

V-Drums

TD-27

DRUM SOUND MODULE

Data List



Contents

DRUM KIT	3	Multi-Effect Parameters	42
DRUM KIT	3	DELAY	43
SET LIST.....	3	TAPE ECHO	43
KIT EDIT	4	REVERSE DELAY	43
INSTRUMENT	4	3TAP PAN DELAY	43
Parameters Common to Each Instrument.....	4	OD → DELAY	44
Parameters Specific to Each Instrument	5	DS → DELAY	44
SUB INSTRUMENT	8	CHORUS	44
TRANSIENT	9	SPACE-D	44
OVERHEAD	10	OD → CHORUS	44
SEND	10	DS → CHORUS	44
SETTING	11	PHASER A	45
ROOM	13	PHASER B	45
Parameters Common to ROOM and REVERB	13	STEP PHASER	45
Parameters Specific to ROOM and REVERB.....	13	FLANGER.....	45
MULTI EFFECT (MFX)	14	REVERB	46
PAD VOLUME	15	LONG REVERB.....	46
PAD EQ	15	SUPER FILTER	46
PAD COMP	16	FILTER+DRIVE.....	46
MASTER COMP.....	17	AUTO WAH	47
MASTER EQ	18	OD/DS → TWAH	47
KIT EDIT OTHER	19	LOFI COMPRESS.....	47
KIT NAME	19	DISTORTION	47
KIT TEMPO	19	OVERDRIVE.....	47
KIT MIDI.....	20	SATURATOR	47
MUTE GROUP	21	T-SCREAM	48
POSITION	21	BIT CRUSHER	48
PEDAL BEND.....	22	ISOLATOR	48
BRUSH SW.....	22	RING MODULATOR	48
KIT COLOR.....	22	PITCH SHIFTER	48
USER SAMPLE	23	AUTO PAN.....	48
USER SAMPLE LIST.....	23	Drum Kit List	49
SONG	24	Instrument List	50
CLICK	25	Song List	56
COACH	26	Drum Kit Parameter Structure	57
TIME CHECK	26	Block Diagram	58
QUIET COUNT.....	26		
WARM UPS	27		
SYSTEM	28		
BLUETOOTH	28		
TRIGGER	29		
TRIGGER BANK.....	29		
DIGITAL TRIGGER IN	31		
TRIGGER PARAMETER	32		
HI-HAT	34		
TRIGGER XTALK MONITOR	35		
OUTPUT.....	36		
USB AUDIO	37		
MIDI	38		
OPTION	40		
AUTO OFF	41		
INFO.....	41		

About the “Data List”

This document explains the settings that are remembered even when this unit's power is turned off and on again.

Reference

For an explanation of how to operate this unit, refer to “Reference Manual” (PDF).

DRUM KIT

DRUM KIT

Here you can make settings for a drum kit.



Parameter	Value	Explanation
DRUM KIT	Select a drum kit. ➔ Refer to "Drum Kit List" (p. 49).	
[F3] button (XSTICK)	OFF, ON	Specifies whether sounding (ON) and not sounding (OFF) the cross-stick sound from the snare pad. * If the trigger input of a pad that supports both cross-stick technique and digital connection (such as the PD-140DS) is assigned to a snare, cross-stick playing is always possible. In this case, the screen does not show the [F3] (XSTICK) button.

SET LIST

Here you can specify and edit a set list.



Parameter	Value	Explanation
[F1] button (◀SET LIST) [F2] button (SET LIST▶)	Select a set list.	
[F3] button (XSTICK)	OFF, ON	Specifies whether sounding (ON) and not sounding (OFF) the cross-stick sound from the snare pad. * If the trigger input of a pad that supports both cross-stick technique and digital connection (such as the PD-140DS) is assigned to a snare, cross-stick playing is always possible. In this case, the screen does not show the [F3] (XSTICK) button.

