rim or edge and the loudness of the sound. If you increase this value, even soft strikes on the rim are sounded at high volume. If you decrease this value, even strong strikes on the rim are sounded at low volume. This is available for pads that support rim shots.

Parameter	Value	Explanation
Head/Rim Adjust	0–80	This setting specifies how easy it is to play a head shot or rim shot. If the rim sound is heard when you strike the head strongly, increase this value. If the head sound is heard when you play an open rim shot, decrease this value. If the head sound is heard when you softly play a rim shot, decrease this value. **MEMO** If the rim shot sound is heard when you play a head shot, or if a head shot sound is heard when you play a rim shot, make small changes to the Head/Rim Adjust values while you continue trying out the results. Extreme changes to the values will cause the wrong sound to be heard when you strike the pad, for example producing the rim shot sound when you play a head shot.
HI-HAT tab		
Trig Type	This is the same parameter as Trig Type (p. 43) in the BASIC tab.	
Offset *1, *2	-100–+100	Extent of opening Hi-Hat The bigger the value is, the wider the opening extent is. **MEMO** For details on how to adjust the offset, refer to "Configuring the hi-hat" in the Reference Manual. You can make fine adjustments to the hi-hat parameters as necessary.
Foot Splash Sens *1	-10–+10	Amount of how easy to make the foot splash
Noise Cancel *1, *2	1–3	Amount of strength to cancel the bow and edge noise when you play foot close. The bigger the value is, the more difficult to have a noise excluding the foot close.
CC Max *1, *3	90, 127	Amount of control change that is transmitted in stepping the hi-hat pedal down completely. * There's no need to change this setting if you're performed only with the V31 and the pads.
Pressure Sens *1, *4	1–5	Adjusts how the sound of the closed hi-hat changes according to how hard you press down on the pedal (the pressure used) while the pedal is closed. Larger values make the sound change more easily when you press down softly.

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

*2 Only if Trig Type is set to "VH-12", "VH-13", or "VH-14D".

*3 Only if Trig Type is set to something other than "VH-12", "VH-13", or "VH-14D".

*4 Only if Trig Type is set to "VH-14D".

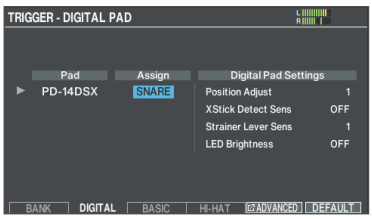
Making detailed settings for digitally-connected pads

1. Press the [MENU] button.

2. Use the cursor buttons to select "SYSTEM" → "TRIGGER", and press the [ENTER] button.

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

The TRIGGER - DIGITAL PAD screen appears.



4. Use cursor buttons to select a parameter, and use the dial to edit the value.

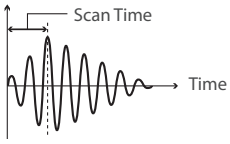
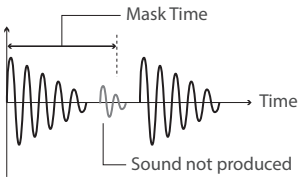
5. Press the [KIT] button to return to the KIT screen.

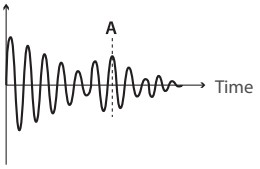
* The parameters that can be set differ depending on the type of pad.

Parameter	Value	Explanation
Position Adjust	1–10	Adjusts how the tonal character is affected by strike position. Lower values adjust toward the center, and higher values adjust toward the circumference.
Position Adjust LR	1–10	Adjusts how the tonal character is affected by the left-right strike position. Lower values adjust toward the center, and higher values adjust toward the circumference.

Parameter	Value	Explanation
XStick Detect Sens	OFF, 1–5	Adjusts how easy it is to use cross-stick playing technique. If this is "OFF", cross-stick technique is unavailable.
Strainer Lever Sens	1–5	Configures the sensitivity for the operating sound of the strainer lever. Lower values produce a softer sound even if you operate the lever quickly, and higher values produce a louder sound even if you operate the lever slowly.
LED Brightness	OFF, 1–5	Adjusts the brightness of the strainer indicator. Decreasing this value makes the sound darker, and increasing this value makes the sound brighter.
Choke Sens	OFF, 1–5	Adjusts the sensitivity of choking technique. If this is "OFF", choking technique is unavailable.
Bell Gain	0–3.2	Adjusts the balance between the force of a strike on the bell (bell shot technique) and the loudness of the sound. With higher values of this setting, a high volume can be produced even by a soft strike on the bell.

ADVANCED

Parameter	Value	Explanation
ADVANCED tab		
Scan Time	0ms–4.0ms	Trigger signal detection time  Since the rise time of the trigger signal waveform may differ slightly depending on the characteristics of each pad or acoustic drum trigger (drum pickup), you may notice that identical hits (velocity) may produce sound at different volumes. If this occurs, you can adjust the "Scan Time" so that your way of playing can be detected more precisely. While repeatedly hitting the pad at a constant force, gradually raise the Scan Time value from 0 msec, until the resulting volume stabilizes at the loudest level. At this setting, try both soft and loud strikes, and make sure that the volume changes appropriately. * As the value is set higher, the time it takes for the sound to be played increases. Set this to the lowest value possible.
Mask Time	0ms–64ms	Double triggering prevention  When playing a kick trigger the beater can bounce back and hit the head a second time immediately after the intended note—with acoustic drums sometimes the beater stays against the head—this causes a single hit to "double trigger" (two sounds instead of one). The Mask Time setting helps to prevent this. Once a pad has been hit, any additional trigger signals occurring within the specified "Mask Time" will be ignored. Adjust the "Mask Time" value while playing the pad. When using a kick trigger, try to let the beater bounce back and hit the head very quickly, then raise the "Mask Time" value until there are no more sounds made by the beater rebound. Increasing this value makes it more likely that a note played in rapid succession will drop out. Set this to the lowest value possible. **MEMO** If two or more sounds are being produced when you strike the head just once, then adjust Retrigger Cancel.

Parameter	Value	Explanation
Retrigger Cancel	1–16	Detecting trigger signal attenuation Important if you are using acoustic drum triggers. Such triggers can produce altered waveforms, which may also cause inadvertent sounding at Point A in the following figure (Retrigger). This occurs in particular at the decaying edge of the waveform. Retrigger Cancel detects such distortion in and prevents retriggering from occurring.  While repeatedly striking the pad, raise the "Retrigger Cancel" value until retriggering no longer occurs. Although setting this to a high value prevents retriggering, it then becomes easy for sounds to be omitted when the drums played fast (roll etc.). Set this to the lowest value possible while still ensuring that there is no retriggering. **MEMO** You can also eliminate this problem of retriggering with the Mask Time setting. Mask Time does not detect trigger signals if they occur within the specified amount of time after the previous trigger signal was received. Retrigger Cancel detects the attenuation of the trigger signal level, and triggers the sound after internally determining which trigger signals were actually generated when the head was struck, while weeding out the other false trigger signals that need not trigger a sound.
Position Detect Head	OFF, ON	Turns head strike position detection on/off
Position Detect Rim	OFF, ON	Turns rim strike position detection on/off
ExtNoiseCancel	OFF, 1–5	This setting lets you prevent a drum from being triggered unwantedly by a strike on a drum to which no drum trigger is attached, or by sound or vibration from the surroundings (noise cancellation). This noise cancel function can be used if you use a stereo cable to connect an "RT-30K" or "RT-30HR" drum trigger to the following TRIGGER IN jacks and specify the Trig Type. Supported TRIGGER IN jacks • KICK • SNARE • TOM1–3 • AUX/TOM4 * The "RT-30H" does not support the noise cancel function.
XStick Threshold	0–127	For a pad that is connected to a TRIGGER IN jack, this specifies the force at which to switch between the cross stick sound and open rim shot sound. Setting this to a higher value makes it easier to get cross stick sounds. When set to "0", playing a cross stick produces the open rim shot sound. For a digitally connected pad that allows cross stick technique, playing a cross stick with a strike that is stronger than the value of this setting produces the open rim shot sound. * For a pad that is connected to a TRIGGER IN jack, be aware that if this value is raised excessively, the cross stick sound will also be heard when you play an open rim shot.
TRIG MON tab		
–	This shows real-time information that shows the force (velocity) with which each pad is struck, as well as the strike points for the hi-hat, snare, ride cymbal, toms and AUX.	
AUX/TOM4 tab		
Trigger Input AUX/TOM4 Select	You can set whether AUX or TOM4 triggers the pads connected to the TRIGGER IN jacks (AUX/TOM4).	
	AUX	AUX triggers the pads connected to AUX/TOM 4.
	TOM4	TOM 4 triggers the pads connected to AUX/TOM 4.
DrumLink tab		
–	This tab is for configuring the settings for V-Drums pads connected wirelessly or for DWe pads connected via a DrumLink™ hub (p. 48).	
XTALK tab		
XTalk Cancel Rate	0–80	Strength of crosstalk cancellation **MEMO** For details on how to make these settings, refer to "Reference Manual" (Roland website).

Trig Type list

Used Pad	Trig Type	Rim Shot	Bell shot	Positional sensing		Choke play
				Head	Rim	
KD-A22	KD-A22	-	-	-	-	-
KD-22	KD-22	-	-	-	-	-
KD-222	KD-222	-	-	-	-	-
KD-220	KD-220	-	-	-	-	-
KD-200	KD-200	-	-	-	-	-
KD-20	KD-20	-	-	-	-	-
KD-18	KD-18	-	-	-	-	-
KD-180	KD-180	-	-	-	-	-
KD-180L	KD-180L	-	-	-	-	-
KD-140	KD-140	-	-	-	-	-
KD-12	KD-12	-	-	-	-	-
KD-120	KD-120	-	-	-	-	-
KD-85	KD-85	-	-	-	-	-
KD-10	KD-10	-	-	-	-	-
KD-9	KD-9	-	-	-	-	-
KD-8	KD-8	-	-	-	-	-
KD-7	KD-7	-	-	-	-	-
KDQ-8	KDQ-8	-	-	-	-	-
KT-10	KT-10	-	-	-	-	-
KT-9	KT-9	-	-	-	-	-
PDA120	PDA120	✓	-	-	✓	-
PDA120L	PDA120L	✓	-	-	-	-
PDA100	PDA100	✓	-	-	✓	-
PDA100L	PDA100L	✓	-	-	-	-
PDA140F	PDA140F	✓	-	-	✓	-
PD-12X	PD-12X	✓	-	✓	✓	-
PD-12P	PD-12P	✓	-	✓	✓	-
PD-128	PD-128	✓	-	✓	✓	-
PD-125X	PD-125X	✓	-	✓	✓	-
PD-125	PD-125	✓	-	✓	✓	-
PD-10X	PD-10X	✓	-	✓	✓	-
PD-10P	PD-10P	✓	-	✓	✓	-
PD-108	PD-108	✓	-	✓	✓	-
PD-105X	PD-105X	✓	-	✓	✓	-
PD-105	PD-105	✓	-	✓	✓	-
PD-85	PD-85	✓	-	✓	✓	-
PDX-100	PDX-100	✓	-	✓	✓	-
PDX-12	PDX-12	✓	-	-	-	-
PD-10H	PD-10H	✓	-	-	-	-
PD-8H	PD-8H	✓	-	-	-	-
PDX-8	PDX-8	✓	-	-	-	-
PDX-6	PDX-6	✓	-	-	-	-
PDQ-8S	PDQ-8S	✓	-	-	-	-
PDQ-8	PDQ-8	-	-	-	-	-
PD-8	PD-8	✓	-	-	-	✓
VH-13	VH-13	✓	-	-	-	✓
VH-12	VH-12	✓	-	-	-	✓
VH-11	VH-11	✓	-	-	-	✓
VH-10	VH-10	✓	-	-	-	✓
CY-16R-T	CY-16R-T	✓	✓	✓	-	✓
CY-15R	CY-15R	✓	✓	✓	-	✓
CY-14R-T	CY-14R-T	✓	✓	✓	-	✓
CY-14C-T	CY-14C-T	✓	-	✓	-	✓

Used Pad	Trig Type	Rim Shot	Bell shot	Positional sensing		Choke play
				Head	Rim	
CY-14C	CY-14C	✓	-	✓	-	✓
CY-13R	CY-13R	✓	✓	✓	-	✓
CY-12C	CY-12C	✓	-	✓	-	✓
CY-12R/C	CY-12R/C	✓	✓	✓	-	✓
CY-12C-T	CY-12C-T	✓	-	✓	-	✓
CY-8	CY-8	✓	-	-	-	✓
CY-5	CY-5	✓	-	-	-	✓
CYQ-12	CYQ-12	✓	-	-	-	✓
BT-1	BT-1	-	-	-	-	-
	BT-1 SENS *1	-	-	-	-	-
Generic pads	PAD1	✓	-	-	-	✓
	PAD2	✓	-	-	-	-
	PAD3	✓	-	-	-	✓
RT-30K	RT-30K	-	-	-	-	-
RT-30HR	RT-30HR	✓	-	-	-	-
RT-30H	RT-30H SN *2	-	-	-	-	-
	RT-30H TM *3	-	-	-	-	-
RT-10K	RT-10K	-	-	-	-	-
RT-10S	RT-10S	✓	-	-	-	-
RT-10T	RT-10T	-	-	-	-	-

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

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

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

Trigger inputs and playing methods corresponding chart

Rim shot/cross stick

* Use a dual-trigger type pad.

Trigger Input	Rim Shot		Cross Stick
	Rubber Pad	Mesh Pad	
KICK	-	-	-
SNARE	✓	✓	✓
TOM 1–3	✓	✓	-
HI-HAT	✓	-	-
CRASH 1, 2	✓	-	-
RIDE	✓	-	-
AUX/TOM4	✓	✓	-

Positional sensing/rim shot nuance

Trigger Input	Positional Sensing (Head)	Rim Shot Nuance
KICK	-	-
SNARE	✓	✓
TOM 1–3	✓	✓
HI-HAT	– *1	– *1
CRASH 1, 2	-	-
RIDE	✓	– *2
AUX/TOM4	✓	✓

*1 This is enabled when "HI-HAT" is assigned to the VH-14D.

*2 This is enabled when "RIDE" is assigned to the CY-18DR.

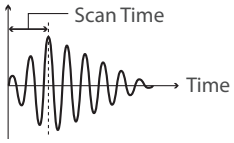
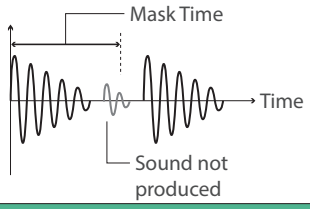
MEMO

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

Configuring V-Drums/DWe pads connected wirelessly (DrumLink)

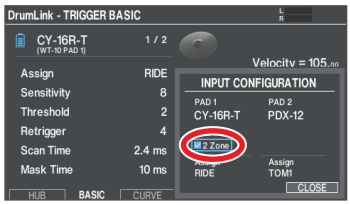
* The values aside from those of the Assign parameter are stored in the WT-10/DrumLink hub. These parameters are not saved when you perform the BACKUP ALL operation on the V31.

Parameter	Value	Explanation
HUB tab		
RF Channel	1 (2402 MHz), 2 (2426 MHz), 3 (2451 MHz), 4 (2480 MHz)	Sets the channel that's used for wireless communication between the DH-10/DrumLink™ hub and each pad. In situations such as when you're using another DH-10/DrumLink™ hub nearby, you can avoid interference by setting each unit to a different channel.
MIDI Output	Soft Only, Hub Only, Soft+Hub	Sets the connector that's used for the DH-10/DrumLink™ hub. Soft Only: Uses only USB. Hub Only: Uses only MIDI OUT. Soft+Hub: Uses both USB and MIDI OUT. * When connecting the V31 to the DH-10/DrumLink™ hub, use either the "Soft Only" or the "Soft+Hub" setting.
Send Note Off	OFF, ON	When using MIDI OUT on the DH-10/DrumLink™ hub, this determines whether to output note-off data or not.
BASIC tab		
Assign	N/A, KICK, SNARE, TOM1, TOM2, TOM3, HI-HAT, CRASH1, CRASH2, RIDE, AUX	Specifies the trigger input to which a connected pad should be assigned.
Sensitivity	1–16	Adjusts the sensitivity of the pads, which lets you control the balance between how hard you strike the pads and the volume. * Increasing this value increases the sensitivity, so that even soft strikes on the pad play the sound at higher volumes. * Decreasing this value decreases the sensitivity, so that even hard strikes on the pad play the sound at lower volumes.
Threshold	1–15	Adjusts the minimum sensitivity of the pads. * Higher values make the pads respond only when you strike them harder. * Lower values make the pads respond even when you strike them softer. Note that the pads may respond incorrectly when you set this to a lower value.

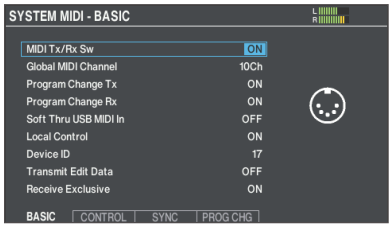
Parameter	Value	Explanation
Retrigger	0–15	Adjusts the detection of attenuation for the trigger signal. The pad may accidentally retrigger multiple times even though you've only struck the pad once. This is caused by fluctuations in the trigger signal that's transmitted when you strike a pad. Use this parameter to prevent this kind of retriggering due to fluctuations in the trigger signal. While repeatedly striking the pad, raise the value until retriggering no longer occurs. Although higher values prevent retriggering, this has the side effect of omitting some sounds when you repeatedly strike the pad in quick succession. Set this to the lowest value possible while still ensuring that there is no retriggering.
Scan Time (ms)	2.0–5.0	Fine-tunes the trigger signal detection time. Since the rise time of the trigger signal waveform differs slightly depending on the characteristics of each pad, the sounds produced may vary in volume even when you're striking the pad at the same velocity. If this occurs, you can adjust the trigger signal detection time (Scan Time) so that your playing strength can be detected more precisely. * As the value is set higher, the time it takes for the sound to play increases. Set this to as low a value as possible. 
Mask Time (ms)	0–70	Adjust this to prevent double triggering. For instance, when you play the kick drum, the beater can bounce back and hit the head a second time immediately after the intended note, which causes a single hit to "double trigger" (two sounds instead of one). The Mask Time setting helps to prevent this. Once a pad is struck, any additional trigger signals occurring within the specified time are ignored. Increasing this value makes it more likely that notes played in rapid succession are to drop out. Set this to as low a value as possible. 
CURVE tab		
Curve	USER, LINEAR, LOG1, LOG2, LOG3, POW1, POW2, POW3, EXP1, EXP2, EXP3	Adjusts how the volume changes in response to how hard you strike the pad. On the V31, you can select settings that are adjusted via DWe Control (USER) and from multiple presets (LINEAR–EXP3). * You can set Curve and Dynamic Range for each playing style.
Dynamic Range	0–100	Adjusts the range of dynamics you use to strike the pads. Increasing this value narrows the range, so that even soft strikes on the pad play the sound at a high volume. This is useful for making detailed adjustments according to your playing technique, after you have adjusted the pad sensitivity using the Sensitivity parameter.
OPT/ADV tab		
Settings common to all pads		
LED On Hit	OFF, ON	Sets whether the LED built into the pad lights up when you strike the pad.
KD series		
XTalk Cancel	OFF, 1–80	Adjusts the crosstalk sensitivity. Crosstalk is a feature that prevents accidentally triggering a pad due to the vibrations of other pads. For example, if two pads are mounted on the same drum stand, the vibrations when you strike one pad may cause the other pad to sound unintentionally. Increasing this value prevents the pad from being triggered by the vibrations of other pads. However, if you set the value too high, some sounds may drop out when you strike one pad and another at the same time.

Parameter	Value	Explanation
PD series		
Rim Gain	0.0–3.2	Adjusts the balance between how hard you strike the rim and the resulting velocity value. If you increase this value, softer strikes on the rim play the sound at a higher velocity. If you decrease this value, stronger strikes on the rim play the sound at a lower velocity.
Rimshot / Head	0.0–15.5	Adjusts the crossover point between the snare drum head zone and the rim shot zone. Increase this value if the rim shot plays even when you strike the head. Decrease this value if the head sound is heard even when you play a rim shot. * Set this by gradually changing the value while checking how this affects the sound.
XTalk Cancel	OFF, 1–80	Adjusts the crosstalk sensitivity. Crosstalk is a feature that prevents accidentally triggering a pad due to the vibrations of other pads. For example, if two pads are mounted on the same drum stand, the vibrations when you strike one pad may cause the other pad to sound unintentionally. Increasing this value prevents the pad from being triggered by the vibrations of other pads. However, if you set the value too high, some sounds may drop out when you strike one pad and another at the same time.
VH series		
Edge Gain	0.0–3.2	Adjusts the balance between how hard you strike the edge and the resulting velocity value. If you increase this value, softer strikes on the edge play the sound at a higher velocity. If you decrease this value, stronger strikes on the edge play the sound at a lower velocity.
CC Max	90, 127	Sets the control change (CC) value that's transmitted when you press the hi-hat pedal completely. * Select whether the maximum CC value when you press the HH CTRL pedal (connected to PAD2) should be 90 or 127. * When you turn on the "Hi-Hat" parameter that is configurable on the INPUT CONFIGURATION screen, you can configure other pads besides the VH series.
Open Pedal Tune	-7–0–+7	Sets the CC value used when the hi-hat is opened. If the CC value does not fall to zero when the pedal is released, you can make it do so by changing this to a negative value. * When you turn on the "Hi-Hat" parameter that is configurable on the INPUT CONFIGURATION screen, you can configure other pads besides the VH series.
Closed Pedal Tune	-7–0–+7	Sets the range between the open and closed hi-hat position. Smaller values result in a higher closed position, which lets you close the hi-hat with less force. Larger values make the hi-hat close only when you press the pedal with greater force. * When you turn on the "Hi-Hat" parameter that is configurable on the INPUT CONFIGURATION screen, you can configure other pads besides the VH series.
XTalk Cancel	OFF, 1–80	Adjusts the crosstalk sensitivity. Crosstalk is a feature that prevents accidentally triggering a pad due to the vibrations of other pads. For example, if two pads are mounted on the same drum stand, the vibrations when you strike one pad may cause the other pad to sound unintentionally. Increasing this value prevents the pad from being triggered by the vibrations of other pads. However, if you set the value too high, some sounds may drop out when you strike one pad and another at the same time.
CY series		
Positional Sensing	OFF, ON	Turns positional sensing (which detects where the pad was struck) on/off. * This parameter is only for pads that support positional sensing (CY-16R-T/CY-15R/CY-14R-T/CY-13R/CY-12R/C).
Edge Gain	0.0–3.2	Adjusts the balance between how hard you strike the edge and the resulting velocity value. If you increase this value, softer strikes on the edge play the sound at a higher velocity. If you decrease this value, stronger strikes on the edge play the sound at a lower velocity.

Parameter	Value	Explanation
XTalk Cancel	OFF, 1–80	Adjusts the crosstalk sensitivity. Crosstalk is a feature that prevents accidentally triggering a pad due to the vibrations of other pads. For example, if two pads are mounted on the same drum stand, the vibrations when you strike one pad may cause the other pad to sound unintentionally. Increasing this value prevents the pad from being triggered by the vibrations of other pads. However, if you set the value too high, some sounds may drop out when you strike one pad and another at the same time.
RT series		
Rim Gain	0.0–3.2	Adjusts the balance between how hard you strike the rim and the resulting velocity value. If you increase this value, softer strikes on the rim play the sound at a higher velocity. If you decrease this value, stronger strikes on the rim play the sound at a lower velocity.
Rimshot / Head	0.0–15.5	Adjusts the crossover point between the snare drum head zone and the rim shot zone. Increase this value if the rim shot plays even when you strike the head. Decrease this value if the head sound is heard even when you play a rim shot. * Set this by gradually changing the value while checking how this affects the sound.
Ext Noise Cancel	0–5	This prevents a drum from being triggered unintentionally due to the sound of striking another drum that doesn't have a drum trigger attached, or due to external sound or vibration (noise cancel).
XTalk Cancel	OFF, 1–80	Adjusts the crosstalk sensitivity. Crosstalk is a feature that prevents accidentally triggering a pad due to the vibrations of other pads. For example, if two pads are mounted on the same drum stand, the vibrations when you strike one pad may cause the other pad to sound unintentionally. Increasing this value prevents the pad from being triggered by the vibrations of other pads. However, if you set the value too high, some sounds may drop out when you strike one pad and another at the same time.
DWe snare, tom		
Rim Zone	OFF, ON	Lets you switch rim detection on/off.
Rimshot Zone	OFF, ON	Lets you switch rim shot detection on/off.
XStick Zone	OFF, ON	Lets you switch cross stick detection on/off. * This parameter is only for the snare drum.
Positional Sensing	OFF, ON	Lets you turn strike position detection on/off. * This parameter is only for the snare drum. * When Pos Sensing is set to on, the Pitch Bend parameter which can be set in the DWe Control application is automatically switched off.
Rimshot / Head	0.0–15.5	Lets you adjust how easily the rim shot and head sounds play. Decrease this value if the rim shot plays even when you strike the head. Increase this value if the head sound is heard when you play a rim shot. * Set this by gradually changing the value while checking how this affects the sound.
Rim / Rimshot	0.0–1.0	Lets you adjust how easily the rim and rim shot sounds play. If the rim sound is heard when you play a rim shot, decrease this value. Increase this value if the rim shot plays even when you strike just the rim. * Set this by gradually changing the value while checking how this affects the sound.
Positional Sensing Smoothness	0–15	Adjusts how the sound changes according to the strike position detected on the snare. * This parameter is only for the snare drum.
Positional Sensing Range	1–8	Adjusts the range over which the strike position is detected on the pad face of the snare. Larger values make the sounds play more readily when you strike closer to the center of the pad face; smaller values make the sounds play more readily when you strike towards the edges of the pad face. * This parameter is only for the snare drum.

Parameter	Value	Explanation
DWe crash, ride, hi-hat		
FSR Auto Calibration	OFF, ON	Lets you turn auto-calibration on/off for the sensors that are built into the edges of the cymbals. Turn this function on if the surrounding environment (such as temperature) changes significantly when you're using the DWe crash or ride. This function automatically calibrates the trigger detection accuracy. * This parameter is only for the crash and ride.
Bell / Bow	0.0–1.0	Lets you adjust how easily the bell and bow sounds play. Decrease this value if the bell sound plays even when you strike the bow. Increase this value if the bow sound is heard when you play the bell. * Set this by gradually changing the value while checking how this affects the sound.
CC Smoothness	0–15	Adjusts the resolution used when detecting the motion of the hi-hat pedal. Use a smaller value when you want to minimize the changes in sound between the open and closed state. * This parameter is only for the hi-hat.
Closed Pedal Tune	-7–7	Adjusts the position at which the hi-hat closes. Smaller values result in a higher closed position, which lets you close the hi-hat with less force. Larger values make the hi-hat close only when you press the pedal with greater force. * This parameter is only for the hi-hat.
INPUT CONFIG window		
Hi-Hat	Set this to "ON" when using a pad connected to the PAD1 jack on the WT-10 as a hi-hat.  * If the CY-16R-T is connected to the PAD1 jack and you use HH CTRL with the hi-hat control pedal (FD-8, FD-9 or similar) connected to PAD2, configure the settings as shown in the illustration.	
	OFF	The input from the PAD2 jack is not recognized as the HH CTRL signal from the PAD1 jack.
	ON	When the trigger input assignment is set to "HI-HAT", the input from PAD2 on the WT-10 is recognized as the HH CTRL signal from the PAD1 jack.
2 Zone	This parameter can be operated when setting a pad for the PAD1 jack of the WT-10 that supports playing bell shots, such as the CY-16R-T.  * When connecting a CY-16R-T to the PAD1 jack and a PDX-12 to the PAD2 jack, configure the settings as shown in the illustration.	
	OFF	If the trigger input assignment is set to "RIDE", the input from the PAD2 jack is recognized as a bell signal for the PAD1 jack.
	ON	You can set the pad you like for the PAD2 jack, even when setting a ride pad like the CY-16R-T for the PAD1 jack (the input from the PAD2 jack is not recognized as a bell signal for the PAD1 jack).

MIDI



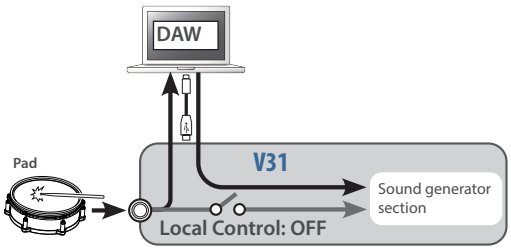
Parameter	Value	Explanation
BASIC tab		
MIDI Tx/Rx Sw	OFF, ON	Turns the transmitting and receiving MIDI messages on/off.
Global MIDI Channel	1–16Ch	Transmit and receive channel.
Program Change Tx	OFF, ON	Turns program change transmission on/off.
Program Change Rx	OFF, ON	Turns program change reception on/off.
Soft Thru MIDI In	This allows performance data from a MIDI device connected to the V31's MIDI IN connector to be transmitted to another MIDI device connected to the MIDI OUT connector or to a computer connected to the USB COMPUTER port.	
	OFF	Performance data received from the V31's MIDI IN connector will not be sent to the MIDI OUT connector or the USB COMPUTER port.
	ON (MIDI OUT)	Performance data received from the V31's MIDI IN connector will be sent to the MIDI OUT connector.
	ON (USB MIDI)	Performance data received from the device connected to the V31's MIDI IN connector will be sent to the USB COMPUTER port.
	ON (MIDI+USB)	Performance data received from the device connected to the V31's MIDI IN connector will be sent to the MIDI OUT connector and the USB COMPUTER port.
Local Control	OFF, ON	Turns on/off the connection between the performance data from the pads and the V31's sound generator section Normally you'll leave this "ON". If this is "OFF", the performance data from the pads is not connected to the V31's sound generator section.
Device ID	17–32	Device ID setting The setting described here is necessary only when you wish to transmit separate data to two or more V31 units at the same time. Do not change this setting in any other case.
Transmit Edit Data	OFF, ON	Specifies whether changes in the 's settings are transmitted as system exclusive messages (ON) or not transmitted (OFF).
Receive Exclusive	OFF, ON	Specifies whether system exclusive messages are received (ON) or not received (OFF).
CONTROL tab		
Hi-Hat Pedal CC	OFF, MODULATION (1), BREATH (2), FOOT (4), EXPRESSION (11), GENERAL1 (16), GENERAL2 (17), GENERAL3 (18), GENERAL4 (19), GENERAL5 (80), GENERAL6 (81), GENERAL7 (82), GENERAL8 (83)	Control change used for transmitting/receiving the depth to which the hi-hat pedal pressed
Snare CC		Control change message that's transmitted/received for the strike position (from the center to the outer rim) of the snare
Snare Angle CC		Control change message that's transmitted/received for the strike position (angle) of the snare, when connected to the PD-140DS or PD-14DSX
Snare Strainer CC		Control change message that's transmitted/received when the PD-14DSX is connected and the strainer lever is raised or lowered
Ride CC		Control change message that's transmitted/received for the strike position of the ride (from center to front)
Ride LR CC		Control change used for transmitting/receiving the ride strike position (left-right) when connected to the CY-18DR
Toms/AUXs CC		Control change used for transmitting/receiving the strike position of the tom 1–3 and AUX
Hi-Hat CC		Control change used for transmitting/receiving the hi-hat strike position (from center to front) when connected to the VH-14D
Hi-Hat LR CC		Control change used for transmitting/receiving the hi-hat strike position (left-right) when connected to the VH-14D
HH Note# Border	0–127	This number specifies the pedal position at which to switch from open hi-hat to closed hi-hat. * There's no need to change this setting if you're performed and recording only with the V31 and the pads.

Parameter	Value	Explanation
Hi-Resolution Velocity	OFF, ON	The setting for CC#88 (high-resolution velocity prefix). If this is enabled, the velocity is output at high resolution (1.00–127.00) when you strike a pad that's connected digitally. If this is disabled, digitally-connected pads use the same resolution (1–127) as the pads that are connected via the TRIGGER IN jacks.
Cymbal Choke Shot	OFF, ON	Switches support for the performance technique of striking a pad while choking it. If this is "ON", striking a pad while choking it immediately mutes the sound after it begins. If this is "OFF", the sound is not muted immediately even if you strike a pad while choking it.
[F6] (DEFAULT) button	You can press the [F6] (DEFAULT) button to revert the CC settings to their default values.	
SYNC tab		
Sync Mode	Specifies the synchronization signal according to which the V31 operates.	
	INTERNAL	Choose this setting if you're using the V31 by itself without synchronizing it to another device, or if you want another device to operate in synchronization with the V31.
	EXTERNAL	Choose this setting if you want the V31 to operate according to synchronization messages that it receives from another device.
Clock Source	MIDI, USB MIDI	When Sync Mode is "EXTERNAL", this specifies whether the synchronizes to synchronization messages from the MIDI IN connector (MIDI) or to synchronization messages from the USB COMPUTER port (USB MIDI).
Sync Out	OFF, ON	Specifies whether MIDI synchronization messages are transmitted to another device (ON) or not transmitted (OFF).
PROG CHG tab		
MIDI Program Change	Bank0–PC0, Bank1–PC127	You can freely specify the correspondence between drum kits and the program change numbers that are transmitted and received.

Using the Local Control setting

If you're using a DAW with the performance data from the pads and V31's sound generator section, you should turn the Local Control "OFF".

This is because we need to connect these sections in the following order: the performance data from the pads → your DAW → the V31's sound generator. Since the performance data from the pads and V31's sound generator are connected internally, such a connection order is normally impossible. However, if the Local Control is "OFF", the performance data from the pads and V31's sound generator section will be independent, allowing you to use a DAW as shown here in the illustration.



Specifying the HH Note# Border

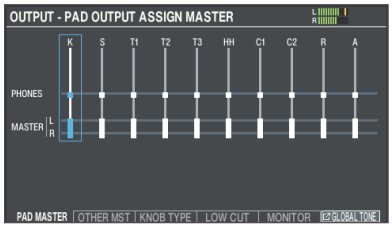
The note number transmitted when you strike the hi-hat will change depending on the amount of pressure on the hi-hat pedal.

At the factory default value (127), the closed hi-hat note number will be transmitted only if the hi-hat pad is played with the pedal completely depressed.

If you want this note number to be transmitted when the pedal is slightly raised, set this to a value such as "90".

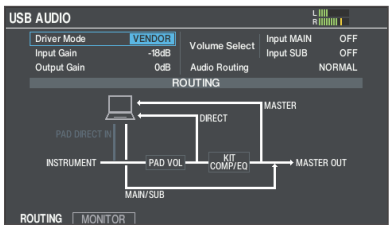
* In some cases, changing the hi-hat note number border setting might cause a song to play back differently than when it was recorded.

OUTPUT



Parameter	Value	Explanation
PAD MASTER tab		
PAD OUTPUT ASSIGN MASTER	PHONES (MASTER OFF), PHONES+MASTER LR	Specifies each pad's output assignments for the PHONES jacks and MASTER OUT jacks.
OTHER MST tab		
OTHER OUTPUT ASSIGN MASTER	PHONES (MASTER OFF), PHONES+MASTER LR	Specifies the output assignments for the PHONES and MASTER OUT jacks for the ambience, BUS FX, USB audio, songs and so forth.
KNOB TYPE tab		
MASTER/PHONES Knob Type	Configures the [MASTER/PHONES] knob setting.	
	MASTER/PHONES	Adjusts the volume of signal output from the MASTER OUT jacks and the PHONES jack.
	PHONES	Adjusts the volume of signal output from the PHONES jack.
Fixed Master Volume	-INF, -60.0–0.0dB	Sets the output volume of the MASTER OUT jack when the MASTER/PHONES Knob Type is set to "PHONES".
LOW CUT tab		
Low Cut Freq	20Hz, 25Hz, 31.5Hz, 40Hz, 50Hz, 63Hz, 80Hz,100Hz, 125Hz, 160Hz, 200Hz	Cuts the frequency region below the specified frequency (low cut). This setting is common to all output jacks.
Master Low Cut	OFF, ON	Specifies whether low cut is applied (ON) or is not applied (OFF) to the sound that is output from the MASTER OUT jacks.
Phones Low Cut	OFF, ON	Specifies whether low cut is applied (ON) or is not applied (OFF) to the sound that is output from the PHONES jacks.
MONITOR tab		
-	-	Monitor the output volume of each jack.

USB AUDIO



Parameter	Value	Explanation
ROUTING tab		
Driver Mode	Switches between the V31's dedicated USB driver and the driver provided by your operating system. **MEMO** After you change this setting, it is enabled once you restart the V31.	
	GENERIC	Use the driver provided by the operating system. USB MIDI and USB audio (2 ch. recording and playback) can be used.
	VENDOR	Use the V31's dedicated driver provided by Roland. USB MIDI and USB audio (30 ch. recording and 32 ch. playback) can be used.
USB Audio Input Gain	-36–+12dB	Adjusts the input level This setting is common to Input MAIN and SUB.
USB Audio Output Gain	-24–+24 dB	Adjusts the output level This setting is common to all outputs.

Parameter	Value	Explanation
Volume Select Input MAIN Volume Select Input SUB	Specifies the knob that adjusts the input volume of USB audio (Input MAIN, SUB).	
	OFF	The volume is not adjusted by a knob.
	SONG	The [SONG] knob adjusts the volume.
	BACKING	The [BACKING] knob adjusts the volume.
Audio Routing	NORMAL	This routing is used for typical purposes. Normally, you should use this setting (the PAD DIRECT IN audio is muted).
	PAD DIRECT IN	Lets you directly input the USB AUDIO output from your computer to the mixer for each pad. To avoid accidents due to loopback with this setting, the USB AUDIO output from the V31 to your computer is muted (all output to the computer is muted).
	LOOPBACK	Enables all USB AUDIO input/output. * Be careful, as the USB audio input and output may be directly connected and inadvertently result in a very loud sound, depending on the settings of your computer and the V31.
MONITOR tab		
–	Monitor the output volume of each jack.	

Configuring the routing for USB audio (Audio Routing)

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

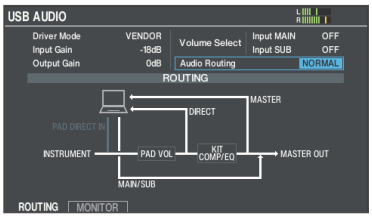
Use this to directly input the sound from your computer to the pads of the V31, or to limit the sounds sent from the V31 to your computer.

The standard setting is "NORMAL".

MEMO

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

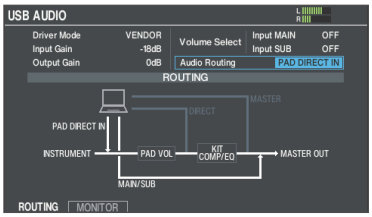
NORMAL



V31 → Computer: MASTER OUT, direct output of each pad

Computer: → V31: MAIN, SUB

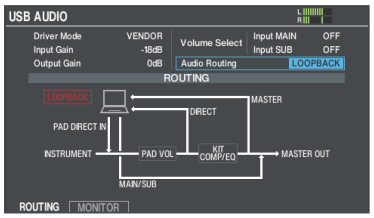
PAD DIRECT IN



V31 → Computer: All USB audio output from the V31 is muted.

Computer → V31: MAIN, SUB, direct input to each pad

LOOPBACK



V31 → Computer: MASTER OUT, direct output of each pad

Computer → V31: MAIN, SUB, direct input to each pad

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

NOTE

When using the loopback setting, the USB audio input and output may connect directly and inadvertently produce a very loud sound, depending on the settings of your computer and the . For this reason, use caution with this setting.

Audio routing I/O chart

	Audio Routing		
	NORMAL	PAD DIRECT IN	LOOPBACK
V31 → Computer			
MASTER OUT	✓	mute	✓
Direct output of each pad	✓	mute	✓
Computer→V31			
INPUT MAIN/SUB	✓	✓	✓
PAD DIRECT IN	mute	✓	✓

USB audio input destination settings

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

USB audio output destination settings

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

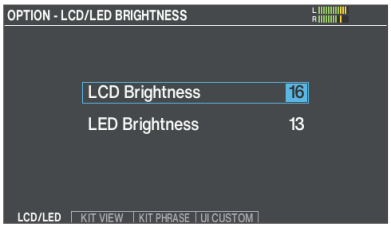
AUTO OFF

Parameter	Value	Explanation
Auto Off	Specifies whether the unit will turn off automatically after a certain time has elapsed. If you don't want the unit to turn off automatically, choose "OFF" setting	
	OFF	The power does not turn off automatically.
	20 minutes	When 20 minutes have elapsed without any pad being struck or any operation being performed, the unit turns off automatically.
	4 hours	When four hours have elapsed without any pad being struck or any operation being performed, the unit will turn off automatically.

MEMO

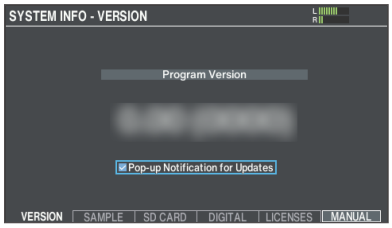
For details on operations in the auto off, refer to "Reference Manual" (Roland website).

OPTION



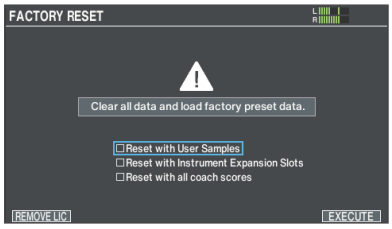
Parameter	Value	Explanation
LCD/LED tab		
LCD Brightness	1–16	Display brightness
LED Brightness	0–15	Brightness of the [KIT] button and strainer indicator
KIT VIEW tab		
Kit Image	OFF, ON	Selects whether to show the KIT screen background used by all drum kits (ON) or not (OFF). This is enabled when Kit Image (p. 35) is set to "GLOBAL".
Kit Name Size	SMALL, MEDIUM, LARGE	Sets the KIT screen text size used by all drum kits. This is enabled when Kit Name Size (p. 35) is set to "GLOBAL".
KIT PHRASE tab		
Kit Phrase Play	OFF, ON	Configures the kit phrase function. You can stop playback of the kit phrases in the KIT screen. If you don't want to trigger the kit phrases accidentally, such as when you're playing live, set this to "OFF".
UI CUSTOM tab		
Show Virtual Pad	OFF, ON	Sets whether to display the virtual pad on the screen (ON) or not (OFF).

INFO



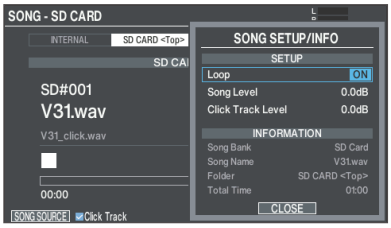
Parameter	Value	Explanation
VERSION tab		
Program Version	Program version If you select the "Pop-up Notification for Updates" check box, a pop-up notification appears when the program is updated (only when connected to Wi-Fi). **MEMO** Press the [F6] (MANUAL) button to display a 2D code that you can scan with your smartphone for easy access to the V31 website and support page.	
SAMPLE tab		
Remaining Memory	Remaining amount for user samples in user memory	
Imported Samples	Number of imported user samples	
SD CARD tab		
All	Backup data saved on the SD card (all settings)	
1 KIT	Kit backup data saved on the SD card	
DIGITAL tab		
Pad	Indicates the digitally-connected pads that are connected to the V31.	
Program Version	Indicates the program version of digitally-connected pads that are connected to the V31.	
Status	Shows whether the pads that are digitally connected to the V31 need to be updated or not. If you've digitally connected a pad that uses an earlier firmware version, you should update that pad. **MEMO** For details on how to update the pad, refer to "Reference Manual" (Roland website).	
LICENSES tab		
–	Shows the license information for the technologies used on the V31.	

FACTORY RESET



Parameter	Value	Explanation
Factory Reset	Returns the V31 to its factory settings. **MEMO** For details on the factory reset operation, refer to "Reference Manual" (Roland website).	

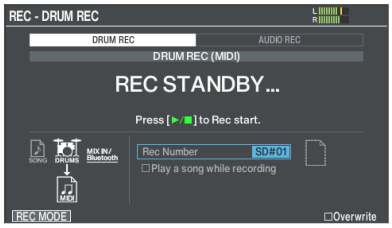
SONG



Parameter	Value	Explanation
SONG SOURCE window		
INTERNAL	Built-in songs	
SD CARD<Top>	Song in top directory of SD card	
DRUM REC DATA	Songs for drum performance data recorded on this unit	
AUDIO REC DATA	Songs recorded on this unit as audio data	
SETUP/INFO window		
SETUP		
Loop	OFF, ON	Sets whether to repeatedly play back (ON) or not received (OFF).
Song Level	-INF, -60.0–+6.0dB	Song (audio data) volume
Click Track Level	-INF, -60.0–+6.0dB	Click track volume * Only if there is a click track corresponding to the song
INFO		
Song Bank	Song save location (temporary area in internal storage, or SD card)	
Song Name	Song name	
Folder	Song save location on SD card	
Total Time	Song playback time * This is not shown for songs containing only a drum performance.	
DRUM REC DATA EXPORT screen *1		
Export Type	SMF	Exports the drum performance to SMF format.
	WAV (Drums)	Exports the drum performance to an audio file.
	WAV (Drums with song)	Exports the drum performance including the song to an audio file. You can only set this when your drum playing is recorded along with a song.
	SMF+WAV	Exports the drum performance to both an audio file and an SMF.
Kit	001–200	Selects the drum kit that's used when exporting your drum performance to an audio file.
Export Gain	0–+24dB	Sets the output level used when exporting the audio file. Press the [F6] (►/■) button to play back a preview of the recorded data (the export results). Adjust the audio file volume while checking the output level meters. Positive (+) values make the volume louder.
Post Export Time	0–10sec	The tail end of the sound may get chopped off when you export an audio file. If this happens, increase this value to prevent this problem.

*1 Only when SONG SOURCE is "DRUM REC DATA".

REC



Parameter	Value	Explanation
REC screen		
Rec Mode	DRUM REC	Records as SMF data (MIDI).
	AUDIO REC	Records as audio data (WAV).
Rec Number	TEMPORARY	Records to temporary memory on this unit (one song).
	SD#01–99 (DRUM REC) SD#001–200 (AUDIO REC)	Records to an SD card. * This cannot be selected if you have not inserted an SD card into the V31. * For AUDIO REC, the Rec Number is set automatically.
Rec Target *1	ALL	The input audio from the MIX IN (STEREO) jack and the playback audio from a smartphone connected via Bluetooth is recorded, in addition to your drum playing.
	DRUMS ONLY	Only your drum playing is recorded.
Play a song while recording *2	OFF, ON	To play back a song while recording, set this to "ON".
Play and record a song *1	OFF, ON	To record a song in addition to playing the drums, set this to "ON".

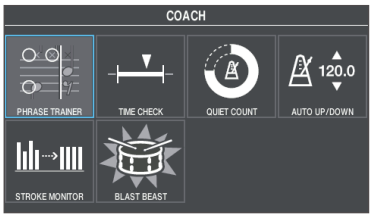
*1 Only when SONG SOURCE is "AUDIO REC DATA".

*2 Only when SONG SOURCE is "DRUM REC DATA".

COACH

1. Press the [COACH] button.

The COACH screen appears.

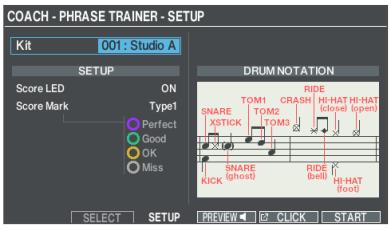


2. Use the cursor buttons or the dial to select the mode that you want to set, and press the [ENTER] button.

Mode	Explanation
PHRASE TRAINER	This is a mode where you practice playing exactly along with the phrase.
TIME CHECK	This mode is for checking how accurate your timing is when you're playing along with the click.
QUIET COUNT	This mode lets you practice maintaining the tempo.
AUTO UP/DOWN	This mode lets you practice playing along with a changing tempo.
STROKE MONITOR	This mode lets you practice playing the pads at a constant velocity, by checking how hard you strike the pads.
BLAST BEAST	This mode lets you strike the pads as hard as possible and as fast as you can within 10 seconds, and then check how much you played.

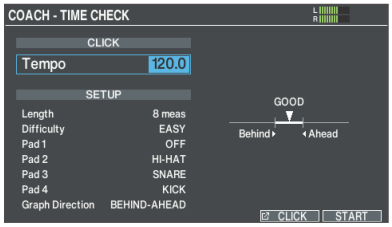
3. Practice in the mode that you selected.

PHRASE TRAINER



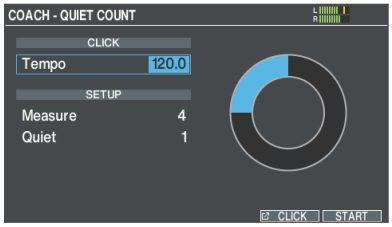
Parameter	Value	Explanation
SELECT		
CATEGORY	Exercises	Phrases suitable for practicing the basics.
	Grooves & Fills	Phrases suitable for practicing grooves and fills.
SETUP		
Score LED	OFF, ON	When this is "ON", the [KIT] button lights up according to the timing at which you strike the pad.
Score Mark	Type1–4	Select a score mark design for displaying the practice results.

TIME CHECK



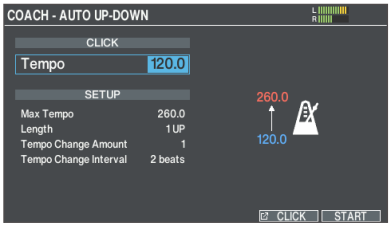
Parameter	Value	Explanation
CLICK		
Tempo	20.0–260.0	Click tempo
SETUP		
Length	4, 8, 16, 32 meas, INF	Specifies the number of measures to practice. When set to "INF", the practice does not stop until you press the [F6] (STOP) button.
Difficulty	Sets the baseline for scoring.	
	EASY	The standard level
	HARD	The timing is checked more strictly.
Pad 1–4	Selects the type of pad used for practice. You can set up to four types.	
Graph Direction	BEHIND-AHEAD	The left side of the timing graph is shown as BEHIND (late).
	AHEAD-BEHIND	The left side of the timing graph is shown as AHEAD (early).

QUIET COUNT



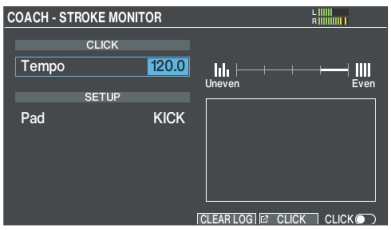
Parameter	Value	Explanation
CLICK		
Tempo	20.0–260.0	Click tempo
SETUP		
Measures	2, 4, 8, 16	Specify the length (measures) of the interval for which the click will alternate between "Sounding" and "Quiet".
Quiet	Of the measures specified by "Measures", this setting specifies the length of the measures that will be "Quiet".	
	RANDOM	The length of the "Quiet" interval randomly changes each time.
	1, 2, 4	Specifies the length (number of measures) of the "Quiet" interval. * This setting cannot be longer than half of the "Measures" value.

AUTO UP/DOWN



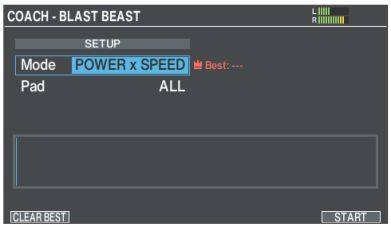
Parameter	Value	Explanation
CLICK		
Tempo	20.0–260.0	Click tempo
SETUP		
Max Tempo	20.0–260.0	The maximum tempo * You cannot set a value lower than the start tempo.
Length	Sets how the tempo changes.	
	1UP	The tempo changes from start tempo to maximum tempo.
	1UP-DOWN	The tempo changes from start tempo to maximum tempo, and then back to the start tempo.
	3UP-DOWN	The tempo changes from start tempo to maximum tempo and then back to the start tempo, and repeats this three times.
	INF	The tempo changes from start tempo to maximum tempo and then back to the start tempo, and repeats this until the [F6] (STOP) button is pressed.
Tempo Change Amount	1, 4, 5, 8, 10, 20	Sets the amount by which the tempo changes.
Tempo Change Interval	2 beats, 1, 2, 4, 8, 16 meas	Sets the interval at which the tempo changes.

STROKE MONITOR



Parameter	Value	Explanation
CLICK		
Tempo	20.0–260.0	Click tempo
SETUP		
Pad	Selects the pad used for practice.	

BLAST BEAST



Parameter	Value	Explanation
SETUP		
Mode	This selects the practice mode.	
	POWER x SPEED	Practices the velocity (power) and speed with which you strike the pad.
	SPEED	Practices the speed with which you strike the pad.
Pad	Selects the pad used for practice.	

Making the click play (metronome)

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

1. Press the [CLICK] button.

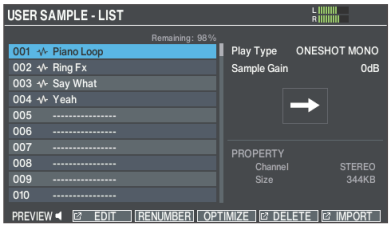
The CLICK screen appears.

Parameter	Value	Explanation
TEMPO tab		
[F6] (CLICK) button	OFF, ON	Plays/stops the click.
Tempo *1	20.0–260.0	Tempo
Beat *1	1–9	Number of beats per measure
Template	QTR NOTES, 8TH NOTES, UPBEATS, 16TH NOTES, 3 OVER 2, 8TH NOTE TRIPLETS	You can select the volume for each click timing from the templates.
Accent		
♩(Quater)	OFF, 1–9, MAX	Volume for each click timing
♪(Eighth)		
♬(Sixteenth)		
3 ♩♩♩(Triplet)		
SETUP tab		
Sound	METRONOME, CLICK, VOICE, BEEP 1, BEEP 2, TEK CLICK, STICKS, CLAVES, WOOD BLOCK, COWBELL, AGOGO, TRIANGLE, TAMBOURINE, MARACAS, CABASA	Selects the click sound.
Level	-INF, -60.0–+6.0dB	Adjusts the click volume.
Pan	L30–CENTER–R30	Adjusts the stereo location of the click.
LED Reference	OFF, ON	Specifies whether the [CLICK] button blinks in time with the click (ON) or does not blink (OFF). This is enabled even when the click is stopped.
Tap Switch	OFF, ON	You can specify the tempo by striking the pad specified by Tap Pad or by pressing a button (Tap Tempo).
Tap Pad	KICK, SNARE HEAD–AUX RIM	Selects the pad to use to set the tap tempo.