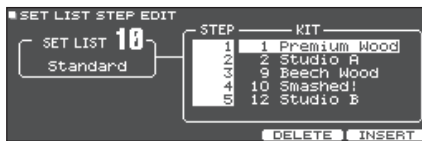
SETUP

Here you can edit a set list.

SETUP screen



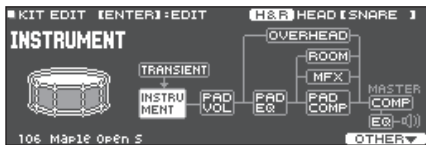
SET LIST STEP EDIT screen



Item	Explanation
[F1] button (MOVE LIST▲) [F2] button (MOVE LIST▼)	Changes the order of the set list at the cursor position.
[F4] button (NAME)	Renames the set list. Reference For details on how to assign a name, refer to "Renaming a Drum Kit" in "Reference Manual" (PDF).
[F5] button (STEP EDIT)	Moves to the SET LIST STEP EDIT screen. Edits the steps of the set list at the cursor position. MEMO Press the [F4] (DELETE) button to delete the drum kit at the cursor location, and press the [F5] (INSERT) button to insert the same drum kit at the cursor location.

INSTRUMENT

Here you can make detailed settings for an instrument.



Parameters Common to Each Instrument



Parameter	Value	Explanation
[F1] button (INST tab)		
Inst	001–728 (preset) U001–U500 (user sample)	Instrument number ➔ Refer to “Instrument List” (p. 50).
[F2] button (EDIT tab)		
Pad Pitch	-4800–4800	Instrument pitch (units of one cent)
Pad 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 Pad Pitch setting by a large amount might limit the Pad Pitch Sweep effect.
Pad Decay *1	1–100	Length of decay
Dynamic Enhancer Sw *1	OFF, NORMAL, WIDE	Specifies whether the sense of strong strikes is enhanced (NORMAL, WIDE) or not enhanced (OFF). The WIDE setting supports performance with higher velocities (this is ideal when used with pads that support a digital connection).

*1: If a user sample is assigned to the instrument, you can't specify Dynamic Enhancer Sw. Also, if the user sample's Play Type (p. 23) is set to “LOOP ALT,” the Pad Pitch Sweep and Pad Decay have no effect.

Parameters Specific to Each Instrument

KICK



Parameter	Value	Explanation
[F1] button (INST tab)		
Tuning	-100–100	Tuning of the head MEMO You can also change the value of this setting by using the [TUNING] knob.
Muffling	OFF, TAPE1–4, BLANKET1–3, WEIGHT1, 2	Muffling (muting) setting MEMO You can also change the value of this setting by using the [MUFLING] knob.
[F2] button (EDIT tab)		
Shell Depth	1.0–30.0	Depth of the shell
Head Type	CLEAR, COATED, PINSTRIPE	Type of head
Beater Type	FELT1, 2, WOOD, PLASTIC1, 2	Type of beater
Snare Buzz	OFF, 1–8	Resonance to the snare
Low Level	-5–NORMAL+5	Volume of low-frequency sound
Low Decay	-2–NORMAL+2	Decay length of low-frequency sound
Kit Resonance	OFF, 1–8	Amount of resonance for the entire drum kit

SNARE/CROSS STICK/SNARE BRUSH



Parameter	Value	Explanation
[F1] button (INST tab)		
Tuning	-100–100	Tuning of the head MEMO You can also change the value of this setting by using the [TUNING] knob.
Muffling	OFF, TAPE1–7, DONUT1, 2	Muffling (muting) setting MEMO You can also change the value of this setting by using the [MUFLING] knob.
[F2] button (EDIT tab)		
Shell Depth *1	1.0–30.0	Depth of the shell
Head Type *1	CLEAR, COATED, PINSTRIPE	Type of head
Overtone *1, *2, *4	-5–NORMAL+5	Amount of overtone components
Strainer Adj. *2	LOOSE1–3, MEDIUM1–3, TIGHT1–3	Tension of the strainer (resonating cords)
Wire Level *2	-4–NORMAL+5	Volume of strainer
XStick Inst *3	1–16	Cross-stick sound selection
XStick Inst Volume *3	-INF+6.0dB	Cross-stick sound volume MEMO The "XStick Volume" can also be edited from the KIT VOLUME screen (KIT VOL tab) (p. 15).

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

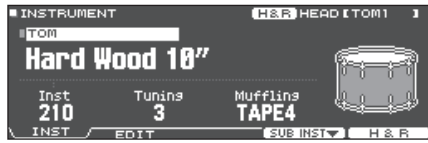
*2: Unavailable if the instrument group is SNARE BRUSH.

*3: This is shown only if the SNARE/CROSS STICK instrument is assigned to the rim of the snare (or to the rim of a digitally connected pad that is assigned to snare)

*4: For some instruments, this cannot be set.

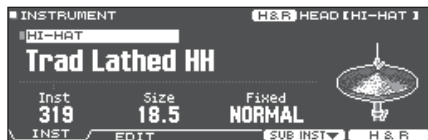
* PINSTRIPE is a registered trademark of Remo Inc., U.S.A.

TOM/TOM BRUSH



Parameter	Value	Explanation
[F1] button (INST tab)		
Tuning	-100-100	Tuning of the head MEMO You can also change the value of this setting by using the [TUNING] knob.
Muffling	OFF, TAPE1-5, FELT1-4	Muffling (muting) setting MEMO You can also change the value of this setting by using the [MUFLING] knob.
[F2] button (EDIT tab)		
Shell Depth	1.0-30.0	Depth of the shell
Head Type	CLEAR, COATED, PINSTRIPE	Type of head
Snare Buzz	OFF, 1-8	Resonance to the snare

HI-HAT/HI-HAT PROC/HI-HAT ELEC



Parameter	Value	Explanation
[F1] button (INST tab)		
Size	1.0-40.0	Hi-hat diameter MEMO You can also change the value of this setting by using the [TUNING] knob.
Fixed	NORMAL, PRESS, CLOSE, HALF, OPEN	Openness of the hi-hat If something other than "NORMAL" is selected, the openness of the hi-hat does not change, regardless of how much you press the hi-hat pedal. MEMO You can also change the value of this setting by using the [MUFLING] knob.
[F2] button (EDIT tab)		
Thickness	THIN-5-STANDARD-THICK +5	Thickness of the hi-hat
Pedal HH Volume	-INF-+6.0dB	Volume of pedal hi-hat MEMO The "Pedal HH Volume" can also be edited from the KIT VOLUME screen (KIT VOL tab) (p. 15).

MEMO

The closed hi-hat position (Fixed = CLOSE) can be enabled by pressing an optional footswitch or hitting a pad switch. Please refer to "OPTION" (p. 40).

CRASH/CHINA/SPLASH/STACKED CYMBAL



Parameter	Value	Explanation
[F1] button (INST tab)		
Size	1.0–40.0	Cymbal diameter MEMO You can also change the value of this setting by using the [TUNING] knob.
Muffling	OFF, TAPE1–19	Muffling (muting) setting MEMO You can also change the value of this setting by using the [MUFLING] knob.
[F2] button (EDIT tab)		
Thickness	THIN-5–STANDARD–THICK +5	Thickness of the hi-hat
Sizzle Type	OFF, RIVET, CHAIN, BEADS	Type of sizzle
Sizzle Amount	-3–+3	Amount of sizzle