*1 This can't be changed while playing back a DRUM REC song (p. 119) or recorded data.

USER SAMPLE

USER SAMPLE LIST



Parameter	Value	Explanation
Play Type	ONESHOT MONO	When you strike the pad, the currently-heard sound is silenced before the new sound is heard. Notes do not overlap.
	ONESHOT POLY	When you strike the pad repeatedly, the sounds of the notes are heard overlapping.
	LOOP ALT	The user sample plays repeatedly (loop). Each time you strike the pad, the sound alternately plays or stops.
Sample Gain	-12–+12dB	Adjusts the user sample volume.
EDIT tab		
ZOOM	Zooms the waveform display in or out.	
Start Point *1	0–07937742	Adjusts the start point (the location at which the user sample starts playing).
End Point *1	257–07937999	Adjusts the end point (the location at which the user sample stops playing).
RENAME	Press the [F6] (RENAME) button to edit the name of the user sample. **MEMO** For details on how to edit the name, refer to the "Reference Manual" (Roland website).	
RENUMBER–IMPORT		
MEMO For details on the respective parameter operations, refer to the "Reference Manual" (Roland website).		

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

Effect parameters

FX list

*1 Indicates effects that support side chain input

Combination

Thru

THRU

Filter

EQUALIZER

This is a four-band stereo equalizer (low, mid x 2, high).

Parameter	Value	Explanation
Low Freq	20, 25, 31, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400 [Hz]	Frequency of the low range
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
Mid1 Freq	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 1
Mid1 Gain	-15–+15 [dB]	Gain of the middle range 1
Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
Mid2 Freq	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 2
Mid2 Gain	-15–+15 [dB]	Gain of the middle range 2
Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
HighFreq	2000, 2500, 3150, 4000, 5000, 6300, 8000, 10000, 12500, 16000 [Hz]	Frequency of the high range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

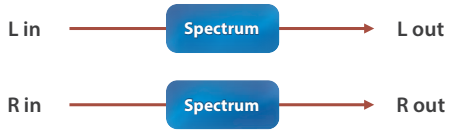
MID SIDE EQ

This effect allows the left/right signals that have similar phase to be tonally adjusted in a different way than the left/right signals that have different phase.

Parameter	Value	Explanation
M EQ Switch	OFF, ON	Switches whether to apply tonal adjustment to left/right input signals whose phase is similar (in phase).
M In G	-12.00–+12.00 [dB]	Volume of left/right input signals whose phase is similar (in phase)
M Low F	20, 25, 31, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400 [Hz]	Frequency of the low range
M Low G	-12.00–+12.00 [dB]	Amount of boost/cut for the low-frequency range
M Mid1 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 1
M Mid1 G	-12.00–+12.00 [dB]	Gain of the middle range 1
M Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
M Mid2 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 2
M Mid2 G	-12.00–+12.00 [dB]	Gain of the middle range 2
M Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
M Mid3 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 3
M Mid3 G	-12.00–+12.00 [dB]	Gain of the middle range 3
M Mid3 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 3 Set a higher value for Q to narrow the range to be affected.
M High F	2000, 2500, 3150, 4000, 5000, 6300, 8000, 10000, 12500, 16000 [Hz]	Frequency of the high range
M High G	-12.00–+12.00 [dB]	Amount of boost/cut for the high-frequency range
S EQ Switch	OFF, ON	Switches whether to apply tonal adjustment to left/right input signals whose phase is distant (opposite phase).
S In G	-12.00–+12.00 [dB]	Volume of left/right signals whose phase is distant (opposite phase)
S Low F	20, 25, 31, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400 [Hz]	Frequency of the low range
S Low G	-12.00–+12.00 [dB]	Amount of boost/cut for the low-frequency range
S Mid1 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 1
S Mid1 G	-12.00–+12.00 [dB]	Gain of the middle range 1
S Mid1 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 1 Set a higher value for Q to narrow the range to be affected.
S Mid2 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 2
S Mid2 G	-12.00–+12.00 [dB]	Gain of the middle range 2
S Mid2 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 2 Set a higher value for Q to narrow the range to be affected.
S Mid3 F	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Frequency of the middle range 3
S Mid3 G	-12.00–+12.00 [dB]	Gain of the middle range 3
S Mid3 Q	0.5, 1.0, 2.0, 4.0, 8.0	Width of the middle range 3 Set a higher value for Q to narrow the range to be affected.
S High F	2000, 2500, 3150, 4000, 5000, 6300, 8000, 10000, 12500, 16000 [Hz]	Frequency of the high range
S HighG	-12.00–+12.00 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

SPECTRUM

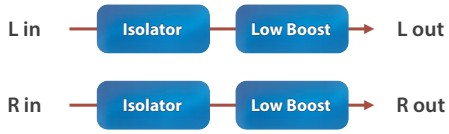
This is a stereo spectrum. Spectrum is a type of filter which modifies the timbre by boosting or cutting the level at specific frequencies.



Parameter	Value	Explanation
Band1	-15–+15 [dB]	Gain of each frequency band
Band2		
Band3		
Band4		
Band5		
Band6		
Band7		
Band8		
Q	0.5, 1.0, 2.0, 4.0, 8.0	Simultaneously adjusts the width of the adjusted ranges for all the frequency bands.
Level	0–127	Output Level

ISOLATOR

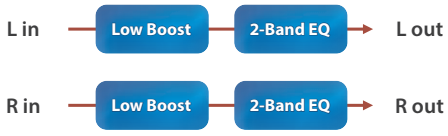
This is an equalizer which cuts the volume greatly, allowing you to add a special effect to the sound by cutting the volume in varying ranges.



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

LOW BOOST

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



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

SUPER FILTER

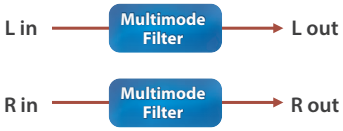
This is a filter with an extremely sharp slope. The cutoff frequency can be varied cyclically.

Parameter	Value	Explanation
Type	LPF, BPF, HPF, NOTCH	Filter type Frequency range that will pass through each filter **LPF:** Frequencies below the cutoff **BPF:** Frequencies in the region of the cutoff **HPF:** Frequencies above the cutoff **NOTCH:** Frequencies other than the region of the cutoff
Slope	-12, -24, -36 [dB]	Amount of attenuation per octave **-12 dB:** Gentle **-24 dB:** Steep **-36 dB:** Extremely steep
Cutoff	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.

Parameter	Value	Explanation
Resonance	0–100	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Gain	0–+12 [dB]	Amount of boost for the filter output
Mod Sw	OFF, ON	On/off switch for cyclic change
Mod Wave	TRI, SQR, SIN, SAW1, SAW2	How the cutoff frequency will be modulated **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1:** Sawtooth wave (upward) **SAW2:** Sawtooth wave (downward)
	SAW1 SAW2 	
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth of modulation
Attack	0–127	Speed at which the cutoff frequency will change This is effective if Mod Wave is SQR, SAW1, or SAW2.
Level	0–127	Output Level

MULTI MODE FILTER

This is a filter that is adjusted for effective use in a DJ performance.



Parameter	Value	Explanation
Type	LPF/HPF, LPF, HPF, BPF	Filter type **LPF/HPF:** The filter type is automatically switched according to the Filter Tone parameter value.
Tone	0–255	Frequency at which the filter operates
Color	0–255	Filter resonance level Higher values more strongly emphasize the region of the operating frequency.
Slope	-12, -24, -36 [dB]	Amount of attenuation per octave **-12 dB:** Gentle **-24 dB:** Steep **-36 dB:** Extremely steep
Gain	0–+12 [dB]	Amount of boost for the filter output
Level	0–127	Output Level

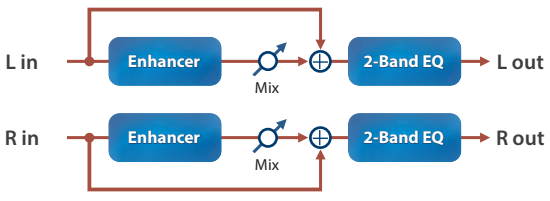
STEP FILTER

This is a filter whose cutoff frequency can be modulated in steps. You can specify the pattern by which the cutoff frequency will change.

Parameter	Value	Explanation
Step 1–16	0–127	Cutoff frequency at each step
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Attack	0–127	Speed at which the cutoff frequency changes between steps
Type	LPF, BPF, HPF, NOTCH	Frequency range that will pass through each filter **LPF:** Frequencies below the cutoff **BPF:** Frequencies in the region of the cutoff **HPF:** Frequencies above the cutoff **NOTCH:** Frequencies other than the region of the cutoff
Slope	-12, -24, -36 [dB]	Amount of attenuation per octave **-12 dB:** Gentle **-24 dB:** Steep **-36 dB:** Extremely steep
Reso	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Gain	0–+12 [dB]	Amount of boost for the filter output
Level	0–127	Output Level

ENHANCER

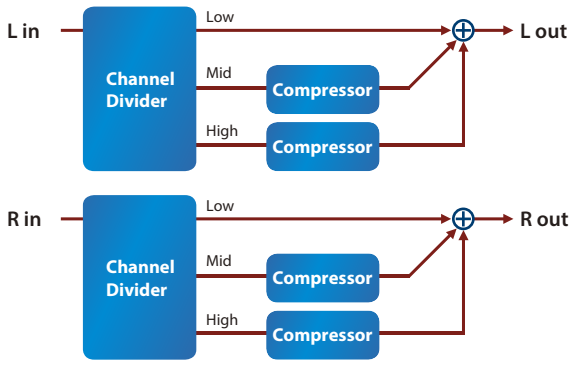
Controls the overtone structure of the high frequencies, adding sparkle and tightness to the sound.



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

EXCITER

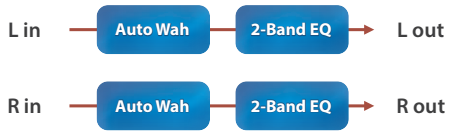
This adds dynamics to the sound, by dynamically bringing up the high end using a split-band compressor.



Parameter	Value	Explanation
Band2 Thrs	-80.0–0.0 (dB)	Raises the midrange frequency levels when they fall below the specified amount.
Band2 Gain	0–+24 (dB)	Sets how much to raise the levels when the midrange volume is low.
Band3 Thrs	-80.0–0.0 (dB)	Raises the high-end frequency levels when they fall below the specified amount.
Band3 Gain	0–+24 (dB)	Sets how much to raise the levels when the high-end frequency volume is low.
Split1 Freq	2000–5000 (Hz)	Frequency at which the low and midrange frequencies are split
Split2 Freq	3000–10000 (Hz)	Frequency at which the midrange and high-end frequencies are split
Level	0–127	Output Level

AUTO WAH

Cyclically controls a filter to create cyclic change in timbre.



Parameter	Value	Explanation
Mode	LPF, BPF	Filter type **LPF:** The wah effect will be applied over a wide frequency range. **BPF:** The wah effect will be applied over a narrow frequency range.
Manual	0–127	Center frequency at which the wah effect is applied
Peak	0–127	Width of the frequency region at which the wah effect is applied. Increasing this value will make the frequency region narrower.
Sens	0–127	Sensitivity with which the filter is modified
Polarity	UP, DOWN	Direction in which the filter will move **UP:** The filter will change toward a higher frequency. **DOWN:** The filter will change toward a lower frequency.
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth at which the wah effect is modulated
Phase	0–180 [deg]	Adjusts the degree of phase shift of the left and right sounds when the wah effect is applied.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

HUMANIZER

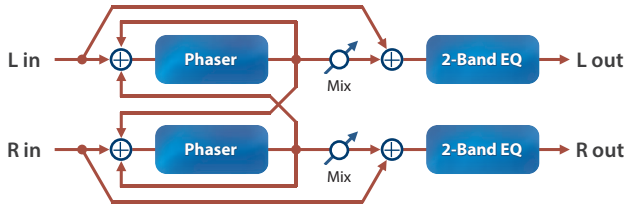
Adds a vowel character to the sound, making it similar to a human voice.

Parameter	Value	Explanation
Drive Sw	OFF, ON	Overdrive on/off
Drive	0–127	Degree of distortion Also changes the volume.
Vowel1	a, e, i, o, u	Vowel 1
Vowel2	a, e, i, o, u	Vowel 2
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency at which the two vowels switch
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Effect depth
In Sync Sw	OFF, ON	LFO reset on/off Determines whether the LFO for switching the vowels is reset by the input signal (ON) or not (OFF).
In Sync Thres	0–127	Volume level at which reset is applied
Manual	0–100	Point at which Vowel 1/2 switch **0–49:** Vowel 1 will have a longer duration. **50**: Vowel 1 and 2 will be of equal duration. **51–100:** Vowel 2 will have a longer duration.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

Phaser

PHASER

This is a stereo phaser. A phase-shifted sound is added to the original sound and modulated.

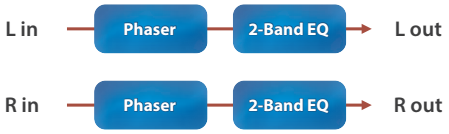


Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE:** The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO:** The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Feedback	-98–+98 [%]	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
Mix	0–127	Level of the phase-shifted sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

SMALL PHASER

This simulates an analog phaser of the past.

It is particularly suitable for electric piano.

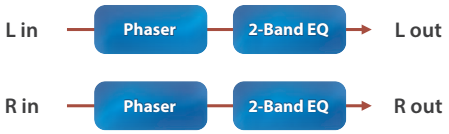


Parameter	Value	Explanation
Rate	0–100	Frequency of modulation
Color	1, 2	Modulation character
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

SCRIPT 90

This simulates a different analog phaser than Small Phaser.

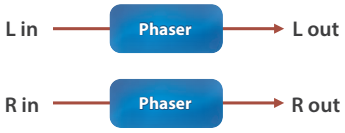
It is particularly suitable for electric piano.



Parameter	Value	Explanation
Speed	0–100	Speed of modulation
Depth	0–127	Depth of modulation
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

SCRIPT 100

This simulates an analog phaser of the past.

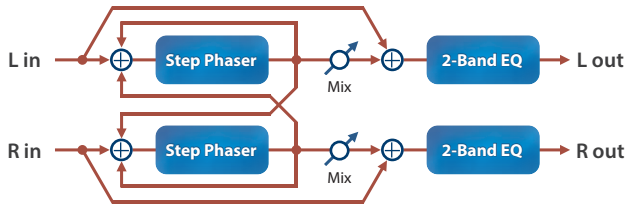


Parameter	Value	Explanation
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Duty	-50–50	Adjusts the ratio of speeds at which the modulation rises or falls.
Min	0–100	Lower limit reached by modulation
Max	0–100	Upper limit reached by modulation
Manual Sw	OFF, ON	Applies modulation according to the value of the Manual parameter, rather than modulating automatically.

Parameter	Value	Explanation
Manual	0–100	Adjusts the basic frequency from which the sound will be modulated.
Resonance	0–66	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Level	0–127	Output Level

STEP PHASER

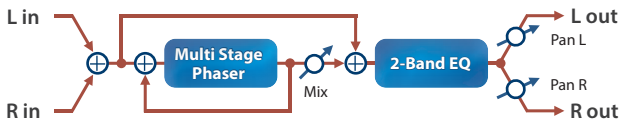
This is a stereo phaser. The phaser effect will be varied gradually.



Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. **INVERSE:** The left and right phase will be opposite. When using a mono source, this spreads the sound. **SYNCHRO:** The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Feedback	-98–+98 [%]	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative (-) settings will invert the phase.
S Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
S.Rate	0.10–20.00 [Hz]	Rate of the step-wise change in the phaser effect
S.Rate Nt	Note ➡ "Note" (p. 107)	
Mix	0–127	Level of the phase-shifted sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

MLT STAGE PHASER

Extremely high settings of the phase difference produce a deep phaser effect.



Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE, 16-STAGE, 20-STAGE, 24-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth of modulation
Resonance	0–127	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Pan	L64–63R	Stereo location of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

INFINITE PHASER

A phaser that continues raising/lowering the frequency at which the sound is modulated.

Parameter	Value	Explanation
Mode	1–4	Higher values will produce a deeper phaser effect.
Speed	-100–+100	Speed at which to raise or lower the frequency at which the sound is modulated (+: upward / -: downward)
Resonance	0–127	Amount of feedback
Mix	0–127	Level of the phase-shifted sound
Pan	L64–63R	Stereo location of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

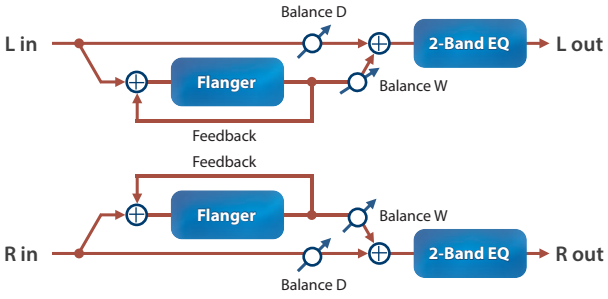
Flanger

FLANGER

This is a stereo flanger (The LFO has the same phase for left and right.).

It produces a metallic resonance that rises and falls like a jet airplane taking off or landing.

A filter is provided so that you can adjust the timbre of the flanged sound.



Parameter	Value	Explanation
Type	OFF, LPF, HPF	Filter type **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Cutoff	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Basic frequency of the filter
Pre Delay	0.0–100 [msec]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

SBF-325 (Flanger)

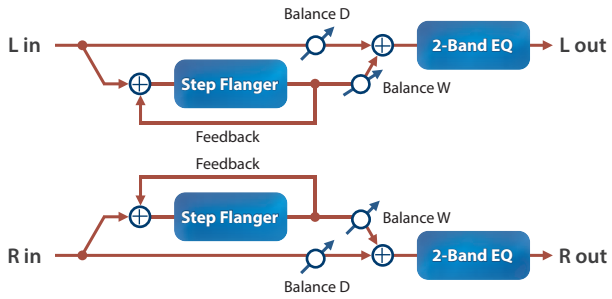
This effect reproduces Roland's SBF-325 analog flanger.

It provides three types of flanging effect (which adds a metallic resonance to the original sound) and a chorus-type effect.

Parameter	Value	Explanation
Mode		Types of flanging effect
	FL1	A typical mono flanger
	FL2	A stereo flanger that preserves the stereo positioning of the original sound
	FL3	A cross-mix flanger that produces a more intense effect
	CHO	A chorus effect
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.02–5.00 [Hz]	Modulation frequency of the flanger effect
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Modulation depth of the flanger effect
Manual	0–127	Center frequency at which the flanger effect is applied
Feedback	0–127	Amount by which the flanging effect is boosted If Mode is CHO, this setting is ignored.
RMod Phase	NORM, INV	Phase of the right channel modulation: Normally, you will leave this at Normal (NORM). If you specify Inverted (INV), the modulation (upward/downward movement) of the right channel is inverted.
L Phase	NORM, INV	Phase when mixing the flanging sound with the original sound **NORM:** normal phase **INV:** inverse phase
R Phase	NORM, INV	
Level	0–127	Output Level

STEP FLANGER

This is a flanger in which the flanger pitch changes in steps. The speed at which the pitch changes can also be specified in terms of a note-value of a specified tempo.

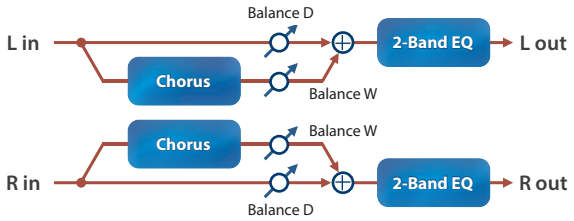


Parameter	Value	Explanation
Type	OFF, LPF, HPF	Filter type **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Cutoff	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Basic frequency of the filter
Pre Delay	0.0–100 [msec]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
S.Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
S.Rate	0.10–20.00 [Hz]	Rate (period) of pitch change
S.Rate Nt	Note ➡ "Note" (p. 107)	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output Level

Chorus

CHORUS

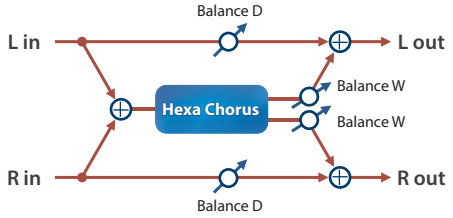
This is a stereo chorus. A filter is provided so that you can adjust the timbre of the chorus sound.



Parameter	Value	Explanation
Type	OFF, LPF, HPF	Filter type **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Cutoff	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000 [Hz]	Basic frequency of the filter
Pre Delay	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

HEXA-CHORUS

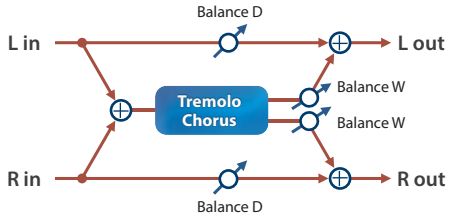
Uses a six-phase chorus (six layers of chorused sound) to give richness and spatial spread to the sound.



Parameter	Value	Explanation
Pre Delay	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth of modulation
PreDly Dev	0–20	Adjusts the differences in Pre Delay between each chorus sound.
Depth Dev	-20–+20	Adjusts the difference in modulation depth between each chorus sound.
Pan Dev	0–20	Adjusts the difference in stereo location between each chorus sound. **0:**All chorus sounds will be in the center. **20:**Each chorus sound will be spaced at 60 degree intervals relative to the center.
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

TREM CHORUS

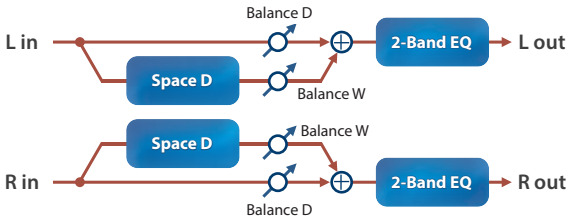
This is a chorus effect with added Tremolo (cyclic modulation of volume).



Parameter	Value	Explanation
Pre Delay	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
C.Rate	0.05–10.00 [Hz]	Modulation frequency of the chorus effect
C.Rate Nt	Note ➡ "Note" (p. 107)	
Cho Depth	0–127	Modulation depth of the chorus effect
Trm Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
T.Rate	0.05–10.00 [Hz]	Modulation frequency of the tremolo effect
T.Rate Nt	Note ➡ "Note" (p. 107)	
Trm Separate	0–127	Depth of the tremolo effect
Trm Phase	0–180 [deg]	Spread of the tremolo effect
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the tremolo chorus sound (W)
Level	0–127	Output Level

SPACE-D

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

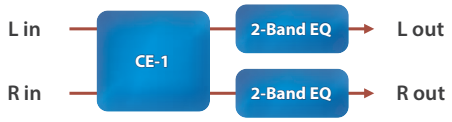


Parameter	Value	Explanation
Pre Delay	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output Level

CE-1 (Chorus)

This models the classic BOSS CE-1 chorus effect unit.

It provides a chorus sound with a distinctively analog warmth.



Parameter	Value	Explanation
Intensity	0–127	Chorus depth
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

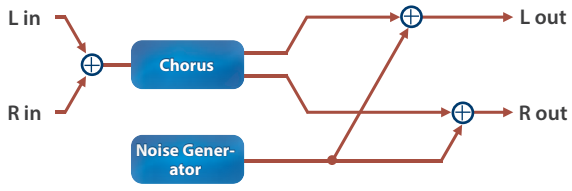
SDD-320 (DIMENSION D)

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

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

JUNO CHORUS (JUNO-106 Chorus)

This models the chorus effects of the Roland JUNO-106.

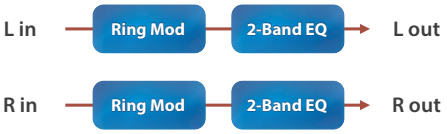


Parameter	Value	Explanation
Mode	I, II, I+II, JX I, JX II	Type of Chorus **I+II:** The state in which two buttons are pressed simultaneously.
Noise Lv	0–127	Volume of the noise produced by chorus
Balance	D100:0W–D0:100W	Volume balance between the dry sound (D) and effect sound (W)
Level	0–127	Output Level

Modulation

RING MODULATOR

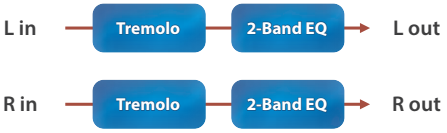
This is an effect that applies amplitude modulation (AM) to the input signal, producing bell-like sounds. You can also change the modulation frequency in response to changes in the volume of the sound sent into the effect.



Parameter	Value	Explanation
Frequency	0–127	Adjusts the frequency at which modulation is applied.
Sens	0–127	Adjusts the amount of frequency modulation applied.
Polarity	UP, DOWN	Determines whether the frequency modulation moves towards higher frequencies or lower frequencies. **UP:** The filter will change toward a higher frequency. **DOWN:** The filter will change toward a lower frequency.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

TREMOLO

Cyclically changes the volume.

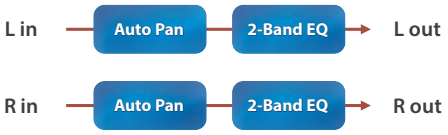


Parameter	Value	Explanation
Mod Wave	TRI, SQR, SIN, SAW1, SAW2, TRP	Modulation Wave **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1/2:** Sawtooth wave **TRP:** Trapezoidal wave
	SAW1 SAW2 	
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of the change
Rate Note	Note ➡ "Note" (p. 107)	

Parameter	Value	Explanation
Depth	0–127	Depth to which the effect is applied
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

AUTO PAN

Cyclically modulates the stereo location of the sound.



Parameter	Value	Explanation
Mod Wave	TRI, SQR, SIN, SAW1, SAW2, TRP	Modulation Wave **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1/2:** Sawtooth wave **TRP:** Trapezoidal wave
	SAW1 R L SAW2 R L	
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of the change
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth to which the effect is applied
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

SLICER

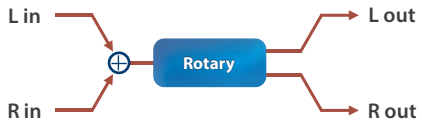
By applying successive cuts to the sound, this effect turns a conventional sound into a sound that appears to be played as a backing phrase. This is especially effective when applied to sustain-type sounds.

Parameter	Value	Explanation
Step 1–16	0–127	Level at each step
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Rate at which the 16-step sequence will cycle
Rate Note	Note ➡ "Note" (p. 107)	
Attack	0–127	Speed at which the level changes between steps
In Sync Sw	OFF, ON	Specifies whether an input note will cause the sequence to resume from the first step of the sequence (ON) or not (OFF)
In Sync Thres	0–127	Volume at which an input note will be detected
Mode	LEGATO, SLASH	Sets the manner in which the volume changes as one step progresses to the next. **LEGATO:** The change in volume from one step's level to the next remains unaltered. If the level of a following step is the same as the one preceding it, there is no change in volume. **SLASH:** The level is momentarily set to 0 before progressing to the level of the next step. This change in volume occurs even if the level of the following step is the same as the preceding step.
Shuffle	0–127	Timing of volume changes in levels for even-numbered steps (step 2, step 4, step 6...). The higher the value, the later the beat progresses.
Level	0–127	Output Level

ROTARY

This simulates a classic rotary speaker of the past.