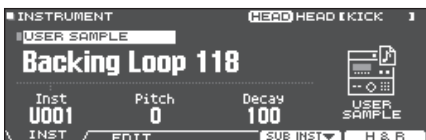
RIDE



Parameter	Value	Explanation
[F1] button (INST tab)		
Size	1.0–40.0	Cymbal diameter MEMO You can also change the value of this setting by using the [TUNING] knob.
Muffling	OFF, TAPE1–19	Muffling (muting) setting MEMO You can also change the value of this setting by using the [MUFLING] knob.
[F2] button (EDIT tab)		
Thickness	THIN-5–STANDARD–THICK +5	Thickness of the cymbal
Sizzle Type	OFF, RIVET, CHAIN, BEADS	Type of sizzle
Sizzle Amount	-3–+3	Amount of sizzle
Ping Color *1	LIGHT2, 1, STANDARD, HEAVY1, 2	Tonal character of the ride's ping sound
Ping Level *1	-4–NORMAL–+5	Volume of the ride's ping sound

*1: For some instruments, this cannot be set.

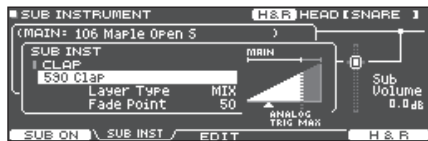
Other Instrument Groups / USER SAMPLE



Parameter	Value	Explanation
[F1] button (INST tab)		
Pitch	-100–+100	Instrument pitch MEMO You can also change the value of this setting by using the [TUNING] knob.
Decay	1–100	Length of decay MEMO You can also change the value of this setting by using the [MUFLING] knob.

SUB INSTRUMENT

You can layer the main instrument with a sub instrument so that they are heard together. You can also switch between two instruments according to the force of your strike, or vary the balance between them.



Parameter	Value	Explanation
[F1] button (OFF, SUB ON)	OFF, SUB ON	Turns the sub-instrument on/off.
[F2] button (SUB INST tab)		
SUB INST	001–728 (preset) U001–U500 (user sample)	Sub-instrument number ➔ Refer to “Instrument List” (p. 50).
These parameters specify how the sub instrument will be sounded.		
Layer Type	MIX	<p>The main instrument (A) and sub instrument (B) always sound together as a layer.</p>
	FADE1	<p>The sub instrument (B) is added as a layer only if the strike is stronger than “Fade Point.”</p>
	FADE2, FADE3	<p>If the strike is stronger than “Fade Point,” the sub instrument (B) is added as a layer according to the strength of that strike.</p> <p>FADE2: At 127 or higher, the main instrument (A) and sub instrument (B) are the same volume.</p> <p>FADE3: At 127+32, the main instrument (A) and sub instrument (B) are the same volume (for pads that support digital connection).</p>
	SWITCH	<p>Strikes weaker than “Fade Point” sound the main instrument (A), and strikes stronger than “Fade Point” switch to sound the sub instrument (B).</p>
Fade Point	1–127+32	Specifies the force of the strike at which the sub instrument begins to be sounded. If this is “1,” the sub instrument is sounded by a strike of any force. If this is “127” (“127+32” for a pad that supports digital connection), the sub instrument is sounded only by the strongest strike. * This is not available if Layer Type is “MIX.”
Sub Volume	-INF–+6.0dB	Volume of the sub-instrument
[F3] button (EDIT tab)		
–	For details on the parameters that can be edited, refer to “INSTRUMENT” (p. 4).	

TRANSIENT

Boost or suppress the attack or release portions of the instrument (Transient).

* This cannot be specified for user samples.



Parameter	Value	Explanation
Time	1–10	Time over which the attack changes
Attack	-100–+100	Adjustment of the attack
Release	-100–+100	Adjustment of the release
Gain	-12.0–+6.0dB	Volume following transient adjustment
[F1] button (OFF, TRANSIENT ON)	OFF, TRANSIENT ON	Turns the transient effect on/off.

OVERHEAD



Parameter	Value	Explanation
TEMPLATE	CLEAR, WARM, DRY, MILD, BRIGHT, OTHER1-4	When you edit this parameter, all of the overhead settings (except for Level) and each pad's input filter selection and send amount will change to the optimal settings. To quickly obtain the sound you want, select the desired template and then edit the settings. * Depending on the settings of each parameter, the template name might not match the effect. Also, if the default settings of the template do not match the current values, an "*" is shown for the template setting. If you attempt to change the template when the "*" is shown, a message indicates that the current values will be discarded in order to apply the values of the template. If you want to discard the current values and apply the values of the template, choose "OK" and press the [ENTER] button.
Level	-INF~+12.0dB	Volume of overhead
Mic Type *1	TYPE1-4	Type of mic
Mic Width *1	0-4	Distance between mics
[F1] button (OFF, OVHEAD ON)	OFF, OVHEAD ON	Turns the overhead effect on/off.

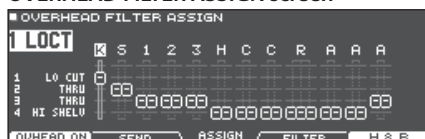
*1: This can also be edited from the MIC SETTING items.

SEND

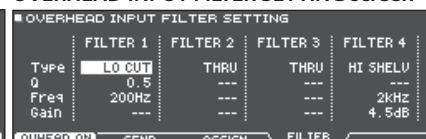
OVERHEAD SEND screen



OVERHEAD FILTER ASSIGN screen



OVERHEAD INPUT FILTER SETTING screen



Parameter	Value	Explanation
[F2] button (SEND tab)		
OVERHEAD SEND	-INF~+6.0dB	Depth of overhead for each pad
[F5] button (H & R)	H&R OFF, H&R ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).
[F3] button (ASSIGN tab)		
OVERHEAD FILTER ASSIGN	BYPASS, 1-4	Overhead input filter selection for each pad BYPASS The input filter is not used; the sound is sent directly to the overheads. 1-4 The sound is sent to the specified input filter.
[F5] button (H & R)	H&R OFF, H&R ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).
[F4] button (FILTER tab)		
Type	THRU, LO CUT, HI CUT, LO SHELV, HI SHELV, PEAKING	Overhead input filter type The sound sent to the overheads can be passed through a filter. You can choose from one through four. 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. THRU Sends the input sound directly to the overheads. LO CUT Cuts the frequency region below the cutoff frequency and sends the sound to the overheads. HI CUT Cuts the frequency region above the cutoff frequency and sends the sound to the overheads. LO SHELV Boosts or attenuates the frequency region below the cutoff frequency and sends the sound to the overheads. HI SHELV Boosts or attenuates the frequency region above the cutoff frequency and sends the sound to the overheads. PEAKING Boosts or attenuates the region centered on the cutoff frequency and sends the sound to the overheads.
Q *1	0.5-8.0	Width of the frequency range A higher Q narrows the affected area.
Freq *2	20Hz-16kHz	Center frequency
Gain *3	-40.0-15.0dB	Amount of boost/cut

*1: This can be set only when Type is LO CUT, HI CUT, or PEAKING.

*2: This cannot be set when Type is THRU.

*3: This can be set only when Type is LO SHELV, HI SHELV, or PEAKING.

SETTING

MEMO

Use the cursor [←] [→] buttons to move to settings such as SEND/FILTER and LIMITER.

PAD SEND LEVEL/FILTER

Here you can specify how the overhead applies for each pad.



Parameter	Value	Explanation	
Pad Filter Select	BYPASS, 1–4	Overhead input filter selection for each pad	
		BYPASS	The input filter is not used; the sound is sent directly to the overheads.
		1–4	The sound is sent to the specified input filter.
Pad Send Level	-INF–+6.0dB	Depth of overhead for each pad	
[F5] button (H & R)	H&R OFF, H&R ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).	

PRE LIMITER

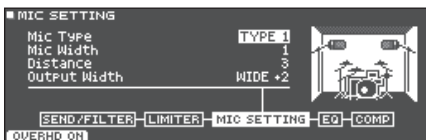
This is a limiter/compressor applied before the sound is input to the overhead.