Since the operation of the high-frequency and low-frequency rotors can be specified independently, the distinctive modulation can be reproduced realistically. This is most effective on organ patches.

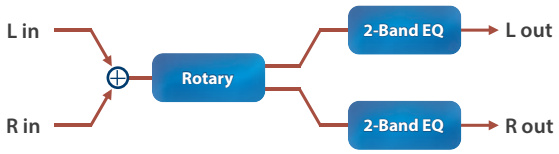


Parameter	Value	Explanation
Speed	SLOW, FAST	Simultaneously switch the rotational speed of the low frequency rotor and high frequency rotor. **SLOW**: Slows down the rotation to the Slow Rate. **FAST:** Speeds up the rotation to the Fast Rate.
Wf Slow	0.05–10.00 [Hz]	Slow speed (SLOW) of the low frequency rotor
Wf Fast	0.05–10.00 [Hz]	Fast speed (FAST) of the low frequency rotor
Wf Accel	0–15	Adjusts the time it takes the low frequency rotor to reach the newly selected speed when switching from fast to slow (or slow to fast) speed. Lower values will require longer times.
Wf Level	0–127	Volume of the low frequency rotor
Tw Slow	0.05–10.00 [Hz]	Settings of the high frequency rotor The parameters are the same as for the low frequency rotor
Tw Fast	0.05–10.00 [Hz]	
Tw Accel	0–15	
Tw Level	0–127	
Separation	0–127	Spatial dispersion of the sound
Level	0–127	Output Level

VK ROTARY

This type provides modified response for the rotary speaker, with the low end boosted further.

This effect features the same specifications as the VK-7's built-in rotary speaker.



Parameter	Value	Explanation
Speed	SLOW, FAST	Rotational speed of the rotating speaker **SLOW:** Slow **FAST:** Fast
Brake	OFF, ON	Switches the rotation of the rotary speaker. When this is turned on, the rotation will gradually stop. When it is turned off, the rotation will gradually resume.
Wf Slow	0.05–10.00 [Hz]	Low-speed rotation speed of the woofer
Wf Fast	0.05–10.00 [Hz]	High-speed rotation speed of the woofer
Wf Trs Up	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Slow to Fast.
Wf Trs Dw	0–127	Adjusts the rate at which the woofer rotation speeds up when the rotation is switched from Fast to Slow.
Wf Level	0–127	Volume of the woofer
Tw Slow	0.05–10.00 [Hz]	Settings of the tweeter The parameters are the same as for the woofer.
Tw Fast	0.05–10.00 [Hz]	
Tw Trs Up	0–127	
Tw Trs Dw	0–127	
Tw Level	0–127	
Spread	0–10	Sets the rotary speaker stereo image. The higher the value set, the wider the sound is spread out.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level Higher values will increase the distortion.
OD Drive	0–127	Degree of distortion
OD Level	0–127	Volume of the overdrive

Drive/Amp

OVERDRIVE

This is an overdrive that provides heavy distortion.

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

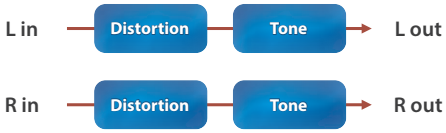
DISTORTION

Produces a more intense distortion than Overdrive.

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

T-SCREAM

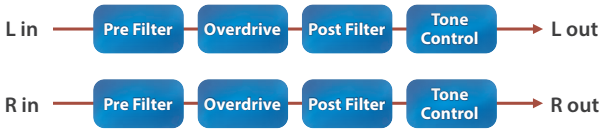
This models a classic analog overdrive. It is distinctive in adding an appropriate amount of overtones without muddying the sound.



Parameter	Value	Explanation
Distortion	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Tonal character of the overdrive
Level	0–127	Output Level

FUZZ

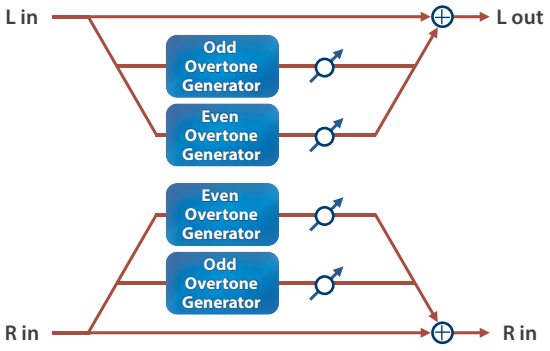
Adds overtones and intensely distorts the sound.



Parameter	Value	Explanation
Drive	0–127	Adjusts the depth of distortion. This also changes the volume.
Tone	0–100	Sound quality of the Overdrive effect
Level	0–127	Output Level

TONE FATTENER

This effect applies distinctive distortion, adding overtones to give more depth to the sound.



Parameter	Value	Explanation
Odd Level	0–400 [%]	Raising the value adds odd-order overtones.
Even Level	0–400 [%]	Raising the value adds even-order overtones.
Level	0–127	Output Level

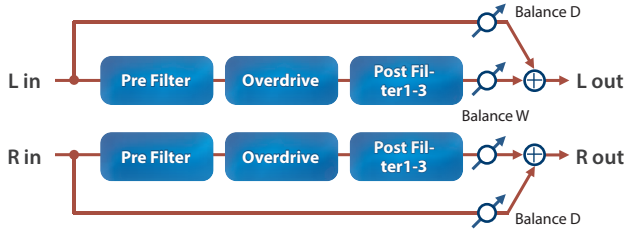
HMS DISTORTION

This is a distortion-type effect that models the vacuum tube amp section of a rotary speaker of the past.

Parameter	Value	Explanation
Dist	0–127	Strength of distortion
Level	0–127	Output Level

SATURATOR

This effect combines overdrive and filter.



Parameter	Value	Explanation
Pre Type	THRU, LPF, HPF, LSV, HSV	Types of filter that precedes the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:** A filter that passes the sound above the specified frequency **LSV:** A filter that boosts/cuts the sound below the specified frequency **HSV:** A filter that boosts/cuts the sound above the specified frequency
Pre Freq	20–16000 [Hz]	Frequency at which the pre-distortion filter operates
Pre Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Drive	0.0–48.0 [dB]	Strength of distortion
Post1 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 1 which follows the distortion processing
Post1Frq	20–16000 [Hz]	Frequency at which post-distortion filter 1 operates
Post1Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Post2 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 2 which follows the distortion processing
Post2Frq	20–16000 [Hz]	Frequency at which post-distortion filter 2 operates
Post2Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Post3 Type	THRU, LPF, HPF, BPF, PKG	Type of filter 3 which follows the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:** A filter that passes the sound above the specified frequency **BPF:** A filter that passes only the specified frequency **PKG:** A filter that boosts/cuts the specified frequency
Post3 Freq	20–16000 [Hz]	Frequency at which post-distortion filter 3 operates
Post3 Gain	-24.0–+24.0 [dB]	For the PKG type, the amount of boost/cut
Post3 Q	0.5–16.0	Width of the frequency range affected by the filter
Sense	-60.0–0.0 [dB]	Adjust this value so that the sound is not made louder when distortion is applied.
Post Gain	-48.0–+12.0 [dB]	Gain following distortion processing
Balance	D100:0W–D0:100W	Volume balance between the dry sound (D) and effect sound (W)
Level	0–127	Output Level

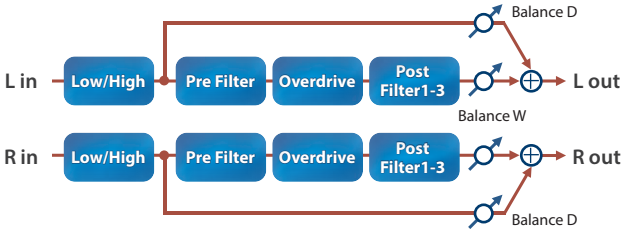
DRUM SATURATOR

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

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

WARM SATURATOR

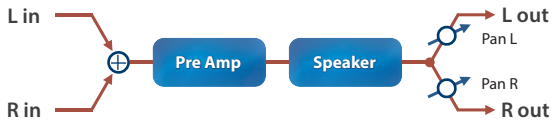
This is a variety of saturator, and is distinctive for its warmer sound.



Parameter	Value	Explanation
Low Freq	20–16000 [Hz]	Input filter (low range) Boosts/cuts the sound below the specified frequency.
Low Gain	-24.0–+24.0 [dB]	Input filter (low range) Amount of boost/cut
Hi Slope	THRU, -12dB, -24dB	Input filter (high frequency) slope (attenuation characteristics or amount of attenuation per octave) **THRU:** No attenuation **-12 dB:** Gentle **-24 dB:** Steep
Hi Freq	20–16000 [Hz]	Input filter (high range) Boosts/cuts the sound above the specified frequency.
Pre Type	THRU, LPF, HPF, LSV, HSV	Types of filter that precedes the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:** A filter that passes the sound above the specified frequency **LSV:** A filter that boosts/cuts the sound below the specified frequency **HSV:** A filter that boosts/cuts the sound above the specified frequency
Pre Freq	20–16000 [Hz]	Frequency at which the pre-distortion filter operates
Pre Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Drive	0.0–48.0 [dB]	Strength of distortion
Post1 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 1 which follows the distortion processing
Post1 Freq	20–16000 [Hz]	Frequency at which post-distortion filter 1 operates
Post1 Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Post2 Type	THRU, LPF, HPF, LSV, HSV	Type of filter 2 which follows the distortion processing
Post2 Freq	20–16000 [Hz]	Frequency at which post-distortion filter 2 operates
Post2 Gain	-24.0–+24.0 [dB]	For the LSV/HSV types, the amount of boost/cut
Post3 Type	THRU, LPF, HPF, BPF, PKG	Type of filter 3 which follows the distortion processing **THRU:** No filter is applied **LPF:** A filter that passes the sound below the specified frequency **HPF:** A filter that passes the sound above the specified frequency **BPF:** A filter that passes only the specified frequency **PKG:** A filter that boosts/cuts the specified frequency
Post3 Freq	20–16000 [Hz]	Frequency at which post-distortion filter 3 operates
Post3 Gain	-24.0–+24.0 [dB]	For the PKG type, the amount of boost/cut
Post3 Q	0.5–16.0	Width of the frequency range affected by the filter
Sense	-60.0–0.0 [dB]	Adjust this value so that the sound is not made louder when distortion is applied.
Post Gain	-48.0–+12.0 [dB]	Gain following distortion processing
Balance	D100:0W–D0:100W	Volume balance between the dry sound (D) and effect sound (W)
Level	0–127	Output Level

GUITAR AMP SIMULATOR

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



Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
ATyp	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	MATCH DRIVE	This models the sound input to left input on a Matchless D/C-30. A simulation of the latest tube amp widely used in styles from blues rock and fusion.
	BG LEAD	This models the lead sound of the MESA/ Boogie combo amp. The sound of a tube amp typical of the late '70s to '80s.
	MS1959I	This models the sound input to Input I on a Marshall 1959. This is a trebly sound suited to hard rock.
	MS1959II	This models the sound input to Input II on a Marshall 1959.

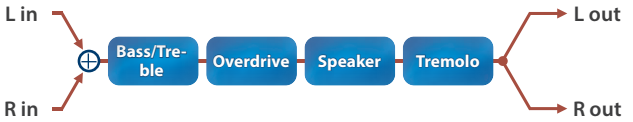
Parameter	Value	Explanation
AType	MS1959I+II	A model of the Marshall 1959 sound, with inputs I and II connected in parallel. Offers a sound with a more emphasized low-end than MS1959I.
	SLDN LEAD	This models a Soldano SLO-100. This is the typical sound of the eighties.
	METAL 5150	This models the lead channel of a Peavey EVH 5150.
	METAL LEAD	This is distortion sound that is ideal for performances of heavy riffs.
	OD-1	This models the sound of the BOSS OD-1. This produces sweet, mild distortion.
	OD-2 TURBO	This is the high-gain overdrive sound of the BOSS OD-2.
	DISTORTION	This gives a basic, traditional distortion sound.
	FUZZ	A fuzz sound with rich harmonic content.
Drive	0–127	Volume and amount of distortion of the amp
Master	0–127	Volume of the entire pre-amp
Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Bass	0–127	Tone of the bass/mid/treble frequency range
Middle	0–127	
Treble	0–127	
Presence	0–127	Tone for the ultra-high frequency range
Bright	OFF, ON	Turning this "On" produces a sharper and brighter sound. * This parameter applies to the "JC-120", "CLEAN TWIN", "MATCH DRIVE", and "BG LEAD" Pre Amp Types.
Speaker Sw	OFF, ON	Selects whether the sound will be sent through the speaker simulation (ON) or not (OFF)

Parameter	Value	Cabinet	Diameter (in inches) and number of the speaker	Microphone
SType	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser

Parameter	Value	Explanation
Mic Setting	1–3	Adjusts the location of the microphone that is recording the sound of the speaker. This can be adjusted in three steps, with the microphone becoming more distant in the order of 1, 2, and 3.
Mic Level	0–127	Volume of the microphone
Direct Level	0–127	Volume of the direct sound
Pan	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

EP AMP SIMULATOR (RD EP Amp Simulator)

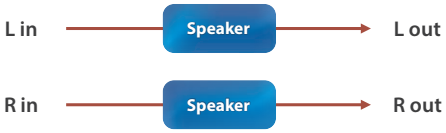
This is an effect that was developed for the RD series SuperNatural E.Piano.



Parameter	Value	Explanation
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Tremolo Sw	OFF, ON	Tremolo on/off
Type	OLDCASE MONO	A standard electric piano sound of the early 70s (mono)
	OLDCASE STEREO	A standard electric piano sound of the early 70s (stereo)
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
	DYNO	A classic modified electric piano
	WURLY	A classic electric piano of the '60s
Speed Sync	OFF, ON	When this is "ON", the speed is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Speed	0.05–10.00 [Hz]	Rate of the tremolo effect
Speed Nt	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth of the tremolo effect
Shape	0–20	Adjusts the waveform of the tremolo.
AMP	OFF, ON	Turns the speaker and distortion on/off
Speaker	LINE, OLD, NEW, WURLY, TWIN	Type of speaker. If LINE is selected, the sound will not be sent through the speaker simulation.
Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

SPEAKER SIMULATOR

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

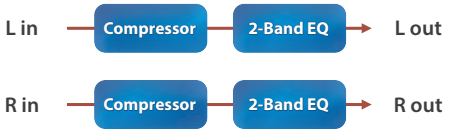


Parameter	Value	Explanation		
		Cabinet	Diameter (in inches) and number of the speaker	Microphone
Type	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Mic Setting	1–3	Adjusts the location of the microphone that is recording the sound of the speaker. This can be adjusted in three steps, with the microphone becoming more distant in the order of 1, 2, and 3.		
Mic Level	0–127	Volume of the microphone		
Direct Lv	0–127	Volume of the direct sound		
Level	0–127	Output Level		

Comp/Limiter

COMPRESSOR

Flattens out high levels and boosts low levels, smoothing out fluctuations in volume.



Parameter	Value	Explanation
Attack	0–124	Sets the speed at which compression starts
Release	0–124	Adjusts the time after the signal volume falls below the Threshold Level until compression is no longer applied.
Threshold	-60–0 [dB]	Adjusts the volume at which compression begins
Knee	0–30 [dB]	This smooths out the sonic transition, from when the compression is not engaged until when the compression begins. This gradually applies compression from just before the Threshold point. Higher values produce a smoother transition.
Ratio	1:1, 1.5:1, 2:1, 4:1, 16:1, INF:1	Compression ratio
Post Gain	0–+18 [dB]	Level of the output sound
Level	0–127	Output Level

FETCOMP-78 (FET compressor 78)

This models a classic studio-use FET compressor.

* When the INPUT and OUTPUT values are both at 0.0 dB, this indicates a gain of about 40.0 dB.

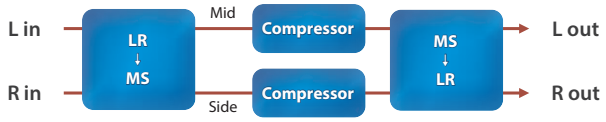
* When you select FETCOMP-78, this effect may output a very loud sound, depending on how the parameters are set. Also, use caution when inputting very loud sounds into the FETCOMP-78 effect, as this may cause the output sound to distort or produce noise. If this happens, lower the In Level L/R or the Out Level L/R, or take other measures to adjust the volume.

Parameter	Value	Explanation
Comp Sw	OFF, ON	If this is ON, the compression effect is applied.
In Level L	-INF, -60.0–0.0 [dB]	Adjusts the volume of signal input through the left channel.
In Level R	-INF, -60.0–0.0 [dB]	Adjusts the volume of signal input through the right channel.
Out Level L	-INF, -60.0–0.0 [dB]	Adjusts the volume of signal output from the left channel.

Parameter	Value	Explanation
Out Level R	-INF, -60.0–0.0 [dB]	Adjusts the volume of signal output from the right channel.
Stereo Link Sw	OFF, ON	When this is "ON", the left-right channels are compressed equally to match the louder signal of the two channels (left or right).
Attack	0.0–7.0	Sets the time it takes for compression to start, once the audio input crosses the threshold. A value of 0.0 is the longest time it takes for compression to be applied.
Release	0.0–7.0	Adjusts the time after the input signal volume falls below the threshold until compression stops. A value of 0.0 is the longest time it takes for compression to be applied.
Ratio Mode	RATIO 4, RATIO 8, RATIO 12, RATIO 20, RATIO ALL	Adjusts the compression ratio. **RATIO 4:**4:1 **RATIO 8:**8:1 **RATIO 12:**12:1 **RATIO 20:**20:1 **RATIO ALL: This works the same as if all buttons were pressed.**

MID SIDE COMPRESSOR

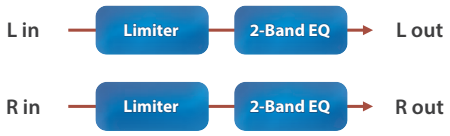
This effect allows the left/right signals that have similar phase to be adjusted to a different sense of volume than the left/right signals that have different phase.



Parameter	Value	Explanation
M Comp Sw	OFF, ON	Switches whether to adjust the sense of volume for left/right input signals whose phase is similar (in phase).
M Attack	0–124	Sets the speed at which compression starts
M Release	0–124	Adjusts the time after the signal volume falls below the M Thres Level until compression is no longer applied.
M Thres	-60–0 [dB]	Adjusts the volume at which compression begins
M Knee	0–30 [dB]	This smooths out the sonic transition, from when the compression is not engaged until when the compression begins. This gradually applies compression from just before the M Thres point. Higher values produce a smoother transition.
M Ratio	1:1, 1.5:1, 2:1, 4:1, 16:1, INF:1	Compression ratio
M Gain	0–+18 [dB]	Level of the output sound
S Comp Sw	OFF, ON	Switches whether to adjust the sense of volume for left/right input signals whose phase is distant (opposite phase).
S Attack	0–124	Sets the speed at which compression starts
S Release	0–124	Adjusts the time after the signal volume falls below the S Thres Level until compression is no longer applied.
S Thres	-60–0 [dB]	Adjusts the volume at which compression begins
S Knee	0–30 [dB]	This smooths out the sonic transition, from when the compression is not engaged until when the compression begins. This gradually applies compression from just before the S Thres point. Higher values produce a smoother transition.
S Ratio	1:1, 1.5:1, 2:1, 4:1, 16:1, INF:1	Compression ratio
S Gain	0–+18 [dB]	Level of the output sound
Level	0–127	Output Level

LIMITER

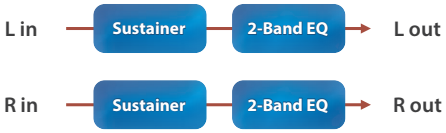
Compresses signals that exceed a specified volume level, preventing distortion from occurring.



Parameter	Value	Explanation
Release	0–127	Adjusts the time after the signal volume falls below the Threshold Level until compression is no longer applied.
Threshold	0–127	Adjusts the volume at which compression begins
Ratio	1.5:1, 2:1, 4:1, 100:1	Compression ratio
Post Gain	0–+18 [dB]	Level of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

SUSTAINER

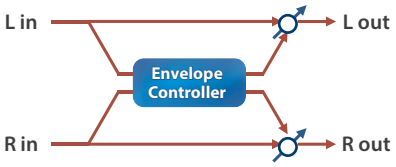
By compressing loud input and boosting low input, this effect keeps the volume consistent to produce a sustain effect without distortion.



Parameter	Value	Explanation
Sustain	0–127	Adjusts the range in which a low input signal is boosted to a consistent volume. Higher values produce longer sustain.
Attack	0–127	Time until the volume is compressed
Release	0–127	Time until compression is removed
Post Gain	-15–+15 [dB]	Level of the output sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

TRANSIENT

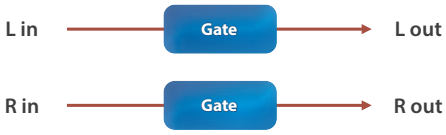
This effect lets you control the way in which the sound attacks and decays.



Parameter	Value	Explanation
Attack	-50–+50	Character of the attack. Higher values make the attack more aggressive; lower values make the attack milder.
Release	-50–+50	Character of the decay. Higher values make the sound linger; lower values make the sound cutoff quickly.
Out Gain	-24–+12 [dB]	Output gain
Sens	LOW, MID, HIGH	Quickness with which the attack is detected
Level	0–127	Output Level

GATE

Cuts the reverb's delay according to the volume of the sound sent into the effect. Use this when you want to create an artificial-sounding decrease in the reverb's decay.



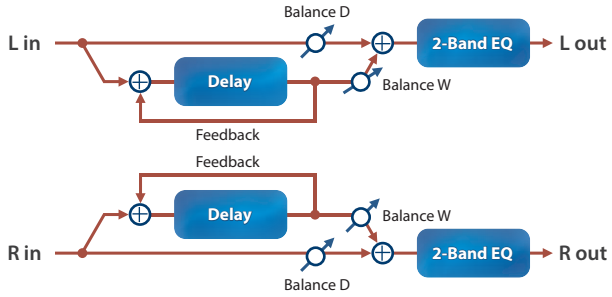
Parameter	Value	Explanation
Threshold	0–127	Volume level at which the gate begins to close
Mode	GATE, DUCK	Type of gate **GATE:** The gate will close when the volume of the original sound decreases, cutting the original sound. **DUCK (Duking):** The gate will close when the volume of the original sound increases, cutting the original sound.
Attack	0–127	Adjusts the time it takes for the gate to fully open after being triggered.
Hold	0–127	Adjusts the time it takes for the gate to start closing after the source sound falls beneath the Threshold.
Release	0–127	Adjusts the time it takes the gate to fully close after the hold time.
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

Delay

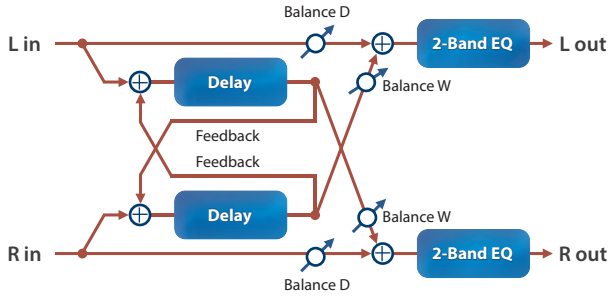
DELAY

This is a stereo delay.

When Feedback Mode is NORMAL:



When Feedback Mode is CROSS:

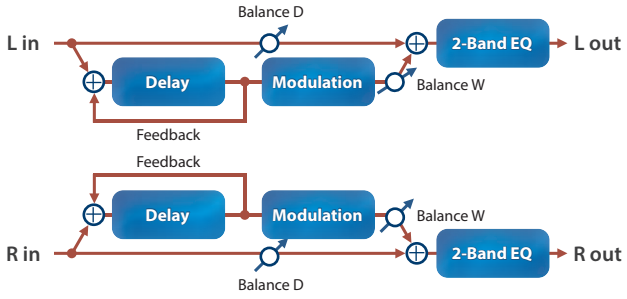


Parameter	Value	Explanation
Dly L Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
DL.Time	1–1300 [msec]	Adjusts the time until the left delay sound is heard.
DLTime Nt	Note ➡ "Note" (p. 107)	
Dly R Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
DR.Time	1–1300 [msec]	Adjusts the time until the right delay sound is heard.
DRTime Nt	Note ➡ "Note" (p. 107)	
Phase L	NORMAL, INVERSE	Phase of left and right delay sound **NORMAL:** Non-inverted **INVERT:** Inverted
Phase R	NORMAL, INVERSE	
Fbk Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect. (See the figures above.)
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

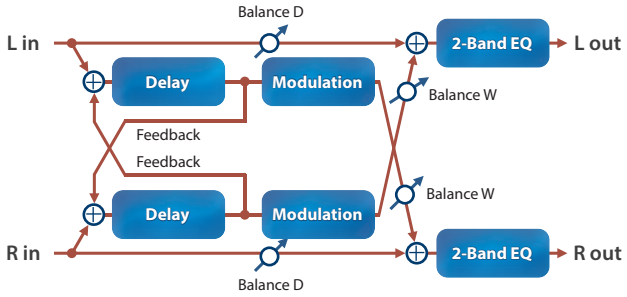
MOD DELAY

Adds modulation to the delayed sound.

When Feedback Mode is NORMAL:



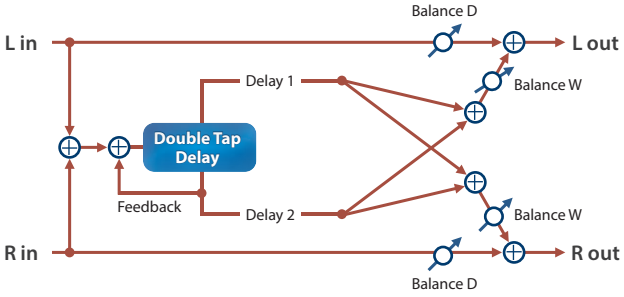
When Feedback Mode is CROSS:



Parameter	Value	Explanation
Dly L Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
DL.Time	1–1300 [msec]	Adjusts the time until the left delay sound is heard.
DLTime Nt	Note ➡ "Note" (p. 107)	
Dly R Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
DR.Time	1–1300 [msec]	Adjusts the time until the right delay sound is heard.
DRTime Nt	Note ➡ "Note" (p. 107)	
Fbk Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect. (See the figures above.)
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.