Parameter	Value	Explanation
Pre Comp Switch	OFF, ON	Turns the pre limiter on/off.
Gain	-24.0–+24.0dB	Output volume of the pre limiter
Threshold	-60–0dB	Volume level at which compression begins
Ratio	1:1–100:1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Attack	0.1–100mSec	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000mSec	Time from when the volume falls below the threshold level until the compressor effect no longer applies

MIC SETTING

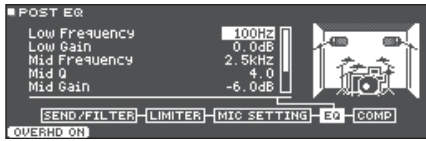
These are the overhead mic settings.



Parameter	Value	Explanation
Mic Type	TYPE1–4	Type of mic
Mic Width	0–4	Distance between mics
Distance	0–6	Distance between the mics and the performer
Output Width	DEFAULT, WIDE+1–+6	Sense of space for the overhead sound

POST EQ

This is a three-band equalizer.



Parameter	Value	Explanation
Low Frequency	20Hz–16kHz	Center frequency of the low range
Low Gain	-40.0→+15.0dB	Amount of low-range boost/cut
Mid Frequency	20Hz–16kHz	Center frequency of the middle range
Mid Q	0.5–8.0	Adjusts the width of the frequency band. Higher values make the width narrower.
Mid Gain	-40.0→+15.0dB	Amount of mid-range boost/cut
High Frequency	20Hz–16kHz	Center frequency of the high range
High Gain	-40.0→+15.0dB	Amount of high-range boost/cut

TOTAL COMP

This is a compressor applied at the last stage of the overhead sound.



Parameter	Value	Explanation
Post Comp Switch	OFF, ON	Turns the total comp on/off.
Gain	-24.0→+24.0dB	Output volume of the total comp
Threshold	-60–0dB	Volume level at which compression begins
Ratio	1:1–100:1	Compression ratio
Knee	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
Attack	0.1–100mSec	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10–1000mSec	Time from when the volume falls below the threshold level until the compressor effect no longer applies

ROOM

Here you can apply either Room ambience or reverb effects to the drum kit.



Parameters Common to ROOM and REVERB

Parameter	Value	Explanation
[F1] button (OFF, ROOM ON)	OFF, ROOM ON	Turns the room effect on/off.
[F2] button (ROOM tab)		
Type	ROOM, REVERB	Type of room reverberation Select either room or reverb.
Level	-INF--+6.0dB	Volume of reverb
[F3] button (SEND tab)		
Room Send Volume	-INF--+6.0dB	Amount of room applied to each pad
[F5] button (H & R)	H&R OFF, H&R ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).

Parameters Specific to ROOM and REVERB

ROOM

Parameter	Value	Explanation
Room Type	SMALL STUDIO 1-4, LARGE STUDIO 1-4, LIVE HOUSE 1-4, STAGE 1-4, MIDDLE HALL 1-4	Type of room
Distance	0-6	Sense of distance for the room's reverberation
Time	-64-0	Reverberation time of the room

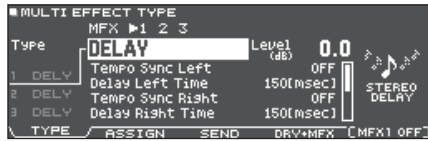
REVERB

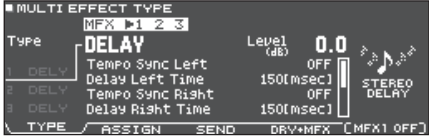


Parameter	Value	Explanation
Reverb Type	ROOM 1, 2, HALL 1, 2, PLATE	Type of reverb
Pre Delay	0-100mSec	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0.1-10.0Sec	Time length of reverberation
Density	0-127	Density of reverb sound
Diffusion	0-127	Change in the density 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 region of the reverb sound.
HF Damp	0-100	Adjusts the high-frequency region of the reverb sound.
Spread	0-127	Spread of the reverb sound
Tone	0-127	Tonal character of reverb sound

MULTI EFFECT (MFX)

You can choose up to three effects from 30 types, and apply these effects to the drum kit.