Parameter	Value	Explanation
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Rate Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Frequency of modulation
Rate Note	Note ➡ "Note" (p. 107)	
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread of the sound
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

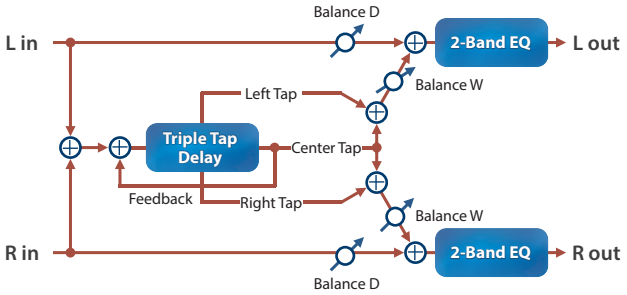
2TAP PAN DELAY



Parameter	Value	Explanation
Delay Sync	OFF, ON	If this is ON, the delay synchronizes with the tempo.
D.Time(ms)	1–2600 [msec]	Adjusts the time until the second delay sound is heard.
D.Time(Nt)	Note ➡ "Note" (p. 107)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly1 Pan	L64–63R	Adjusts the stereo location of delay 1.
Dly2 Pan	L64–63R	Adjusts the stereo location of delay 2.
Dly1 Lv	0–127	Adjusts the volume of delay 1.
Dly2 Lv	0–127	Adjusts the volume of delay 2.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

3TAP PAN DELAY

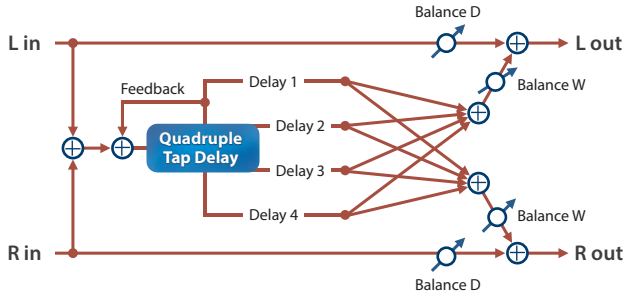
Produces three delay sounds; center, left and right.

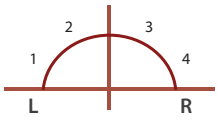


Parameter	Value	Explanation
Dly L Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
DL.Time	1–2600 [msec]	Adjusts the time until the left delay sound is heard.
DLTime Nt	Note ➡ "Note" (p. 107)	
Dly R Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
DR.Time	1–2600 [msec]	Adjusts the time until the right delay sound is heard.
DRTime Nt	Note ➡ "Note" (p. 107)	
Dly C Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
DC.Time	1–2600 [msec]	Adjusts the time until the center delay sound is heard.
DCTime Nt	Note ➡ "Note" (p. 107)	
C Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Left Lv	0–127	Volume of each delay sound
Right Lv	0–127	
Center Lv	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

4TAP PAN DELAY

This effect has four delays.

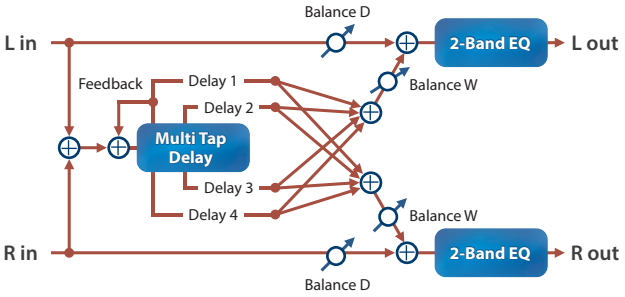




Parameter	Value	Explanation
Dly1 Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D1.Time	1–2600 [msec]	Adjusts the time from the original sound until delay 1 sounds is heard.
D1Time Nt	Note ➡ "Note" (p. 107)	
Dly2 Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D2.Time	1–2600 [msec]	Adjusts the time from the original sound until delay 2 sounds is heard.
D2Time Nt	Note ➡ "Note" (p. 107)	
Dly3 Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D3.Time	1–2600 [msec]	Adjusts the time from the original sound until delay 3 sounds is heard.
D3Time Nt	Note ➡ "Note" (p. 107)	
Dly4 Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D4.Time	1–2600 [msec]	Adjusts the time from the original sound until delay 4 sounds is heard.
D4Time Nt	Note ➡ "Note" (p. 107)	
Dly1 Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly1 Lv	0–127	Volume of each delay
Dly2 Lv	0–127	
Dly3 Lv	0–127	
Dly4 Lv	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

MULTI TAP DELAY (Multi Tap Delay)

This effect has four delays. Each of the Delay Time parameters can be set to a note length based on the selected tempo. You can also set the panning and level of each delay sound.

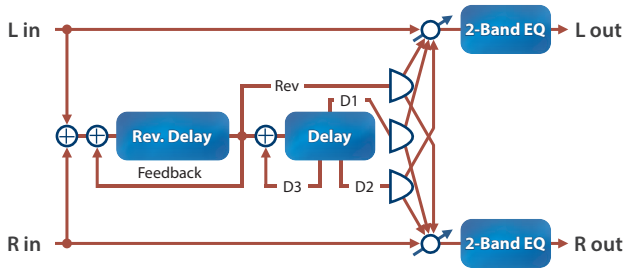


Parameter	Value	Explanation
Dly1 Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D1.Time	1–2600 [msec]	Adjusts the time from the original sound until delay 1 sounds is heard.
D1Time Nt	Note ➡ "Note" (p. 107)	
Dly2 Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D2.Time	1–2600 [msec]	Adjusts the time from the original sound until delay 2 sounds is heard.
D2Time Nt	Note ➡ "Note" (p. 107)	
Dly3 Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D3.Time	1–2600 [msec]	Adjusts the time from the original sound until delay 3 sounds is heard.
D3Time Nt	Note ➡ "Note" (p. 107)	
Dly4 Sync	OFF, ON	When this is "ON", the rate is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D4.Time	1–2600 [msec]	Adjusts the time from the original sound until delay 4 sounds is heard.
D4Time Nt	Note ➡ "Note" (p. 107)	
Dly1 Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.

Parameter	Value	Explanation
Dly1 Pan	L64–63R	Stereo location of Delays 1–4
Dly2 Pan	L64–63R	
Dly3 Pan	L64–63R	
Dly4 Pan	L64–63R	
Dly1 Lv	0–127	Volume of each delay
Dly2 Lv	0–127	
Dly3 Lv	0–127	
Dly4 Lv	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

REVERSE DELAY

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

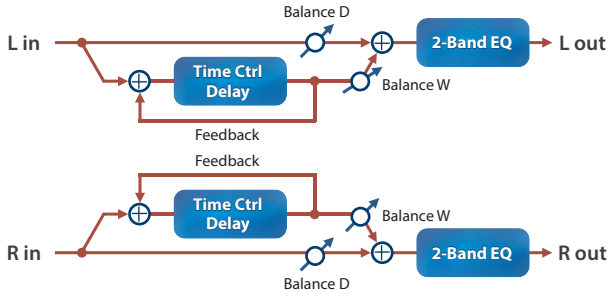


Parameter	Value	Explanation
Threshold	0–127	Volume at which the reverse delay will begin to be applied
RDly Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
RD.Time	1–1300 [msec]	Delay time from when sound is input into the reverse delay until the delay sound is heard
RD.Time Nt	Note ➡ "Note" (p. 107)	
RDly Fbk	-98–+98 [%]	Proportion of the delay sound that is to be returned to the input of the reverse delay negative (-) values invert the phase)
RDly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the high-frequency content of the reverse-delayed sound will be cut (**BYPASS:** no cut)
RDly Pan	L64–63R	Panning of the reverse delay sound
RDly Level	0–127	Volume of the reverse delay sound
Dly1 Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D1.Time	1–1300 [msec]	Delay time from when sound is input into the tap delay until the delay sound is heard
D1Time Nt	Note ➡ "Note" (p. 107)	

Parameter	Value	Explanation
Dly2 Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D2.Time	1–1300 [msec]	Delay time from when sound is input into the tap delay until the delay sound is heard
D2Time Nt	Note ➡ "Note" (p. 107)	
Dly3 Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D3.Time	1–1300 [msec]	Delay time from when sound is input into the tap delay until the delay sound is heard
D3Time Nt	Note ➡ "Note" (p. 107)	
Dly3 Fbk	-98–+98 [%]	Proportion of the delay sound that is to be returned to the input of the tap delay (negative (-) values invert the phase)
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the hi-frequency content of the tap delay sound will be cut (**BYPASS:** no cut)
Dly1 Pan	L64–63R	Panning of the tap delay sounds
Dly2 Pan	L64–63R	
Dly1 Lv	0–127	Volume of the tap delay sounds
Dly2 Lv	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

TIME CTRL DELAY (Time Control Delay)

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

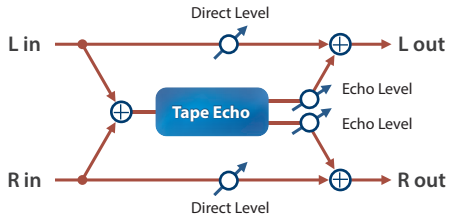


Parameter	Value	Explanation
Delay Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D.Time	1–1300 [msec]	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 107)	

Parameter	Value	Explanation
Acceleration	0–15	Speed at which the current delay time changes to the specified delay time when you change the delay time. The speed of the pitch change will change simultaneously with the delay time.
Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
HF Damp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output Level

TAPE ECHO

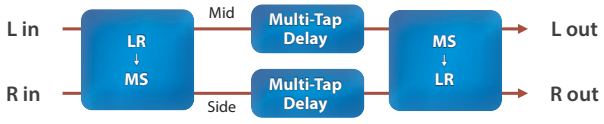
A virtual tape echo that produces a realistic tape delay sound. This simulates the tape echo section of a Roland RE-201 Space Echo.



Parameter	Value	Explanation
Mode	S, M, L, S+M, S+L, M+L, S+M+L	Combination of playback heads to use Select from three different heads with different delay times. **S:** short **M:** middle **L:** long
Repeat Rate	0–127	Tape speed Increasing this value will shorten the spacing of the delayed sounds.
Intensity	0–127	Amount of delay repeats
Bass	-15–+15 [dB]	Boost/cut for the lower range of the echo sound
Treble	-15–+15 [dB]	Boost/cut for the upper range of the echo sound
Head S Pan	L64–63R	Independent panning for the short, middle, and long playback heads
Head M Pan	L64–63R	
Head L Pan	L64–63R	
Distortion	0–5	Amount of tape-dependent distortion to be added This simulates the slight tonal changes that can be detected by signal-analysis equipment. Increasing this value will increase the distortion.
Wf Rate	0–127	Speed of wow/flutter (complex variation in pitch caused by tape wear and rotational irregularity)
Wf Depth	0–127	Depth of wow/flutter
Echo Level	0–127	Volume of the echo sound
Direct Lv	0–127	Volume of the original sound
Level	0–127	Output Level

MID SIDE DELAY

This effect applies different amounts of delay to left/right signals of similar phase and differing phase.



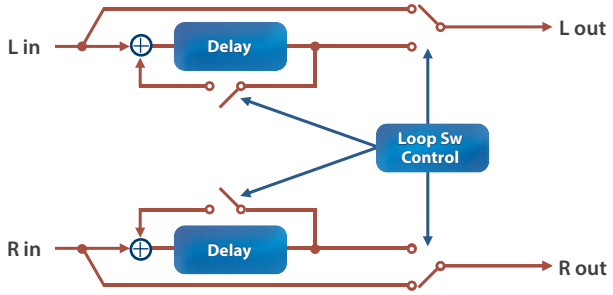
Parameter	Value	Explanation
MD Level	0–127	Delay volume of left/right input signals whose phase is similar (in phase)
MD Mode	2TAP, 3TAP, 4TAP	Delay divisions for the input signals whose left/right phase is similar (identical phase)
MD Tm Sync	OFF, ON	If this is ON, the delay synchronizes with the tempo.
MD.Time	1–1300 [msec]	Delay time from when the original sound is heard to when the delay sound is heard
MDTime Nt	Note ➡ "Note" (p. 107)	
MD Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
MD HFDamp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
MD1 Pan	L64–63R	Panning of the first delay sound
MD2 Pan	L64–63R	Panning of the second delay sound
MD3 Pan	L64–63R	Panning of the third delay sound
MD4 Pan	L64–63R	Panning of the fourth delay sound
SD Level	0–127	Delay volume of left/right input signals whose phase is distant (opposite phase)
SD Mode	2TAP, 3TAP, 4TAP	Delay divisions for the input signals whose left/right phase is distant (reverse phase)
SD Tm Sync	OFF, ON	If this is ON, the delay synchronizes with the tempo.
SD Time	1–1300 [msec]	Delay time from when the original sound is heard to when the delay sound is heard
SDTime Nt	Note ➡ "Note" (p. 107)	
SD Feedback	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
SD HFDamp	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.

Parameter	Value	Explanation
SD1 Pan	L64–63R	Panning of the first delay sound
SD2 Pan	L64–63R	Panning of the second delay sound
SD3 Pan	L64–63R	Panning of the third delay sound
SD4 Pan	L64–63R	Panning of the fourth delay sound
Level	0–127	Output Level

Looper

BPM LOOPER

Loops a short portion of the input sound. This can automatically turn the loop on/off in synchronization with the rhythm.



Parameter	Value	Explanation
Length	230–12 [msec]	Specifies the length of the loop.
Rate Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
Rate	0.05–10.00 [Hz]	Cycle at which the loop automatically turns on/off
Rate Note	Note ➡ "Note" (p. 107)	
Timing	1–8	Specifies the timing within the cycle at which the loop automatically starts (which step of the eight timing divisions at which the sound is heard)
Lenth	1–8	Specifies the length at which the loop automatically ends within the cycle (the number of times that the 1/8-length of sound is heard)
Loop Mode	OFF, AUTO, ON	If this is AUTO, the loop automatically turns on/off in synchronization with the rhythm. * If the effect is recalled with this ON, this parameter must first be set to something other than ON in order to make the loop operate.
Level	0–127	Output Level

Lo-fi

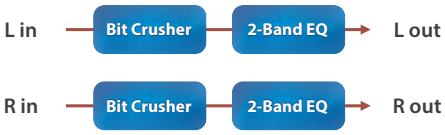
LOFI COMP (Lo-Fi Compressor)

Degrades the sound quality.

Parameter	Value	Explanation
Pre Filter	1–6	Selects the type of filter applied to the sound before it passes through the Lo-Fi effect. **1:** Compressor off **2–6:** Compressor on
LoFi Type	1–9	Degrades the sound quality. The sound quality grows poorer as this value is increased.
Post Filter	OFF, LPF, HPF	Type of filter **OFF**: No filter is used **LPF**: Cuts the frequency range above the Cutoff Freq **HPF:** Cuts the frequency range below the Cutoff Freq
Cutoff	200–8000 [Hz]	Basic frequency of the Post Filter
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
Level	0–127	Output Level

BIT CRUSHER

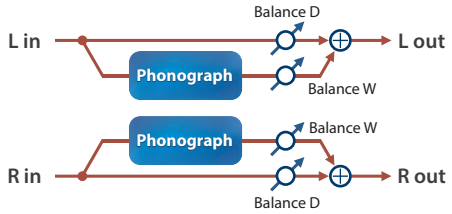
Produces an extreme lo-fi effect.



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

PHONOGRAPH

Recreates the sound of an analog record being played on a record player. This lets you simulate the unique noises produced when a record is played, as well as the variations that occur when the record spins.

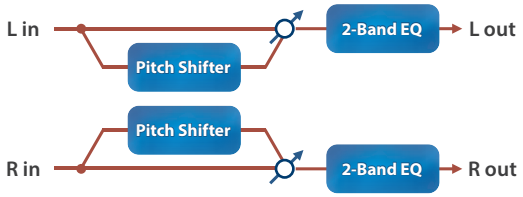


Parameter	Value	Explanation
Signal Dist	0–127	Sets the amount of distortion.
Frequency Range	0–127	Sets the frequency characteristics of the playback system. Smaller values create the feeling of an older system with narrow frequency bands.
Disc Type	LP, EP, SP	Sets the turntable rotation speed. This has an effect on the scratch noise cycle.
Scratch NZ Lev	0–127	Sets the volume of noise created by scratches in the record.
Dust NZ Lev	0–127	Sets the volume of noise created by dust on the record.
Hiss NZ Lev	0–127	Sets the volume of continuous hiss noise.
Total NZ Lev	0–127	Sets the volume of noise overall.
Wow	0–127	Sets the amount of variation in record spin (long cycle).
Flutter	0–127	Sets the amount of variation in record spin (short cycle).
Random	0–127	Sets the amount of non-cyclical variation in record spin.
Total W/F	0–127	Sets the volume of variation in record spin overall.
Balance	D100:0W–D0:100W	Sets the volume balance between the original sound (D) and the effect sound (W).
Level	0–127	Sets the output volume.

Pitch

PITCH SHIFTER

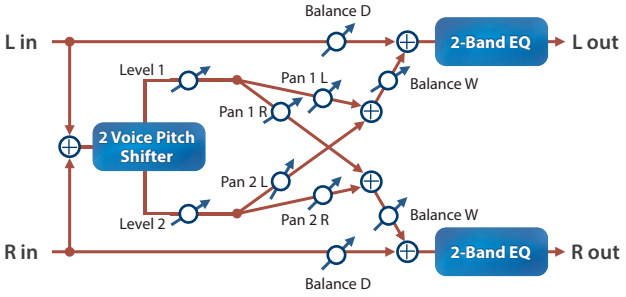
A stereo pitch shifter.



Parameter	Value	Explanation
Coarse	-24–+12 [semi]	Adjusts the pitch of the pitch shifted sound in semitone steps.
Fine	-100–+100 [cent]	Adjusts the pitch of the pitch shifted sound in 2-cent steps.
Delay Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D.Time	1–1300 [msec]	Adjusts the delay time from the direct sound until the pitch shifted sound is heard.
D.Time Nt	Note ➡ "Note" (p. 107)	
Feedback	-98–+98 [%]	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0–127	Output Level

2V PITCH SHIFTER

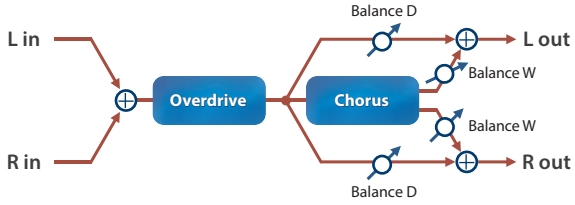
Shifts the pitch of the original sound. This 2-voice pitch shifter has two pitch shifters, and can add two pitch shifted sounds to the original sound.



Parameter	Value	Explanation
P1 Coarse	-24–+12 [semi]	Adjusts the pitch of Pitch Shift 1 in semitone steps.
P1 Fine	-100–+100 [cent]	Adjusts the pitch of Pitch Shift Pitch 1 in 2-cent steps.
P1 Dly Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
P1 Dly Time	1–1300 [msec]	Adjusts the delay time from the direct sound until the Pitch Shift 1 sound is heard.
P1 Dly Rate Note	Note ➡ "Note" (p. 107)	
P1 Feedback	-98–+98 [%]	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative (-) settings will invert the phase.
P1 Pan	L64–63R	Stereo location of the Pitch Shift 1 sound
P1 Level	0–127	Volume of the Pitch Shift 1 sound
P2 Coarse	-24–+12 [semi]	Settings of the Pitch Shift 2 sound. The parameters are the same as for the Pitch Shift 1 sound.
P2 Fine	-100–+100 [cent]	
P2 Dly Sync	OFF, ON	
P2 Dly Time	1–1300 [msec]	
P2 Dly Rate Note	Note	
P2 Feedback	-98–+98 [%]	
P2 Pan	L64–63R	
P2 Level	0–127	
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the pitch shifted sound (W)
Level	0–127	Output Level

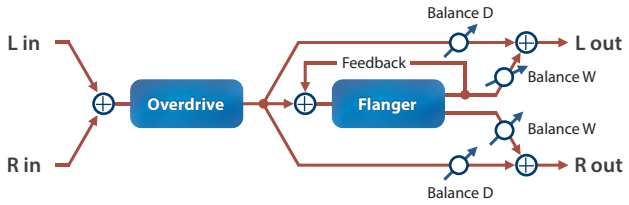
Combination

OD → CHORUS (Overdrive → Chorus)



Parameter	Value	Explanation
OD Drive	0–127	Degree of distortion Also changes the volume.
OD Pan	L64–63R	Stereo location of the overdrive sound
Cho PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
C.Rate	0.05–10.00 [Hz]	Frequency of modulation
C.Rate Nt	Note ➡ "Note" (p. 107)	
Cho Depth	0–127	Depth of modulation
Cho Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

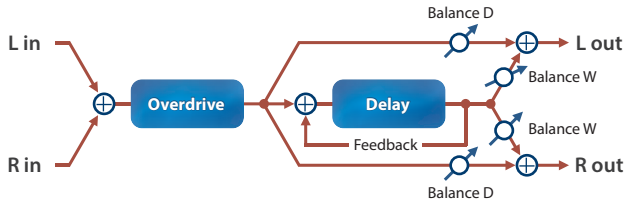
OD → FLANGER (Overdrive → Flanger)



Parameter	Value	Explanation
OD Drive	0–127	Degree of distortion Also changes the volume.
OD Pan	L64–63R	Stereo location of the overdrive sound
Flg PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
F.Rate	0.05–10.00 [Hz]	Frequency of modulation
F.Rate Nt	Note ➡ "Note" (p. 107)	

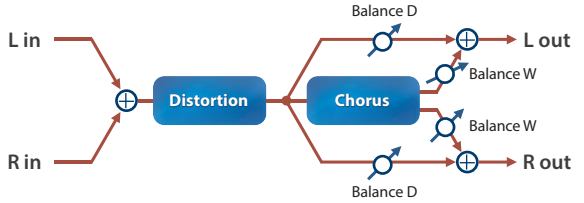
Parameter	Value	Explanation
Flg Depth	0–127	Depth of modulation
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

OD → DELAY (Overdrive → Delay)



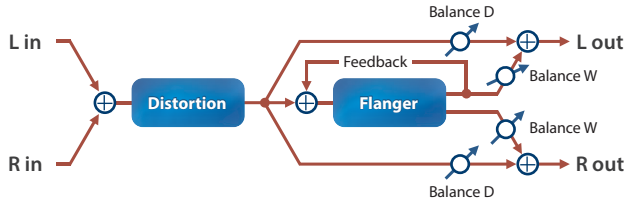
Parameter	Value	Explanation
OD Drive	0–127	Degree of distortion Also changes the volume.
OD Pan	L64–63R	Stereo location of the overdrive sound
Delay Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D.Time	1–2600 [msec]	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 107)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

DS → CHORUS (Distortion → Chorus)



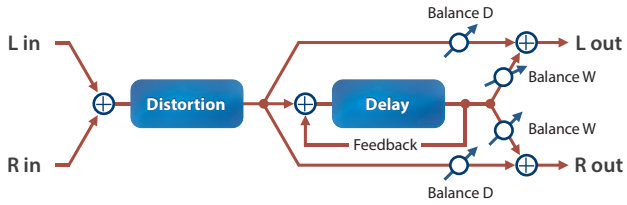
Parameter	Value	Explanation
Dist Drive	0–127	Degree of distortion Also changes the volume.
Dist Pan	L64–63R	Stereo location of the overdrive sound
Cho PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
C.Rate	0.05–10.00 [Hz]	Frequency of modulation
C.Rate Nt	Note ➡ "Note" (p. 107)	
Cho Depth	0–127	Depth of modulation
Cho Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

DS → FLANGER (Distortion → Flanger)



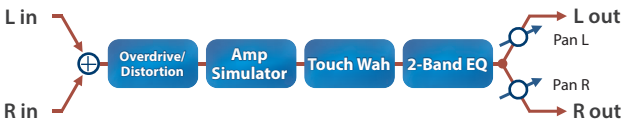
Parameter	Value	Explanation
Dist Drive	0–127	Degree of distortion Also changes the volume.
Dist Pan	L64–63R	Stereo location of the overdrive sound
Flg PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
F.Rate	0.05–10.00 [Hz]	Frequency of modulation
F.Rate Nt	Note ➡ "Note" (p. 107)	
Flg Depth	0–127	Depth of modulation
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

DS → DELAY (Distortion → Delay)



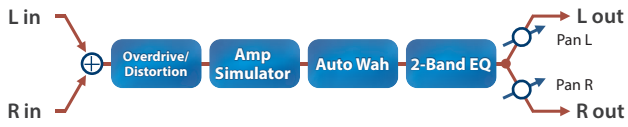
Parameter	Value	Explanation
Dist Drive	0–127	Degree of distortion Also changes the volume.
Dist Pan	L64–63R	Stereo location of the overdrive sound
Delay Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D.Time	1–2600 [msec]	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 107)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

OD/DS → TWAH (Overdrive/Distortion → Touch Wah)



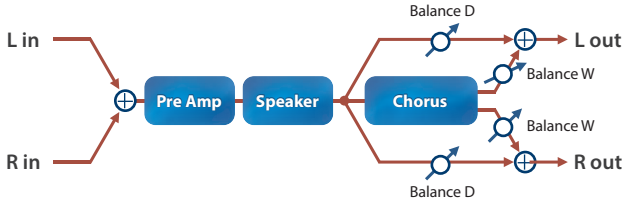
Parameter	Value	Explanation
Drive Switch	OFF, ON	Turns overdrive/distortion on/off
D.Type	OVERDRIVE, DISTORTION	Type of distortion
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Switch	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:** Small amp **BUILT-IN:** Single-unit type amp **2-STACK:** Large double stack amp **3-STACK:** Large triple stack amp
TWah Switch	OFF, ON	Wah on/off
TWah Mode	LPF, BPF	Filter type **LPF**: The wah effect will be applied over a wide frequency range. **BPF**: The wah effect will be applied over a narrow frequency range.
TWah Polar	DOWN, UP	Direction in which the filter will move **DOWN:** The filter will change toward a lower frequency. **UP:** The filter will change toward a higher frequency.
TWah Sens	0–127	Sensitivity with which the filter is modified
TWah Manual	0–127	Center frequency at which the wah effect is applied
TWah Peak	0–127	Width of the frequency region at which the wah effect is applied. Increasing this value will make the frequency region narrower.
TWah Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the wah (W) and the sound that is not sent through the wah (D).
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

OD/DS → AWAH (Overdrive/Distortion → Auto Wah)



Parameter	Value	Explanation
Drive Switch	OFF, ON	Turns overdrive/distortion on/off
D.Type	OVERDRIVE, DISTORTION	Type of distortion
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Switch	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp **SMALL:** Small amp **BUILT-IN:** Single-unit type amp **2-STACK:** Large double stack amp **3-STACK:** Large triple stack amp
AWah Switch	OFF, ON	Wah on/off
AWah Mode	LPF, BPF	Filter type **LPF**: The wah effect will be applied over a wide frequency range. **BPF**: The wah effect will be applied over a narrow frequency range.
AWah Manual	0–127	Center frequency at which the wah effect is applied
AWah Peak	0–127	Width of the frequency region at which the wah effect is applied. Increasing this value will make the frequency region narrower.
AWah Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
AWRate	0.05–10.00 [Hz]	Frequency of modulation
AWRate Nt	Note ➡ "Note" (p. 107)	
AWah Depth	0–127	Depth at which the wah effect is modulated
AWah Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the wah (W) and the sound that is not sent through the wah (D).
Low Gain	-15–+15 [dB]	Amount of boost/cut for the low-frequency range
High Gain	-15–+15 [dB]	Amount of boost/cut for the high-frequency range
Level	0–127	Output Level

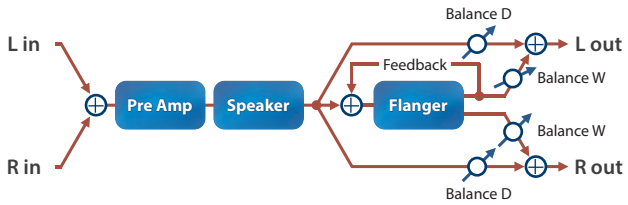
GT AMP → CHORUS (Guitar Amp Simulator → Chorus)



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

Parameter	Value	Explanation		
		Cabinet	Diameter (in inches) and number of the speaker	Microphone
STyp	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Chorus Sw	OFF, ON	Chorus on/off		
Cho PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.		
C.Rate	0.05–10.00 [Hz]	Frequency of modulation		
Cho Depth	0–127	Depth of modulation		
Cho Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).		
Level	0–127	Output Level		

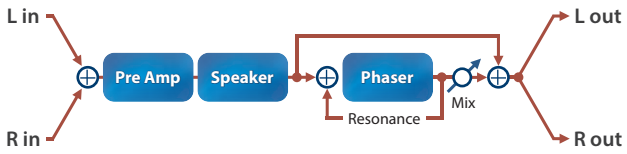
GT AMP → FLANGER (Guitar Amp Simulator → Flanger)



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

Parameter	Value	Explanation		
		Cabinet	Diameter (in inches) and number of the speaker	Microphone
SType	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Flg Switch	OFF, ON	Flanger on/off		
Flg PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the flanger sound is heard.		
F.Rate	0.05–10.00 [Hz]	Frequency of modulation		
Flg Depth	0–127	Depth of modulation		
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.		
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).		
Level	0–127	Output Level		

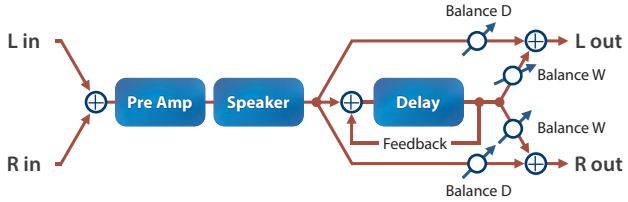
GT AMP → PHASER (Guitar Amp Simulator → Phaser)



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

Parameter	Value	Explanation		
		Cabinet	Diameter (in inches) and number of the speaker	Microphone
STyp	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Phaser Sw	OFF, ON	Phaser on/off		
P. Rate	0.05–10.00 [Hz]	Frequency of modulation		
Phs Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.		
Phs Depth	0–127	Depth of modulation		
Phs Reso	0–127	Amount of feedback		
Phs Mix	0–127	Level of the phase-shifted sound		
Level	0–127	Output Level		

GT AMP → DELAY (Guitar Amp Simulator → Delay)



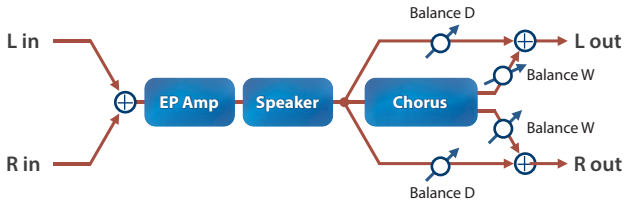
Parameter	Value	Explanation
Pre Amp Sw	OFF, ON	Turns the amp switch on/off.
ATyp		**Type of guitar amp**
	JC-120	This models the sound of the Roland JC-120.
	CLEAN TWIN	This models a Fender Twin Reverb.
	MATCH DRIVE	This models the sound input to left input on a Matchless D/C-30. A simulation of the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

Parameter	Value	Explanation		
		Cabinet	Diameter (in inches) and number of the speaker	Microphone
STyp	SMALL 1	small open-back enclosure	10	dynamic
	SMALL 2	small open-back enclosure	10	dynamic
	MIDDLE	open back enclosure	12 x 1	dynamic
	JC-120	open back enclosure	12 x 2	dynamic
	BUILT-IN 1	open back enclosure	12 x 2	dynamic
	BUILT-IN 2	open back enclosure	12 x 2	condenser
	BUILT-IN 3	open back enclosure	12 x 2	condenser
	BUILT-IN 4	open back enclosure	12 x 2	condenser
	BUILT-IN 5	open back enclosure	12 x 2	condenser
	BG STACK 1	sealed enclosure	12 x 2	condenser
	BG STACK 2	large sealed enclosure	12 x 2	condenser
	MS STACK 1	large sealed enclosure	12 x 4	condenser
	MS STACK 2	large sealed enclosure	12 x 4	condenser
	METAL STACK	large double stack	12 x 4	condenser
	2-STACK	large double stack	12 x 4	condenser
	3-STACK	large triple stack	12 x 4	condenser
Delay Sw	OFF, ON	Delay on/off		
Dly Time	1–1300 [msec]	Delay time from when the original sound is heard to when the delay sound is heard		
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.		
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the high-frequency portion of the delay sound will be cut (**BYPASS:** no cut)		
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).		
Level	0–127	Output Level		

EP AMP → TREMOLO (EP Amp Simulator → Tremolo)

Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
	WURLY	A standard electric piano sound of the 60s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Tremolo Sw	OFF, ON	Tremolo on/off
Tremolo Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
T.Speed	0.05–10.00 [Hz]	Rate of the tremolo effect
T.Spd Nt	Note ➡ "Note" (p. 107)	
Trm Depth	0–127	Depth of the tremolo effect
Trm Duty	-10–+10	Adjusts the duty cycle of the LFO waveform used to apply tremolo.
Sp Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

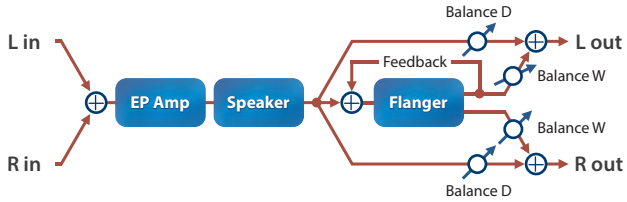
EP AMP → CHORUS (EP Amp Simulator → Chorus)



Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Cho Switch	OFF, ON	Chorus on/off
Cho PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
C.Rate	0.05–10.00 [Hz]	Frequency of modulation
C.Rate Nt	Note ➡ "Note" (p. 107)	
Cho Depth	0–127	Depth of modulation
Cho Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).

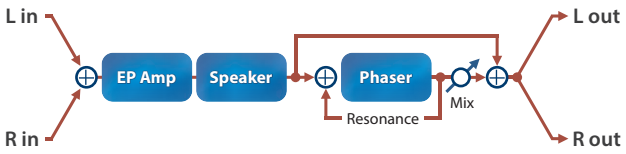
Parameter	Value	Explanation
Sp Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

EP AMP → FLANGER (EP Amp Simulator → Flanger)



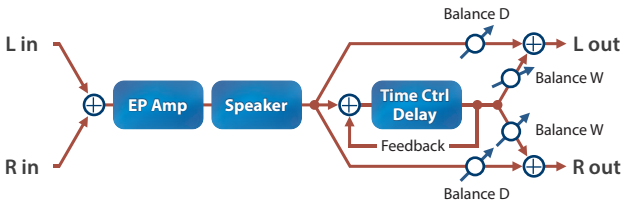
Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Flg Switch	OFF, ON	Flanger on/off
Flg PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
F.Rate	0.05–10.00 [Hz]	Frequency of modulation
F.Rate Nt	Note ➡ "Note" (p. 107)	
Flg Depth	0–127	Depth of modulation
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Sp Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

EP AMP → PHASER (EP Amp Simulator → Phaser)



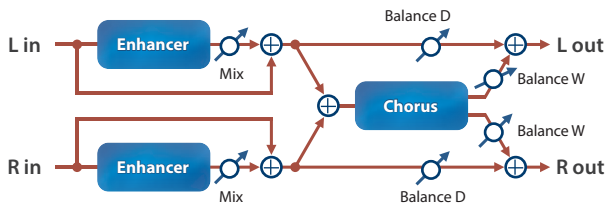
Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Phs Switch	OFF, ON	Phaser on/off
Phs Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
P. Rate	0.05–10.00 [Hz]	Frequency of modulation
P. Rate Nt	Note ➡ "Note" (p. 107)	
Phs Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Phs Depth	0–127	Depth of modulation
Phs Reso	0–127	Amount of feedback
Phs Mix	0–127	Level of the phase-shifted sound
Sp Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

EP AMP → DELAY (EP Amp Simulator → Delay)



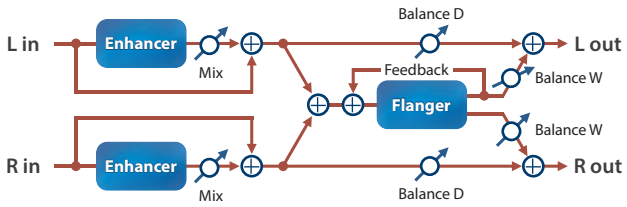
Parameter	Value	Explanation
Type		Type of amp
	OLDCASE	A standard electric piano sound of the early 70s
	NEWCASE	A standard electric piano sound of the late 70s and early 80s
Bass	-50–+50	Amount of low-frequency boost/cut
Treble	-50–+50	Amount of high-frequency boost/cut
Dly Switch	OFF, ON	Delay on/off
Delay Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D.Time	1–1300 [msec]	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 107)	
Dly Accel	0–15	Speed at which the current delay time changes to the specified delay time when you change the delay time. The speed of the pitch change will change simultaneously with the delay time.
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Frequency at which the high-frequency portion of the delay sound will be cut (**BYPASS:** no cut)
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Sp Type	LINE, OLD, NEW, WURLY, TWIN	Type of speaker If LINE is selected, the sound will not be sent through the speaker simulation.
OD Switch	OFF, ON	Overdrive on/off
OD Gain	0–127	Overdrive input level
OD Drive	0–127	Degree of distortion Also changes the volume.
Level	0–127	Output Level

EH → CHORUS (Enhancer → Chorus)



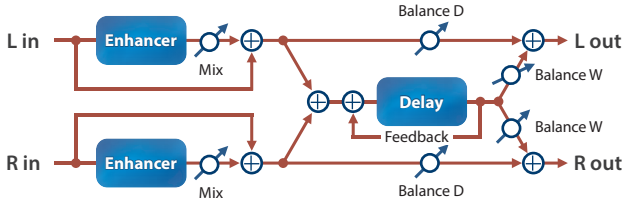
Parameter	Value	Explanation
Enh Sens	0–127	Sensitivity of the enhancer
Enh Mix	0–127	Level of the overtones generated by the enhancer
Cho PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
C.Rate	0.05–10.00 [Hz]	Frequency of modulation
C.Rate Nt	Note ➡ "Note" (p. 107)	
Cho Depth	0–127	Depth of modulation
Cho Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

EH → FLANGER (Enhancer → Flanger)



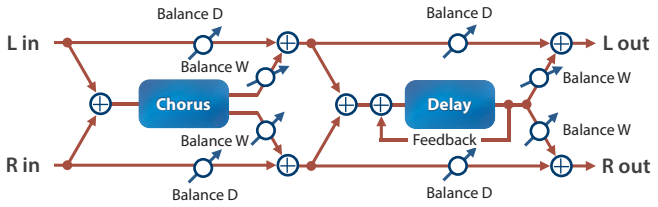
Parameter	Value	Explanation
Enh Sens	0–127	Sensitivity of the enhancer
Enh Mix	0–127	Level of the overtones generated by the enhancer
Flg PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
F.Rate	0.05–10.00 [Hz]	Frequency of modulation
F.Rate Nt	Note ➡ "Note" (p. 107)	
Flg Depth	0–127	Depth of modulation
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

EH → DELAY (Enhancer → Delay)



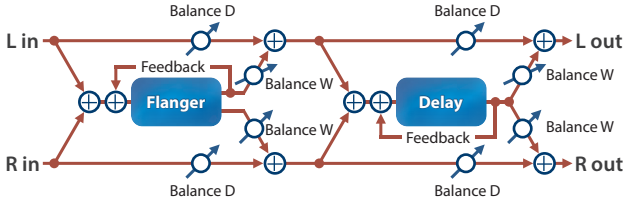
Parameter	Value	Explanation
Enh Sens	0–127	Sensitivity of the enhancer
Enh Mix	0–127	Level of the overtones generated by the enhancer
Delay Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D.Time	1–2600 [msec]	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 107)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

CHO → DELAY



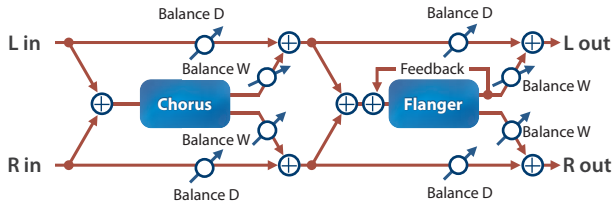
Parameter	Value	Explanation
Cho PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
C.Rate	0.05–10.00 [Hz]	Frequency of modulation
C.Rate Nt	Note ➡ "Note" (p. 107)	
Cho Depth	0–127	Depth of modulation
Cho Bal	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Delay Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D.Time	1–2600 [msec]	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 107)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

FLG → DELAY (Flanger → Delay)



Parameter	Value	Explanation
Flg PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
F.Rate	0.05–10.00 [Hz]	Frequency of modulation
F.Rate Nt	Note ➡ "Note" (p. 107)	
Flg Depth	0–127	Depth of modulation
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flg Bal	D100:0W–D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Delay Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
D.Time	1–2600 [msec]	Delay time from when the original sound is heard to when the delay sound is heard
D.Time Nt	Note ➡ "Note" (p. 107)	
Delay Fbk	-98–+98 [%]	Adjusts the proportion of the delay sound that is fed back into the effect. Negative (-) settings will invert the phase.
Dly HF	200, 250, 315, 400, 500, 630, 800, 1000, 1250, 1600, 2000, 2500, 3150, 4000, 5000, 6300, 8000, BYPASS [Hz]	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to **BYPASS**.
Dly Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

CHO → FLANGER (Chorus → Flanger)



Parameter	Value	Explanation
Cho PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the chorus sound is heard.
Cho Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
C.Rate	0.05–10.00 [Hz]	Modulation frequency of the chorus effect
C.Rate Nt	Note ➡ "Note" (p. 107)	
Cho Depth	0–127	Modulation depth of the chorus effect
Cho Bal	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Flg PreDly	0.0–100 [msec]	Adjusts the delay time from the direct sound until the flanger sound is heard.
Flg Sync	OFF, ON	When this is "ON", the effect is synchronized with the current click tempo. ➡ "Tempo" (p. 65)
F.Rate	0.05–10.00 [Hz]	Modulation frequency of the flanger effect
F.Rate Nt	Note ➡ "Note" (p. 107)	
Flg Depth	0–127	Modulation depth of the flanger effect
Flg Fbk	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. Negative (-) settings will invert the phase.
Flg Bal	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the flanger (W) and the sound that is not sent through the flanger (D).
Level	0–127	Output Level

JD-MULTI

Recreates the effects included in group A of the JD-800.

Parameter	Value	Explanation
Seq	DS - PH - SP - EN DS - PH - EN - SP DS - SP - PH - EN DS - SP - EN - PH DS - EN - PH - SP DS - EN - SP - PH PH - DS - SP - EN PH - DS - EN - SP PH - SP - DS - EN PH - SP - EN - DS PH - EN - DS - SP PH - EN - SP - DS SP - DS - PH - EN SP - DS - EN - PH SP - PH - DS - EN SP - PH - EN - DS SP - EN - DS - PH SP - EN - PH - DS EN - DS - PH - SP EN - DS - SP - PH EN - PH - DS - SP EN - PH - SP - DS EN - SP - DS - PH EN - SP - PH - DS	Selects the connection order of the effects. DS: Distortion PH: Phaser SP: Spectrum EN: Enhancer
DS Switch	OFF, ON	Turns the distortion on/off.
DS Type	Sets the type of distortion.	
	MELLOW DRV	Softer distortion with a slightly darker sound.
	OVERDRIVE	Distortion that resembles a vacuum tube amp being driven.
	CRY DRV	Distortion that emphasizes the high end.
	MELLOW DST	Gives the feeling of distortion playing through a large amp.
	LIGHT DST	Strong distortion with a bright sound.
	FAT DIST	Thick distortion that emphasizes the low and high ends.
	FUZZ DIST	Distortion that's even more powerful that FAT DIST.
DS Drive	0–100	Sets the amount of distortion.
DS Level	0–100	Sets the distortion output level.
PH Switch	OFF, ON	Turns the phaser on/off.
PH Manual	50 [Hz]–15.0 [kHz]	Sets the basic frequency from which the sound is modulated with the phaser effect.
PH Rate	0.1–10.0 [Hz]	Sets the cycle of the phaser modulation.
PH Depth	0–100	Sets the depth of the phaser modulation.

Parameter	Value	Explanation
PH Resonance	0–100	Sets the amount of feedback for the phaser. Increasing the value creates a more unusual sound.
PH Mix	0–100	Sets the level of the phase-shifted sound.
SP Switch	OFF, ON	Turns the spectrum on/off.
SP Band Ctrl1	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 250 Hz range.
SP Band Ctrl2	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 500 Hz range.
SP Band Ctrl3	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 1000 Hz range.
SP Band Ctrl4	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 2000 Hz range.
SP Band Ctrl5	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 4000 Hz range.
SP Band Ctrl6	-15–+15 [dB]	Sets the gain (amount of boost/cut) in the 8000 Hz range.
SP Width	1–5	Sets the bandwidth for changing the levels, common to all bands.
EH Switch	OFF, ON	Turns the enhancer on/off.
EH Sens	0–100	Sets how easily the enhancer effect is applied.
EH Mix	0–100	Sets the ratio at which the harmonics generated by the enhancer are mixed with the original sound.
Pan	L64–63R	Changes the pan.
Level	0–127	Sets the output volume.

Note

1/64T	Sixty-fourth-note triplet	1/64	Sixty-fourth note	1/32T	Thirty-second-note triplet
1/32	Thirty-second note	1/16T	Sixteenth-note triplet	1/32.	Dotted thirty-second note
1/16	Sixteenth note	1/8T	Eighth-note triplet	1/16.	Dotted sixteenth note
1/8	Eighth note	1/4T	Quarter-note triplet	1/8.	Dotted eighth note
1/4	Quarter note	1/2T	Half-note triplet	1/4.	Dotted quarter note
1/2	Half note	1/1T	Whole-note triplet	1/2.	Dotted half note
1/1	Whole note	2/1T	Double-note triplet	1/1.	Dotted whole note
2/1	Double note				

NOTE

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

Drum kit list

No.	Drum kit name	Sub name
1	Studio A	
2	Studio B	
3	Rock Energy	
4	Jazz Sizzle	
5	Massive Metal	
6	Vintage Loose	
7	Neo Funk	
8	Drum'n'Bass	
9	Pure Analog	Mid-O Style
10	Deep Rock	
11	Ghost Note King	
12	Live is Life	Live Pop Rock
13	Piccolo Funk	Voice Samples on Tom Rim
14	Bop Shop	Sizzle Swing
15	Dark & Open	
16	Modern Gospel	
17	JS Garage	Snare Explosion
18	Hall Ambience	
19	Vintage e-Drums	Hexagonal Pads
20	Crush Comp	
21	Dry & Muffled	
22	Blast Attack	Thrash Metal
23	Crisp Drive	Preamped Beatmaker
24	All Big Sizes	Big Arena
25	Large Room	
26	Vintage Comp	
27	12"Ringing Snare	
28	Classic Rock	
29	Babylon Shuffle	
30	Hard Rock	
31	Jazz Legend	Floor Tom Kick
32	Funkifyer	Live Funk Studio
33	Jazzinator	Hybrid Jazz Gig
34	Pro Studio	
35	Viking Metal	Norwegian Metal
36	Shallow Pop	
37	Crossing Front	
38	Alternative Rock	
39	Acoustic Popper	Aggressive - Hip Hop
40	Heavy&Distorted	
41	Lowbit World	Bit Crusher
42	Gate in the Air	COMPRESSED
43	DIGIKIT!	SnappDkik
44	Synthetix	
45	Electro Synth	
46	UK Wet Booth	
47	UK Wet Studio	
48	LoFi Overdrive	
49	TR-808	Transistor Rhythm
50	TR-909	Transistor Rhythm
51	TR-707	Transistor Rhythm
52	CR-78	CompuRhythm
53	TR-909 Inspire	
54	TexMex FX	
55	R&B Ballad	
56	Mellow R&B	
57	The Big One	Tom Rim Bend
58	Detroit	Hip Hop

No.	Drum kit name	Sub name
59	Dancing LA	
60	Junk Noise	
61	Orchestral	Pedal Bend
62	Mermaid	Steelpan
63	Bateria	Carnaval do Brasil
64	Latin Festa!	
65	Wild Drumming	Conga & Djembe
66	Ethnic Perc	
67	Camel Journey	
68	Air From Asia	Pedal Bend
69	Jazz Brushes	Small Room
70	Modern Brushes	Large Room w/ Sizzle
71	User Kit	
72	User Kit	
73	User Kit	
74	User Kit	
75	User Kit	
76	User Kit	
77	User Kit	
78	User Kit	
79	User Kit	
80	User Kit	
81	User Kit	
82	User Kit	
83	User Kit	
84	User Kit	
85	User Kit	
86	User Kit	
87	User Kit	
88	User Kit	
89	User Kit	
90	User Kit	
91	User Kit	
92	User Kit	
93	User Kit	
94	User Kit	
95	User Kit	
96	User Kit	
97	User Kit	
98	User Kit	
99	User Kit	
100	User Kit	
101	User Kit	
102	User Kit	
103	User Kit	
104	User Kit	
105	User Kit	
106	User Kit	
107	User Kit	
108	User Kit	
109	User Kit	
110	User Kit	
111	User Kit	
112	User Kit	
113	User Kit	
114	User Kit	
115	User Kit	
116	User Kit	

No.	Drum kit name	Sub name
117	User Kit	
118	User Kit	
119	User Kit	
120	User Kit	
121	User Kit	
122	User Kit	
123	User Kit	
124	User Kit	
125	User Kit	
126	User Kit	
127	User Kit	
128	User Kit	
129	User Kit	
130	User Kit	
131	User Kit	
132	User Kit	
133	User Kit	
134	User Kit	
135	User Kit	
136	User Kit	
137	User Kit	
138	User Kit	
139	User Kit	
140	User Kit	
141	User Kit	
142	User Kit	
143	User Kit	
144	User Kit	
145	User Kit	
146	User Kit	
147	User Kit	
148	User Kit	
149	User Kit	
150	User Kit	
151	User Kit	
152	User Kit	
153	User Kit	
154	User Kit	
155	User Kit	
156	User Kit	
157	User Kit	
158	User Kit	
159	User Kit	
160	User Kit	
161	User Kit	
162	User Kit	
163	User Kit	
164	User Kit	
165	User Kit	
166	User Kit	
167	User Kit	
168	User Kit	
169	User Kit	
170	User Kit	
171	User Kit	
172	User Kit	
173	User Kit	
174	User Kit	

No.	Drum kit name	Sub name
175	User Kit	
176	User Kit	
177	User Kit	
178	User Kit	
179	User Kit	
180	User Kit	
181	User Kit	
182	User Kit	
183	User Kit	
184	User Kit	
185	User Kit	
186	User Kit	
187	User Kit	
188	User Kit	
189	User Kit	
190	User Kit	
191	User Kit	
192	User Kit	
193	User Kit	
194	User Kit	
195	User Kit	
196	User Kit	
197	User Kit	
198	User Kit	
199	User Kit	
200	User Kit	

Instrument list

Preset

No.	Instrument group	Instrument name	Remarks
0	OFF	OFF	
1	KICK	TM SL Maple K	*M
2	KICK	TM SL MtOff K	*M
3	KICK	TM SL Jazz K	*M
4	KICK	TM SL Jz MltB K	*M
5	KICK	TM SC Mpl Jazz K	*M
6	KICK	TM SC Bubinga K	*M
7	KICK	Gr USC Maple K	*M
8	KICK	Gr CD Maple K	*M
9	KICK	Ld VL Acrylic K	*M
10	KICK	DW 90'CS Maple K	*M
11	KICK	NC SCP Maple K	*M
12	KICK	Bd Jarrah K	*M
13	KICK	So PL Maple K	*M
14	KICK	So PL Jazz K	*M
15	KICK	So Sig Bubinga K	*M
16	KICK	YH RC Birch K	*M
17	KICK	YH RT Mahogany1K	*M
18	KICK	YH RT Mahogany2K	*M
19	KICK	Mx VT Maple 1 K	*M
20	KICK	Mx VT Maple 2 K	*M
21	KICK	Mx VT Maple 3 K	*M
22	KICK	Close Mic 22" K	*M
23	KICK OTHERS	Plugged Kick 1	
24	KICK OTHERS	Plugged Kick 2	
25	KICK OTHERS	Plugged Kick 3	
26	KICK OTHERS	Tight Kick 1	
27	KICK OTHERS	Tight Kick 2	
28	KICK OTHERS	Tight Kick 3	
29	KICK OTHERS	Meat Kick	
30	KICK OTHERS	Hard Attack Kick	
31	KICK OTHERS	Power & Low K	
32	KICK OTHERS	SubSharpness K	
33	KICK OTHERS	Metal & Low K	
34	KICK OTHERS	InYourFace K	
35	SNARE	DW Concrete S	*M *P *X *O
36	SNARE	DW Concrete SR	*M *P *X *O
37	SNARE	Pl MapleShell S	*M *P *X *O
38	SNARE	Pl MapleShell SR	*M *P *X *O
39	SNARE	Gr BH Poplar S	*M *P *X *O
40	SNARE	Gr BH Poplar SR	*M *P *X *O
41	SNARE	Ld BB Brass S	*M *P *X *O
42	SNARE	Ld BB Brass SR	*M *P *X *O
43	SNARE	Gr Silver Mpl S	*M *P *X *O
44	SNARE	Gr Silver Mpl SR	*M *P *X *O
45	SNARE	DW CS Maple S	*M *P *X *O
46	SNARE	DW CS Maple SR	*M *P *X *O
47	SNARE	Mx Piccolo S	*M *P *X *O
48	SNARE	Mx Piccolo SR	*M *P *X *O
49	SNARE	Gr 50'Maple S	*M *P *X
50	SNARE	Gr 50'Maple SR	*M *P *X
51	SNARE	Cp MapleBirch S	*M *P *X
52	SNARE	Cp MapleBirch SR	*M *P *X
53	SNARE	YH 80'Maple S	*M *P *X
54	SNARE	YH 80'Maple SR	*M *P *X
55	SNARE	DW Pure Steel S	*M *P *X *O
56	SNARE	DW Pure Steel SR	*M *P *X *O
57	CROSS STICK	DW Concrete X	*X
58	CROSS STICK	Pl MapleShell X	*X
59	CROSS STICK	Gr BH Poplar X	*X
60	CROSS STICK	Ld BB Brass X	*X
61	CROSS STICK	Gr Silver Mpl X	*X
62	CROSS STICK	DW CS Maple X	*X
63	CROSS STICK	Mx Piccolo X	*X
64	CROSS STICK	Gr 50'Maple X	*X
65	CROSS STICK	Cp MapleBirch X	*X
66	CROSS STICK	YH 80'Maple X	*X
67	CROSS STICK	DW Pure Steel X	*X
68	SNARE OTHERS	Plugged Snare 1	
69	SNARE OTHERS	Plugged Snare 2	
70	SNARE OTHERS	Plugged Snare 3	
71	SNARE OTHERS	Plugged Snare 4	
72	SNARE OTHERS	Plugged Snare 5	
73	SNARE OTHERS	Plugged Snare 6	
74	SNARE OTHERS	Custom Wood S	
75	SNARE OTHERS	Custom Wood SR	
76	SNARE OTHERS	Power Amb S	
77	SNARE OTHERS	Power Amb SR	
78	SNARE OTHERS	Fat Comp 1 S	
79	SNARE OTHERS	Fat Comp 1 SR	
80	SNARE OTHERS	Fat Comp 2 S	
81	SNARE OTHERS	Fat Comp 2 SR	
82	SNARE OTHERS	Power Fat S	
83	SNARE OTHERS	Power Fat SR	
84	SNARE OTHERS	Power Buzz 1 S	
85	SNARE OTHERS	Power Buzz 1 SR	
86	SNARE OTHERS	Power Buzz 2 S	
87	SNARE OTHERS	Power Buzz 2 SR	
88	SNARE OTHERS	Proc Op Metal S	
89	SNARE OTHERS	Proc Op Metal SR	
90	TOM	Gr USC Maple T1	*M
91	TOM	Gr USC Maple T1R	*M *P
92	TOM	Gr USC Maple T2	*M
93	TOM	Gr USC Maple T2R	*M *P
94	TOM	Gr USC Maple T3	*M
95	TOM	Gr USC Maple T3R	*M *P
96	TOM	Gr USC Maple T4	*M
97	TOM	Gr USC Maple T4R	*M *P
98	TOM	Gr USC Maple T5	*M
99	TOM	Gr USC Maple T5R	*M *P
100	TOM	Gr USC Maple T6	*M
101	TOM	Gr USC Maple T6R	*M *P
102	TOM	Ld VLAcrylic T1	*M
103	TOM	Ld VLAcrylic T1R	*M *P
104	TOM	Ld VLAcrylic T2	*M
105	TOM	Ld VLAcrylic T2R	*M *P
106	TOM	Ld VLAcrylic T3	*M
107	TOM	Ld VLAcrylic T3R	*M *P
108	TOM	Ld VLAcrylic T4	*M
109	TOM	Ld VLAcrylic T4R	*M *P
110	TOM	Ld VLAcrylic T5	*M
111	TOM	Ld VLAcrylic T5R	*M *P
112	TOM	So PL Maple T1	*M
113	TOM	So PL Maple T1R	*M *P
114	TOM	So PL Maple T2	*M
115	TOM	So PL Maple T2R	*M *P
116	TOM	So PL Maple T3	*M
117	TOM	So PL Maple T3R	*M *P
118	TOM	So PL Maple T4	*M
119	TOM	So PL Maple T4R	*M *P
120	TOM	So PL Maple T5	*M
121	TOM	So PL Maple T5R	*M *P
122	TOM	YH Mahogany T1	*M
123	TOM	YH Mahogany T1R	*M *P
124	TOM	YH Mahogany T2	*M
125	TOM	YH Mahogany T2R	*M *P
126	TOM	YH Mahogany T3	*M
127	TOM	YH Mahogany T3R	*M *P
128	TOM	YH Mahogany T4	*M
129	TOM	YH Mahogany T4R	*M *P
130	TOM	TM Gong Drum	*M

No.	Instrument group	Instrument name	Remarks
131	TOM OTHERS	Plugged Tom 1 T1	
132	TOM OTHERS	Plugged Tom 1 T2	
133	TOM OTHERS	Plugged Tom 1 T3	
134	TOM OTHERS	Plugged Tom 1 T4	
135	TOM OTHERS	Plugged Tom 2 T1	
136	TOM OTHERS	Plugged Tom 2 T2	
137	TOM OTHERS	Plugged Tom 2 T3	
138	TOM OTHERS	Plugged Tom 3 T1	
139	TOM OTHERS	Plugged Tom 3 T2	
140	TOM OTHERS	Plugged Tom 3 T3	
141	TOM OTHERS	Plugged Tom 4 T1	
142	TOM OTHERS	Plugged Tom 4 T2	
143	HI-HAT	Mn BzTradMed HH	*P
144	HI-HAT	Mn BzTradMed HHE	*P
145	HI-HAT	Zd K&A-DB HH	*P
146	HI-HAT	Zd K&A-DB HHE	*P
147	HI-HAT	Zd KC D HH	*P
148	HI-HAT	Zd KC D HHE	*P
149	HI-HAT	Ps 602 HH	*P
150	HI-HAT	Ps 602 HHE	*P
151	HI-HAT	Sb HX HH	*P
152	HI-HAT	Sb HX HHE	*P
153	HI-HAT	Zd AC HH	*P
154	HI-HAT	Zd AC HHE	*P
155	RIDE	Mn BzTradMed Rd	*P *L
156	RIDE	Mn BzTradMed RdE	*P *L
157	RIDE	Mn BzTradMed RdB	*L
158	RIDE	Zd KC H Rd	*P *L
159	RIDE	Zd KC H RdE	*P *L
160	RIDE	Zd KC H RdB	*L
161	RIDE	Zd KC D Rd	*P *L
162	RIDE	Zd KC D RdE	*P *L
163	RIDE	Zd KC D RdB	*L
164	RIDE	Zd K Jazz Rd	*P *L
165	RIDE	Zd K Jazz RdE	*P *L
166	RIDE	Zd K Jazz RdB	*L
167	RIDE	Zd AC Rd	*P *L
168	RIDE	Zd AC RdE	*P *L
169	RIDE	Zd AC RdB	*L
170	RIDE	Sb HX Rd	*P *L
171	RIDE	Sb HX RdE	*P *L
172	RIDE	Sb HX RdB	*L
173	RIDE	Mn Bz Dry Rd	*P *L
174	RIDE	Mn Bz Dry RdE	*P *L
175	RIDE	Mn Bz Dry RdB	*L
176	CRASH	Mn BzTrd MT1 Cr	*L
177	CRASH	Mn BzTrd MT1 CrE	*L
178	CRASH	Mn BzTrd MT2 Cr	*L
179	CRASH	Mn BzTrd MT2 CrE	*L
180	CRASH	Zd AThin 1 Cr	*L
181	CRASH	Zd AThin 1 CrE	*L
182	CRASH	Zd AThin 2 Cr	*L
183	CRASH	Zd AThin 2 CrE	*L
184	CRASH	Zd AC Pjt 1 Cr	*L
185	CRASH	Zd AC Pjt 1 CrE	*L
186	CRASH	Zd AC Pjt 2 Cr	*L
187	CRASH	Zd AC Pjt 2 CrE	*L
188	CRASH	Zd KHybd 1 Cr	*L
189	CRASH	Zd KHybd 1 CrE	*L
190	CRASH	Zd KHybd 2 Cr	*L
191	CRASH	Zd KHybd 2 CrE	*L
192	CRASH	Zd KHybd 3 Cr	*L
193	CRASH	Zd KHybd 3 CrE	*L
194	CRASH	Zd KC D-Thin1Cr	*L
195	CRASH	Zd KC D-Thin1CrE	*L
196	CRASH	Zd KC D-Thin2Cr	*L
197	CRASH	Zd KC D-Thin2CrE	*L
198	CRASH	Mn Bz DTrash1Cr	*L
199	CRASH	Mn Bz DTrash1CrE	*L
200	CRASH	Mn Bz DTrash2Cr	*L
201	CRASH	Mn Bz DTrash2CrE	*L
202	CRASH	Zd AC Cr	*L
203	CRASH	Zd AC CrE	*L
204	CRASH	Sb HX Cr	*L
205	CRASH	Sb HX CrE	*L
206	CHINA	Mn Bz Trad Ch	*L
207	CHINA	Mn Bz Trad ChE	*L
208	CHINA	Zd C-B 1 Ch	*L
209	CHINA	Zd C-B 1 ChE	*L
210	CHINA	Zd C-B 2 Ch	*L
211	CHINA	Zd C-B 2 ChE	*L
212	SPLASH	Mn Bz Dual Sp	*L
213	SPLASH	Mn Bz Dual SpE	*L
214	SPLASH	Ib Agp Sp	*L
215	SPLASH	Ib Agp SpE	*L
216	SPLASH	Ps Pxrs Sp	*L
217	SPLASH	Ps Pxrs SpE	*L
218	SPLASH	Zd APeperThinSp	*L
219	SPLASH	Zd APeperThinSpE	*L
220	STACKED CYMBAL	Mn+Zd Stacked1	*L
221	STACKED CYMBAL	Mn+Zd Stacked1 E	*L
222	STACKED CYMBAL	Mn+Zd Stacked2	*L
223	STACKED CYMBAL	Mn+Zd Stacked2 E	*L
224	STACKED CYMBAL	Sb NoiseChop Sp	*L
225	STACKED CYMBAL	Sb NoiseChop SpE	*L
226	BELL/CHIME/GONG	Trad Gong	
227	BLOCK/COWBELL	Cowbell Tip	
228	BLOCK/COWBELL	Cowbell	
229	BLOCK/COWBELL	ChaCha Bell Tip	
230	BLOCK/COWBELL	ChaCha Bell	
231	BLOCK/COWBELL	Jam Block	
232	PERCUSSION	Tambourine	
233	PERCUSSION	Shaker Down	
234	PERCUSSION	Shaker Up	
235	CLAP	Clap	
236	ELEMENTS	Kick Low Freq 1	
237	ELEMENTS	Kick Low Freq 2	
238	ELEMENTS	Kick Low Freq 3	
239	ELEMENTS	Kick Low Freq 4	
240	ELEMENTS	Attack 1	
241	ELEMENTS	Attack 2	
242	ELEMENTS	Attack 3	
243	ELEMENTS	Attack 4	
244	ELEMENTS	Attack 5	
245	ELEMENTS	For Pad Check	

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

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

***X:** When this is assigned to the rim of the snare, the corresponding cross stick sound is automatically assigned to XSTICK.

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

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

* Support for methods of playing and strike position detection differs according to the trigger input. For details on how the trigger input corresponds to your performance technique and striking position, refer to "Trig Type list" (p. 47).

Instrument Expansion

EXV001: Wood Room Studio UK 1

No.	Instrument group	Instrument name	Remarks
1	KICK	Cm Vintage K	*M
2	KICK	Cm AmbLess K	*M
3	SNARE	Cv Vintage S	*M *P *X
4	SNARE	Cv Vintage SR	*M *P *X
5	SNARE	Ld SP Vintage S	*M *P *X *O
6	SNARE	Ld SP Vintage SR	*M *P *X *O
7	SNARE	Cv AmbLess S	*M *P *X
8	SNARE	Cv AmbLess SR	*M *P *X
9	SNARE	Ld SP AmbLess S	*M *P *X *O
10	SNARE	Ld SP AmbLess SR	*M *P *X *O
11	CROSS STICK	Cv Vintage X	*X
12	CROSS STICK	Ld SP Vintage X	*X
13	CROSS STICK	Cv AmbLess X	*X
14	CROSS STICK	Ld SP AmbLess X	*X
15	TOM	Cm Vintage T1	*M
16	TOM	Cm Vintage T1R	*M *P
17	TOM	Cm Vintage T2	*M
18	TOM	Cm Vintage T2R	*M *P
19	TOM	Cm Vintage T3	*M
20	TOM	Cm Vintage T3R	*M *P
21	TOM	Cm Vintage T4	*M
22	TOM	Cm Vintage T4R	*M *P
23	TOM	Cm AmbLess T1	*M
24	TOM	Cm AmbLess T1R	*M *P
25	TOM	Cm AmbLess T2	*M
26	TOM	Cm AmbLess T2R	*M *P
27	TOM	Cm AmbLess T3	*M
28	TOM	Cm AmbLess T3R	*M *P
29	TOM	Cm AmbLess T4	*M
30	TOM	Cm AmbLess T4R	*M *P

EXV002: Electronic&Percussion 1

No.	Instrument group	Instrument name	Remarks
1	KICK OTHERS	Boom Low Kick	
2	KICK OTHERS	Knock & Low K	
3	KICK OTHERS	Full & Low K	
4	KICK OTHERS	TR 2021 K	
5	KICK OTHERS	Hybrid 2021 K	
6	KICK OTHERS	Wobbly Kick	
7	KICK OTHERS	Impact Kick	
8	KICK OTHERS	Hybrid Kick	
9	KICK OTHERS	Tronic Kick	
10	KICK OTHERS	Hip Hop Kick 1	
11	KICK OTHERS	Hip Hop Kick 2	
12	KICK OTHERS	Nu Hip Kick	
13	KICK OTHERS	Minimal House K	
14	KICK OTHERS	Early House Kick	
15	KICK OTHERS	House Kick	
16	KICK OTHERS	BreakBeats Kick1	
17	KICK OTHERS	BreakBeats Kick2	
18	KICK OTHERS	DnB Kick 1	
19	KICK OTHERS	DnB Kick 2	
20	KICK OTHERS	DnB Kick 3	
21	KICK OTHERS	DnB Kick 4	
22	KICK OTHERS	Lo-Fi Kick	
23	KICK OTHERS	Hi Jumper Kick	
24	KICK OTHERS	Lo Jumper Kick	
25	KICK OTHERS	Enhance Kick	
26	KICK OTHERS	Low Kick	
27	KICK OTHERS	Jungle Kick	
28	KICK OTHERS	Dance Kick	
29	KICK OTHERS	Dancer Kick	
30	KICK OTHERS	ScratchPhat Kick	
31	KICK OTHERS	Mellbourne Kick	
32	KICK OTHERS	Big Step Kick	
33	KICK OTHERS	Big Deep Kick	
34	KICK OTHERS	Dirty Kick	
35	KICK OTHERS	Low Stomper	
36	KICK OTHERS	Buzz Kick	
37	KICK OTHERS	TR Beef Kick	
38	KICK OTHERS	Electro Knock K	
39	KICK OTHERS	RetroFuture Kick	
40	KICK OTHERS	Hard Style Kick1	
41	KICK OTHERS	Hard Style Kick2	
42	KICK OTHERS	HardAttack Kick1	
43	KICK OTHERS	HardAttack Kick2	
44	KICK OTHERS	HardAttack Kick3	
45	KICK OTHERS	HardAttack Kick4	
46	KICK OTHERS	HardAttack Kick5	
47	KICK OTHERS	HardAttack Kick6	
48	KICK OTHERS	HardAttack Kick7	
49	KICK OTHERS	HardAttack Kick8	
50	KICK OTHERS	HardAttack Kick9	
51	KICK OTHERS	ClubMusic Kick 1	
52	KICK OTHERS	ClubMusic Kick 2	
53	KICK OTHERS	ClubMusic Kick 3	
54	KICK OTHERS	ClubMusic Kick 4	
55	KICK OTHERS	ClubMusic Kick 5	
56	KICK OTHERS	ClubMusic Kick 6	
57	KICK OTHERS	ClubMusic Kick 7	
58	KICK OTHERS	ClubMusic Kick 8	
59	KICK OTHERS	ClubMusic Kick 9	
60	KICK OTHERS	ClubMusic Kick10	
61	KICK OTHERS	ClubMusic Kick11	
62	KICK OTHERS	ClubMusic Kick12	
63	KICK OTHERS	ClubMusic Kick13	
64	KICK OTHERS	ClubMusic Kick14	
65	KICK OTHERS	ClubMusic Kick15	
66	KICK OTHERS	ClubMusic Kick16	
67	KICK OTHERS	ClubMusic Kick17	
68	KICK OTHERS	ClubMusic Kick18	
69	KICK OTHERS	ClubMusic Kick19	
70	KICK OTHERS	ClubMusic Kick20	
71	KICK OTHERS	ClubMusic Kick21	
72	KICK OTHERS	ClubMusic Kick22	
73	KICK OTHERS	ClubMusic Kick23	
74	KICK OTHERS	ClubMusic Kick24	
75	KICK OTHERS	ClubMusic Kick25	
76	KICK OTHERS	ClubMusic Kick26	
77	KICK OTHERS	ClubMusic Kick27	
78	KICK OTHERS	Voice Kick 1	
79	KICK OTHERS	Voice Kick 2	
80	KICK OTHERS	Voice Kick 3	
81	KICK OTHERS	Voice Kick 4	
82	KICK OTHERS	Processed Kick 1	
83	KICK OTHERS	Processed Kick 2	
84	KICK OTHERS	Processed Kick 3	
85	KICK OTHERS	Processed Kick 4	

No.	Instrument group	Instrument name	Remarks
86	KICK OTHERS	Processed Kick 5	
87	KICK OTHERS	Processed Kick 6	
88	KICK OTHERS	Processed Kick 7	
89	KICK OTHERS	Processed Kick 8	
90	KICK ELEC	Analog Kick 1	
91	KICK ELEC	Analog Kick 2	
92	KICK ELEC	Analog Kick 3	
93	KICK ELEC	Analog Kick 4	
94	KICK ELEC	Analog Kick 5	
95	KICK ELEC	Analog Kick 6	
96	KICK ELEC	CR-78 Kick	
97	KICK ELEC	TR-808 Kick 1	
98	KICK ELEC	TR-808 Kick 2	
99	KICK ELEC	TR-808 Kick Long	
100	KICK ELEC	TR-808 Atk Kick	
101	KICK ELEC	TR-808 Soft Kick	
102	KICK ELEC	TR-808 Hard Kick	
103	KICK ELEC	TR-909 Kick 1	
104	KICK ELEC	TR-909 Kick 2	
105	KICK ELEC	TR-909 Kick 3	
106	KICK ELEC	TR-909 Kick 4	
107	KICK ELEC	TR-909 Hard Kick	
108	KICK ELEC	TR-909 Dist Kick	
109	KICK ELEC	TR-909 Low Kick	
110	KICK ELEC	TR-606 Kick	
111	KICK ELEC	TR-707 Kick	
112	KICK ELEC	TR-626 Kick	
113	KICK ELEC	DR-110 Kick	
114	KICK ELEC	R-8 Kick	
115	KICK ELEC	Synth Kick	
116	KICK ELEC	TR-Synth Kick 1	
117	KICK ELEC	TR-Synth Kick 2	
118	KICK ELEC	TR-Synth Kick 3	
119	KICK ELEC	Hi-Q Kick	
120	KICK ELEC	Attack Bass Kick	
121	SNARE OTHERS	Concert 1 S	
122	SNARE OTHERS	Concert 1 SR	*P
123	SNARE OTHERS	Concert 1 X	
124	SNARE OTHERS	Concert 2 S	
125	SNARE OTHERS	Proc Tight 1 S	
126	SNARE OTHERS	Proc Tight 1 SR	
127	SNARE OTHERS	Proc Tight 2 S	
128	SNARE OTHERS	Proc Tight 2 SR	
129	SNARE OTHERS	Layering S	
130	SNARE OTHERS	Layering SR	
131	SNARE OTHERS	Fat & Low S	
132	SNARE OTHERS	Fat & Low SR	
133	SNARE OTHERS	LA Fat Snare	
134	SNARE OTHERS	House Low Snare	
135	SNARE OTHERS	Garage Snare	
136	SNARE OTHERS	Hip Hop Snare 1	
137	SNARE OTHERS	Hip Hop Snare 2	
138	SNARE OTHERS	Radio Snare	
139	SNARE OTHERS	DnB Snare 1	
140	SNARE OTHERS	DnB Snare 2	
141	SNARE OTHERS	DnB Snare 3	
142	SNARE OTHERS	Dub Step Snare 1	
143	SNARE OTHERS	Dub Step Snare 2	
144	SNARE OTHERS	Fat Snare	
145	SNARE OTHERS	Fat Box Snare	
146	SNARE OTHERS	Gate Snare	
147	SNARE OTHERS	106 Snare	
148	SNARE OTHERS	Tight-o-Gate S	
149	SNARE OTHERS	DnBark Snare	
150	SNARE OTHERS	Clap Slap Snare	
151	SNARE OTHERS	Slap Snare	
152	SNARE OTHERS	Slapper Snare	
153	SNARE OTHERS	Clapper Snare	
154	SNARE OTHERS	Low&Mid Shaper S	
155	SNARE OTHERS	Old School Snare	
156	SNARE OTHERS	ShortFbk Snare 1	
157	SNARE OTHERS	ShortFbk Snare 2	
158	SNARE OTHERS	Laser Snare	
159	SNARE OTHERS	Echo Snare 1	
160	SNARE OTHERS	Echo Snare 2	
161	SNARE OTHERS	OD Break Snare	
162	SNARE OTHERS	OD Jungle Snare	
163	SNARE OTHERS	Stereofyer Snare	
164	SNARE OTHERS	R-Bright Snare	
165	SNARE OTHERS	Rimflection S	
166	SNARE OTHERS	Soprano Ring S	
167	SNARE OTHERS	LoFi FX Snare	
168	SNARE OTHERS	ClubMusic Snr 1	
169	SNARE OTHERS	ClubMusic Snr 2	
170	SNARE OTHERS	ClubMusic Snr 3	
171	SNARE OTHERS	ClubMusic Snr 4	
172	SNARE OTHERS	ClubMusic Snr 5	
173	SNARE OTHERS	ClubMusic Snr 6	
174	SNARE OTHERS	ClubMusic Snr 7	
175	SNARE OTHERS	ClubMusic Snr 8	
176	SNARE OTHERS	ClubMusic Snr 9	
177	SNARE OTHERS	ClubMusic Snr 10	
178	SNARE OTHERS	ClubMusic Snr 11	
179	SNARE OTHERS	ClubMusic Snr 12	
180	SNARE OTHERS	ClubMusic Snr 13	
181	SNARE OTHERS	ClubMusic Snr 14	
182	SNARE OTHERS	ClubMusic Snr 15	
183	SNARE OTHERS	ClubMusic Snr 16	
184	SNARE OTHERS	ClubMusic Snr 17	
185	SNARE OTHERS	ClubMusic Snr 18	
186	SNARE OTHERS	ClubMusic Snr 19	
187	SNARE OTHERS	ClubMusic Snr 20	
188	SNARE OTHERS	ClubMusic Snr 21	
189	SNARE OTHERS	ClubMusic Snr 22	
190	SNARE OTHERS	ClubMusic Snr 23	
191	SNARE OTHERS	ClubMusic Snr 24	
192	SNARE OTHERS	ClubMusic Snr 25	
193	SNARE OTHERS	ClubMusic Snr 26	
194	SNARE OTHERS	ClubMusic Snr 27	
195	SNARE OTHERS	ClubMusic Snr 28	
196	SNARE OTHERS	ClubMusic Snr 29	
197	SNARE OTHERS	Voice Snare 1	
198	SNARE OTHERS	Voice Snare 2	
199	SNARE OTHERS	Voice Snare 3	
200	SNARE OTHERS	Voice Snare 4	
201	SNARE OTHERS	Voice Snare 5	
202	SNARE OTHERS	Voice Snare 6	
203	SNARE OTHERS	Voice Snare 7	
204	SNARE OTHERS	Voice Snare 8	
205	SNARE OTHERS	Electro Snare	

No.	Instrument group	Instrument name	Remarks
206	SNARE OTHERS	Thick Clap Snare	
207	SNARE OTHERS	Timbale Snare	
208	SNARE OTHERS	Plugged X 1	
209	SNARE OTHERS	Plugged X 2	
210	SNARE OTHERS	Plugged X 3	
211	SNARE OTHERS	Tight Buzz X	
212	SNARE OTHERS	Voice X 1	
213	SNARE OTHERS	Voice X 2	
214	SNARE OTHERS	Gate Reverb X	
215	SNARE ELEC	Analog Snare 1	
216	SNARE ELEC	Analog Snare 2	
217	SNARE ELEC	Classic Fat S	
218	SNARE ELEC	Classic Fat SR	
219	SNARE ELEC	CR-78 Snare	
220	SNARE ELEC	TR-808 Snare 1	
221	SNARE ELEC	TR-808 Snare 2	
222	SNARE ELEC	TR-808 Power S	
223	SNARE ELEC	TR-808 Power SR	
224	SNARE ELEC	TR-808 Fat 1 S	
225	SNARE ELEC	TR-808 Fat 1 SR	
226	SNARE ELEC	TR-808 Fat 2 S	
227	SNARE ELEC	TR-808 Fat 2 SR	
228	SNARE ELEC	TR-808 Fat 3 S	
229	SNARE ELEC	TR-808 Fat 3 SR	
230	SNARE ELEC	TR-909 Snare 1	
231	SNARE ELEC	TR-909 Snare 2	
232	SNARE ELEC	TR-909 S w/ Clap	
233	SNARE ELEC	TR-909 Power S	
234	SNARE ELEC	TR-909 Power SR	
235	SNARE ELEC	TR-909 DS Snare	
236	SNARE ELEC	TR-606 Snare 1	
237	SNARE ELEC	TR-606 Snare 2	
238	SNARE ELEC	TR-707 Snare	
239	SNARE ELEC	TR-707 EFX Snare	
240	SNARE ELEC	TR-626 Snare	
241	SNARE ELEC	TR-626 EFX Snare	
242	SNARE ELEC	DR-110 Snare	
243	SNARE ELEC	Synth S	
244	SNARE ELEC	Synth SR	
245	SNARE ELEC	CR-78 Rim	
246	SNARE ELEC	TR-808 Rim	
247	SNARE ELEC	TR-909 Rim 1	
248	SNARE ELEC	TR-909 Rim 2	
249	SNARE ELEC	TR-707 Rim	
250	SNARE ELEC	TR-626 Rim	
251	TOM OTHERS	Voice Tom 1	
252	TOM OTHERS	Voice Tom 2	
253	TOM OTHERS	Voice Tom 3	
254	TOM ELEC	Analog Tom 1 T1	
255	TOM ELEC	Analog Tom 1 T2	
256	TOM ELEC	Analog Tom 1 T3	
257	TOM ELEC	Analog Tom 1 T4	
258	TOM ELEC	Analog Tom 2 T1	
259	TOM ELEC	Analog Tom 2 T2	
260	TOM ELEC	Analog Tom 2 T3	
261	TOM ELEC	Analog Tom 2 T4	
262	TOM ELEC	Analog Tom 3 T1	
263	TOM ELEC	Analog Tom 3 T2	
264	TOM ELEC	Analog Tom 3 T3	
265	TOM ELEC	Analog Tom 3 T4	

No.	Instrument group	Instrument name	Remarks
266	TOM ELEC	Analog Tom 4 T1	
267	TOM ELEC	Analog Tom 4 T2	
268	TOM ELEC	Analog Tom 4 T3	
269	TOM ELEC	Analog Tom 4 T4	
270	TOM ELEC	Analog Tom 5 T1	
271	TOM ELEC	Analog Tom 5 T2	
272	TOM ELEC	Analog Tom 5 T3	
273	TOM ELEC	Analog Tom 5 T4	
274	TOM ELEC	Analog Tom 6 T1	
275	TOM ELEC	Analog Tom 6 T2	
276	TOM ELEC	Analog Tom 6 T3	
277	TOM ELEC	TR-808 Tom T1	
278	TOM ELEC	TR-808 Tom T2	
279	TOM ELEC	TR-808 Tom T3	
280	TOM ELEC	TR-808 Tom T4	
281	TOM ELEC	TR-909 Tom 1 T1	
282	TOM ELEC	TR-909 Tom 1 T2	
283	TOM ELEC	TR-909 Tom 1 T3	
284	TOM ELEC	TR-909 Tom 1 T4	
285	TOM ELEC	TR-909 Tom 2 T1	
286	TOM ELEC	TR-909 Tom 2 T2	
287	TOM ELEC	TR-909 Tom 2 T3	
288	TOM ELEC	TR-606 Tom T1	
289	TOM ELEC	TR-606 Tom T2	
290	TOM ELEC	TR-707 Tom T1	
291	TOM ELEC	TR-707 Tom T2	
292	TOM ELEC	TR-707 Tom T3	
293	TOM ELEC	TR-626 Tom T1	
294	TOM ELEC	TR-626 Tom T2	
295	TOM ELEC	TR-626 Tom T3	
296	HI-HAT OTHERS	Club Hi-Hat	
297	HI-HAT OTHERS	Sharp Hi-Hat	
298	HI-HAT OTHERS	Hip Hi-Hat	
299	HI-HAT OTHERS	House Hi-Hat	
300	HI-HAT OTHERS	DnB Hi-Hat	
301	HI-HAT OTHERS	Low Step Hi-Hat	
302	HI-HAT OTHERS	Voice Hi-Hat 1	
303	HI-HAT OTHERS	Voice Hi-Hat 2	
304	HI-HAT OTHERS	Voice Hi-Hat 3	
305	HI-HAT OTHERS	Spoke Hi-Hat	
306	HI-HAT OTHERS	Jingle Hi-Hat	
307	HI-HAT ELEC	CR-78 Hi-Hat	
308	HI-HAT ELEC	CR-78 Metal HH	
309	HI-HAT ELEC	TR-808 Hi-Hat	
310	HI-HAT ELEC	TR-909 Hi-Hat	
311	HI-HAT FIXED ELEC	TR-808 HH Close	
312	HI-HAT FIXED ELEC	TR-808 HH Open	
313	HI-HAT FIXED ELEC	TR-909 HH Close	
314	HI-HAT FIXED ELEC	TR-909 HH Open	
315	HI-HAT FIXED ELEC	TR-606 HH Close	
316	HI-HAT FIXED ELEC	TR-606 HH Open	
317	HI-HAT FIXED ELEC	TR-707 HH Close	
318	HI-HAT FIXED ELEC	TR-707 HH Open	
319	HI-HAT FIXED ELEC	TR-626 HH Close	
320	HI-HAT FIXED ELEC	TR-626 HH Open	
321	CYMBAL OTHERS	Concert Cymbal	
322	CYMBAL OTHERS	Sweep Crash	
323	CYMBAL OTHERS	Lo-Fi Crash	
324	CYMBAL OTHERS	Ambient Crash	
325	CYMBAL OTHERS	Verby Crash	

No.	Instrument group	Instrument name	Remarks
326	CYMBAL OTHERS	Phasing Crash	
327	CYMBAL OTHERS	Voice Crash	
328	CYMBAL OTHERS	Trashy Ride	
329	CYMBAL OTHERS	Phasing Ride	
330	CYMBAL OTHERS	DnB Ride	
331	CYMBAL OTHERS	Mainly Bell Ride	
332	CYMBAL OTHERS	Cosmo Bell	
333	CYMBAL OTHERS	Electra Bell	
334	CYMBAL OTHERS	Reflective Bell	
335	CYMBAL OTHERS	Reverse Crash 1	
336	CYMBAL OTHERS	Reverse Crash 2	
337	CYMBAL OTHERS	Reverse China 1	
338	CYMBAL OTHERS	Reverse China 2	
339	CYMBAL OTHERS	Fat Box CloseHH	
340	CYMBAL OTHERS	HipHop CloseHH 1	
341	CYMBAL OTHERS	HipHop CloseHH 2	
342	CYMBAL OTHERS	Voice Cymbal 1	
343	CYMBAL OTHERS	Voice Cymbal 2	
344	CYMBAL OTHERS	Voice Cymbal 3	
345	CYMBAL OTHERS	Voice Cymbal 4	
346	CYMBAL ELEC	Analog Cymbal	
347	CYMBAL ELEC	CR-78 Cymbal	
348	CYMBAL ELEC	TR-808 Cymbal 1	
349	CYMBAL ELEC	TR-808 Cymbal 2	
350	CYMBAL ELEC	TR-909 Crash 1	
351	CYMBAL ELEC	TR-909 Crash 2	
352	CYMBAL ELEC	TR-909 Ride	
353	CYMBAL ELEC	TR-606 Cymbal 1	
354	CYMBAL ELEC	TR-606 Cymbal 2	
355	CYMBAL ELEC	TR-707 Crash	
356	CYMBAL ELEC	TR-707 Ride	
357	CYMBAL ELEC	TR-626 Crash	
358	CYMBAL ELEC	TR-626 Ride	
359	CYMBAL ELEC	TR-626 China	
360	BELL/CHIME/GONG	Finger Cymbals 1	
361	BELL/CHIME/GONG	Finger Cymbals 2	
362	BELL/CHIME/GONG	Finger Cymbals 3	
363	BELL/CHIME/GONG	Sleigh Bells 1	
364	BELL/CHIME/GONG	Sleigh Bells 2	
365	BELL/CHIME/GONG	TreeChime 1 Down	
366	BELL/CHIME/GONG	TreeChime 1 Up	
367	BELL/CHIME/GONG	Tree Chime 2 Up	
368	BELL/CHIME/GONG	Bell Tree	
369	BELL/CHIME/GONG	Pin Chime	
370	BELL/CHIME/GONG	Tam Tam	
371	BELL/CHIME/GONG	Gong	
372	BELL/CHIME/GONG	Bender Gong	
373	BLOCK/COWBELL	Cowbell Rock Tip	
374	BLOCK/COWBELL	Cowbell Rock	
375	BLOCK/COWBELL	Cowbell Afro Tip	
376	BLOCK/COWBELL	Cowbell Afro	
377	BLOCK/COWBELL	Cowbell Mini Tip	
378	BLOCK/COWBELL	Cowbell Mini	
379	BLOCK/COWBELL	Agogo Hi	
380	BLOCK/COWBELL	Agogo Lo	
381	BLOCK/COWBELL	Mounted Agogo Hi	
382	BLOCK/COWBELL	Mounted Agogo Lo	
383	BLOCK/COWBELL	Plastic Block Hi	
384	BLOCK/COWBELL	Plastic Block Lo	
385	BLOCK/COWBELL	Mini Block	
386	BLOCK/COWBELL	Temple Block Hi	
387	BLOCK/COWBELL	Temple Block Lo	
388	PERCUSSION	Bongo 1 Hi Open	
389	PERCUSSION	Bongo 1 Hi Slap	*P
390	PERCUSSION	Bongo 1 Low Open	
391	PERCUSSION	Bongo 1 Low Slap	*P
392	PERCUSSION	Bongo 2 Hi Open	
393	PERCUSSION	Bongo 2 Hi Slap	
394	PERCUSSION	Bongo 2 Lo Open	
395	PERCUSSION	Bongo 2 Lo Slap	
396	PERCUSSION	Quinto 1 Open	
397	PERCUSSION	Quinto 1 Slap	
398	PERCUSSION	Quinto 2 Open	
399	PERCUSSION	Quinto 2 Slap	*P
400	PERCUSSION	Conga 1 Open	
401	PERCUSSION	Conga 1 Slap	
402	PERCUSSION	Conga 2 Open	
403	PERCUSSION	Conga 2 Slap	
404	PERCUSSION	Conga 2 Bass	
405	PERCUSSION	Conga 2 Gliss	
406	PERCUSSION	Tumba Open	
407	PERCUSSION	Tumba Slap	
408	PERCUSSION	Tumba Bass	
409	PERCUSSION	Tumba Gliss	
410	PERCUSSION	Timbale1 Hi Open	
411	PERCUSSION	Timbale1 Hi Rim	*P
412	PERCUSSION	Timbale1 Lo Open	
413	PERCUSSION	Timbale1 Lo Rim	*P
414	PERCUSSION	Timbale2 Hi Open	
415	PERCUSSION	Timbale2 Hi Rim	*P
416	PERCUSSION	Timbale2 Lo Open	
417	PERCUSSION	Timbale2 Lo Rim	*P
418	PERCUSSION	Timbale3 Hi Open	
419	PERCUSSION	Timbale3 Hi Rim	
420	PERCUSSION	Timbale3 HiPaila	
421	PERCUSSION	Timbale3 Lo Open	
422	PERCUSSION	Timbale3 Lo Rim	
423	PERCUSSION	Timbale3 LoPaila	
424	PERCUSSION	Cajon Open	
425	PERCUSSION	Cajon Edge	
426	PERCUSSION	Cajon Slap	
427	PERCUSSION	Cajon Bass	
428	PERCUSSION	Djembe 1 Open	
429	PERCUSSION	Djembe 1 Slap	
430	PERCUSSION	Djembe 2 Open	
431	PERCUSSION	Djembe 2 Slap	
432	PERCUSSION	Djembe 2 Bass	
433	PERCUSSION	Djembe 2 Ears	
434	PERCUSSION	Tabla Na	
435	PERCUSSION	Tabla Te	
436	PERCUSSION	Tabla Tin	
437	PERCUSSION	Tabla Tun	
438	PERCUSSION	Baya Ge	
439	PERCUSSION	Baya Ge Slide	
440	PERCUSSION	Baya Gin	
441	PERCUSSION	Baya Ka	
442	PERCUSSION	Jang Gu	
443	PERCUSSION	Darbuka 1 Open	
444	PERCUSSION	Darbuka 1 Slap	*P
445	PERCUSSION	Darbuka 2 Open	

No.	Instrument group	Instrument name	Remarks
446	PERCUSSION	Darbuka 2 Slap	
447	PERCUSSION	Darbuka 2 Bass	
448	PERCUSSION	Timpani G2	
449	PERCUSSION	Timpani D3	
450	PERCUSSION	Concert BD	
451	PERCUSSION	Concert BD Mt	
452	PERCUSSION	Doumdoumba	
453	PERCUSSION	Doumdoumba Rim	
454	PERCUSSION	Bombo	
455	PERCUSSION	Bendir	
456	PERCUSSION	Riq Open	
457	PERCUSSION	Riq Slap	
458	PERCUSSION	Tambourine 1	
459	PERCUSSION	Tambourine 2	
460	PERCUSSION	Tambourine 3	
461	PERCUSSION	Tambourine 4	
462	PERCUSSION	Tambourine 5	
463	PERCUSSION	Tambourine 6	
464	PERCUSSION	Triangle 1	
465	PERCUSSION	Triangle 1 Mute	
466	PERCUSSION	Triangle 2	
467	PERCUSSION	Triangle 2 Mute	
468	PERCUSSION	Castanets	
469	PERCUSSION	Clapsticks	
470	PERCUSSION	Claves	
471	PERCUSSION	Afro Claves	
472	PERCUSSION	Guiro 1 Slide	
473	PERCUSSION	Guiro 1 Shot	
474	PERCUSSION	Guiro 2 Slide	
475	PERCUSSION	Guiro 2 Shot	
476	PERCUSSION	Maracas Down	
477	PERCUSSION	Maracas Up	
478	PERCUSSION	Caxixi	
479	PERCUSSION	Large Caxixi	
480	PERCUSSION	Ganza	
481	PERCUSSION	Chafchas	
482	PERCUSSION	Afuche	
483	PERCUSSION	Pot Drum 1 Hole	
484	PERCUSSION	PotDrum 1 Bottom	
485	PERCUSSION	Pot Drum 1 Neck	
486	PERCUSSION	Pot Drum 2 Side	
487	PERCUSSION	Pot Drum 2 Bass	
488	PERCUSSION	PotDrum2 Release	
489	PERCUSSION	PotDrum2 Side/Mt	
490	PERCUSSION	African Bracelet	
491	PERCUSSION	African Jingle	
492	PERCUSSION	Ankle Beads	
493	PERCUSSION	Rain Stick	
494	PERCUSSION	Vibra-Slap	
495	PERCUSSION	Ratchet	
496	PERCUSSION	Flexatone Down	
497	PERCUSSION	Flexatone Up	
498	PERCUSSION	Steelpan D4	
499	PERCUSSION	Steelpan G4	
500	PERCUSSION	Steelpan B4	
501	PERCUSSION	Steelpan D5	
502	PERCUSSION	Steelpan G5	
503	PERCUSSION	Surdo Ens1 Open	
504	PERCUSSION	Surdo Ens1 Mute	
505	PERCUSSION	Surdo Ens1 Rim	
506	PERCUSSION	Surdo Ens2 Open	
507	PERCUSSION	Surdo Ens2 Mute	
508	PERCUSSION	Surdo Ens2 Rim	
509	PERCUSSION	Surdo Ens3 Open	
510	PERCUSSION	Surdo Ens3 Mute	
511	PERCUSSION	Surdo Ens3 Rim	
512	PERCUSSION	Caixa Ens	
513	PERCUSSION	Caixa Ens Rim	*P
514	PERCUSSION	RepiniqueEns	
515	PERCUSSION	RepiniqueEns Rim	*P
516	PERCUSSION	Chocalho Ens	
517	PERCUSSION	Tamborim Ens	
518	PERCUSSION	Surdo 1 Open	
519	PERCUSSION	Surdo 1 Mute	
520	PERCUSSION	Surdo 1 Rim	
521	PERCUSSION	Surdo 2 Open	
522	PERCUSSION	Surdo 2 Mute	
523	PERCUSSION	Surdo 2 Rim	
524	PERCUSSION	Surdo 3 Open	
525	PERCUSSION	Surdo 3 Mute	
526	PERCUSSION	Surdo 3 Rim	
527	PERCUSSION	Caixa	
528	PERCUSSION	Caixa Rim	*P
529	PERCUSSION	Repinique	
530	PERCUSSION	Repinique Rim	*P
531	PERCUSSION	Tamborim	
532	PERCUSSION	Chocalho	
533	PERCUSSION	Pandeiro Open	
534	PERCUSSION	Pandeiro Slap	
535	PERCUSSION	Pandeiro Bass	
536	PERCUSSION	Pandeiro Jingle	
537	PERC ELEC	CR-78 Bongo	
538	PERC ELEC	CR-78 Conga	
539	PERC ELEC	CR-78 Cowbell	
540	PERC ELEC	CR-78 Claves	
541	PERC ELEC	CR-78 Guiro	
542	PERC ELEC	CR-78 Maracas	
543	PERC ELEC	CR-78 Tambourine	
544	PERC ELEC	CR-78 Metal Beat	
545	PERC ELEC	TR-808 Conga Hi	
546	PERC ELEC	TR-808 Conga Mid	
547	PERC ELEC	TR-808 Conga Lo	
548	PERC ELEC	TR-808 Cowbell 1	
549	PERC ELEC	TR-808 Cowbell 2	
550	PERC ELEC	TR-808 Claves	
551	PERC ELEC	TR-808 Maracas	
552	PERC ELEC	TR-707 Cowbell	
553	PERC ELEC	TR-707 Tamb	
554	PERC ELEC	TR-626 Conga Hi	
555	PERC ELEC	TR-626 Conga Lo	
556	PERC ELEC	TR-626 Conga Mt	
557	PERC ELEC	TR-626 Cowbell	
558	PERC ELEC	TR-626 Agogo Hi	
559	PERC ELEC	TR-626 Agogo Lo	
560	PERC ELEC	TR-626 Claves	
561	PERC ELEC	TR-626 Shaker	
562	PERC ELEC	TR-626 Tamb	
563	PERC ELEC	TR-727 Bongo Hi	
564	PERC ELEC	TR-727 Bongo Lo	
565	PERC ELEC	TR-727 TimbaleHi	

No.	Instrument group	Instrument name	Remarks
566	PERC ELEC	TR-727 TimbaleLo	
567	PERC ELEC	TR-727 Agogo	
568	PERC ELEC	TR-727 Maracas	
569	PERC ELEC	TR-727 Cabasa	
570	PERC ELEC	TR-727 Whistle	
571	PERC ELEC	TR-727 Quijada	
572	PERC ELEC	DR-55 Claves	
573	CLAP	Verb Claps	
574	CLAP	House Clap	
575	CLAP	High Claps	
576	CLAP	ClubMusic Clap 1	
577	CLAP	ClubMusic Clap 2	
578	CLAP	ClubMusic Clap 3	
579	CLAP	ClubMusic Clap 4	
580	CLAP	ClubMusic Clap 5	
581	CLAP	ClubMusic Clap 6	
582	CLAP	ClubMusic Clap 7	
583	CLAP	ClubMusic Clap 8	
584	CLAP	ClubMusic Clap 9	
585	CLAP	ClubMusic Clap10	
586	CLAP	ClubMusic Clap11	
587	CLAP	TR-808 Clap 1	
588	CLAP	TR-808 Clap 2	
589	CLAP	TR-808 Clap 3	
590	CLAP	TR-808 Verb Clap	
591	CLAP	TR-909 Clap 1	
592	CLAP	TR-909 Clap 2	
593	CLAP	TR-909 EFX Clap1	
594	CLAP	TR-909 EFX Clap2	
595	CLAP	TR-707 Clap	
596	CLAP	TR-626 Clap	
597	CLAP	R-8 Clap	
598	CLAP	DR-110 Clap	
599	CLAP	MC Clap	
600	CLAP	Noise Clap 1	
601	CLAP	Noise Clap 2	
602	CLAP	White Nz Clap	
603	CLAP	Dist Clap	
604	CLAP	Hip Hop Clap 1	
605	CLAP	Hip Hop Clap 2	
606	CLAP	Fat EDM Clap 1	
607	CLAP	Fat EDM Clap 2	
608	CLAP	Metal Room Clap	
609	CLAP	Big Hall Clap	
610	CLAP	Afro Clap	
611	CLAP	Laid Back Clap	
612	CLAP	Stereo Gater	
613	CLAP	Shaker Clap	
614	CLAP	Gate S Clap	
615	CLAP	Bongo Clap	
616	CLAP	Dist Slap Snare	
617	CLAP	Clap Tail Snare	
618	CLAP	Ambient Snap	
619	CLAP	Torio Clap	
620	CLAP	Flamenco Clap	
621	CLAP	Stereo Clap	
622	CLAP	Hands Clap	
623	CLAP	Claps	
624	CLAP	Group Claps	
625	CLAP	Ambience Clap 1	
626	CLAP	Ambience Clap 2	
627	CLAP	Ambience Clap 3	
628	CLAP	Room Clap	
629	CLAP	Finger Snap	
630	CLAP	Dry Snap	
631	SOUND FX	Pulse	
632	SOUND FX	Sticks	
633	SOUND FX	Dense Click	
634	SOUND FX	High Q	
635	SOUND FX	Dyna Filter	
636	SOUND FX	Random Noise 1	
637	SOUND FX	Random Noise 2	
638	SOUND FX	Beep	
639	SOUND FX	Fat Beep	
640	SOUND FX	Dist Beep	
641	SOUND FX	Techno Beef	
642	SOUND FX	Space Beep	
643	SOUND FX	Voice Beep	
644	SOUND FX	Super Low	
645	SOUND FX	Sub Drop 1	
646	SOUND FX	Sub Drop 2	
647	SOUND FX	Sub Drop 3	
648	SOUND FX	Low Boom	
649	SOUND FX	Prevision	
650	SOUND FX	Ejector	
651	SOUND FX	Echoic Shot	
652	SOUND FX	Super Shot	
653	SOUND FX	R-8 Slap	
654	SOUND FX	Rusty Iron	
655	SOUND FX	Digi Cup	
656	SOUND FX	Abstract Noise	
657	SOUND FX	Industrial 1	
658	SOUND FX	Industrial 2	
659	SOUND FX	Junk	
660	SOUND FX	Electro Bell	
661	SOUND FX	Emergency	
662	SOUND FX	Discovery	
663	SOUND FX	Cave	
664	SOUND FX	Stomped Box	
665	SOUND FX	HH FX	
666	SOUND FX	Sub Heart Beat	
667	SOUND FX	Afro Stomp	
668	SOUND FX	Dist Shaker	
669	SOUND FX	Synth Drum 1	
670	SOUND FX	Synth Drum 2	
671	SOUND FX	Synth Drum 3	
672	SOUND FX	Room Delay Clave	
673	SOUND FX	Air Horn	
674	SOUND FX	Scratch 1	
675	SOUND FX	Scratch 2	
676	SOUND FX	Scratch 3	
677	SOUND FX	Scratch 4	
678	SOUND FX	Voice Scratch 1	
679	SOUND FX	Voice Scratch 2	
680	SOUND FX	Pink Noise Hit	
681	SOUND FX	Gate T	
682	SOUND FX	Hammer On	
683	SOUND FX	FullDistortion	
684	SOUND FX	Thrilling	
685	SOUND FX	Electronica S	

No.	Instrument group	Instrument name	Remarks
686	SOUND FX	Gunshot	
687	SOUND FX	Close Door FX	
688	SOUND FX	Metal Ring	
689	SOUND FX	Explosion	
690	SOUND FX	Bomb!	
691	SOUND FX	Brass Hit	
692	SOUND FX	Waterdrop	
693	SOUND FX	Noise 1	
694	SOUND FX	Noise 2	
695	SOUND FX	Noise 3	
696	SOUND FX	Noise 4	
697	SOUND FX	Noise 5	
698	SOUND FX	Noise 6	
699	SOUND FX	Noise 7	
700	SOUND FX	Noise 8	
701	SOUND FX	White Noise 1	
702	SOUND FX	White Noise 2	
703	SOUND FX	Sweep Noise	
704	SOUND FX	Glitch Nz 1	
705	SOUND FX	Glitch Nz 2	
706	SOUND FX	Glitch Nz 3	
707	SOUND FX	Elec Tom Drop 1	
708	SOUND FX	Elec Tom Drop 2	
709	SOUND FX	Synth Bass C 1	
710	SOUND FX	Synth Bass C 2	
711	SOUND FX	Super Saw C	
712	SOUND FX	LP Noise	

EXV003: The Brush 1

No.	Instrument group	Instrument name	Remarks
1	SNARE	Pl MapleBrush S	*P *X *B
2	SNARE	Pl MapleBrush SR	*P *X *O
3	CROSS STICK	Pl MapleBrush X	*X
4	TOM	So PL BrushT1	
5	TOM	So PL BrushT1R	*P
6	TOM	So PL BrushT2	
7	TOM	So PL BrushT2R	*P
8	TOM	So PL BrushT3	
9	TOM	So PL BrushT3R	*P
10	TOM	So PL BrushT4	
11	TOM	So PL BrushT4R	*P
12	TOM	So PL BrushT5	
13	TOM	So PL BrushT5R	*P
14	HI-HAT	Zd AC Brush HH	*P
15	HI-HAT	Zd AC Brush HHE	*P
16	RIDE	Zd AC Brush Rd	*P *L
17	RIDE	Zd AC Brush RdE	*P *L
18	RIDE	Zd AC Brush RdB	*L
19	CRASH	Zd AC Brush1 Cr	*L
20	CRASH	Zd AC Brush1 CrE	*L
21	CRASH	Zd AC Brush2 Cr	*L
22	CRASH	Zd AC Brush2 CrE	*L

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

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

***X:** When this is assigned to the rim of the snare, the corresponding cross stick sound is automatically assigned to XSTICK.

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

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

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

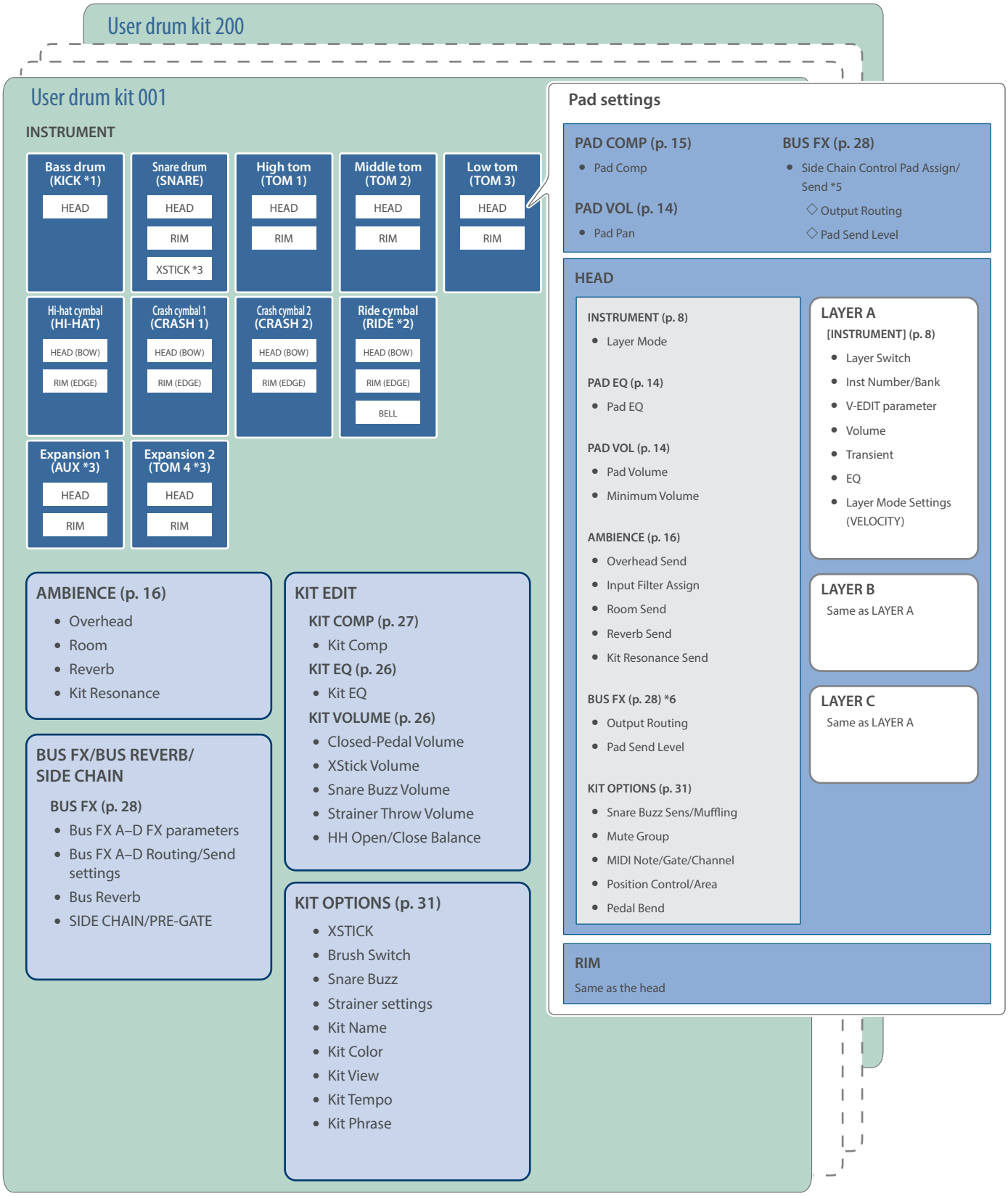
* Support for methods of playing and strike position detection differs according to the trigger input. For details on how the trigger input corresponds to your performance technique and striking position, refer to "Trig Type list" (p. 47).

Song list

001–009: Drum performance data
010–037: Audio data

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

Drum kit parameter structure



*1 KICK does not have a rim.

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

*3 You can't use AUX and TOM 4 at the same time. You can set which one is played for the pads connected to the TRIGGER IN jacks (AUX/TOM 4) (p. 46).

*4 XSTICK for the snare drum can be configured as follows.
- Layer Switch
- Inst Number/Bank (excluding SYNTH WAVE)
- V-EDIT Parameter
- Volume
- Transient

*5 When Pad Send Head/Rim is "PAD"

*6 When Pad Send Head/Rim is "HEAD/RIM"

Block diagram