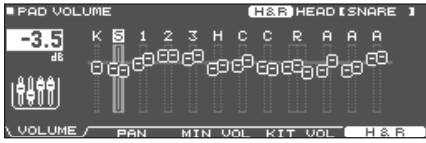
Parameter	Value	Explanation
[F1] button (TYPE tab)		
-	MFX1-3	Select the multi-effect that you want to edit MEMO Move the cursor to the MFX1-3 position in the screen, and turn the dial. 
Type	Type of multi-effect ➔ Refer to "Multi-Effect Parameters" (p. 42).	
Level	-INF~+6.0dB	Volume of the effect sound for the selected multi-effect
[F5] button (OFF, MFX1-3 ON)	OFF, MFX1-3 ON	Turns on/off the multi-effect selected.
[F2] button (ASSIGN tab)		
MFX Assign	MFX1-3	Select the multi-effect that is applied to each pad.
[F5] button (H & R)	H&R OFF, H&R ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).
[F3] button (SEND tab)		
MFX Send Volume	-INF~+6.0dB	Effect send level for each pad
[F5] button (H & R)	H&R OFF, H&R ON	Specifies whether head and rim of instruments are selected as a set (ON) or independently (OFF).
[F4] button (DRY+MFX tab)		
MFX DRY+WET *1	DRY+MFX	The dry sound and effect sound will be output.
	MFX ONLY	Only the effect sound will be output.

*1: MFX DRY+WET is specified for each pad. It cannot be specified for individual strike locations (such as the head or rim).

If MFX DRY+WET is set to "MFX ONLY," some multi-effect settings might cause no sound to be output.

PAD VOLUME

Adjust the volume and pan (stereo position) of each pad, and the volume of the entire drum kit. You can also adjust how the volume responds to the impact.



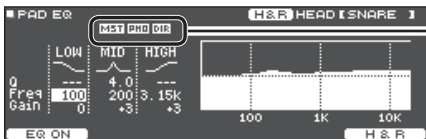
Parameter	Value	Explanation
[F1] button (VOLUME tab)		
Volume	-INF--+6.0dB	Volume of each pad
[F2] button (PAN tab)		
Pan	L30-CTR-R30	Stereo position of each pad
[F3] button (MIN VOL tab)		
Pad Minimum Volume *1	0-15	Minimum volume of each pad This lets you increase the volume of the softest hits while 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.
Pad Maximum Volume *1	-5-0	Maximum volume of each pad This lets you decrease the volume of the strongest hits while preserving their nuances. * This is available only for pads that support digital connection and for input from the MIDI IN connector.
[F4] button (KIT VOL tab)		
Kit Volume *2		Drum kit volume
Pedal HH Volume *2	-INF--+6.0dB	Pedal hi-hat volume
XStick Volume *2		Cross-stick volume
HH Open/Close Balance *2	-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.

*1: Use the cursor [^] [v] buttons to choose whether you're setting the Pad Minimum Volume or the Pad Maximum Volume.

*2: You can also set "Kit Volume" in the DRUM KIT screen ([F5] (KIT VOL) button).

PAD EQ

This is a three-band equalizer that each drum kit provides for each strike location of each pad. You can disable the pad equalizer effect when it is output from the DIRECT OUT jacks (p. 36).



This indicates whether the pad equalizer effect is output (**MST PHO DIR**) from each jack or is not output (**MST DIR**).

- MST:** MASTER OUT jacks
- PHO:** PHONES jack (always output)
- DIR:** DIRECT OUT jacks

Parameter	Value	Explanation
Low Freq	20Hz-1kHz	Center frequency of the low range
Low Gain	-15--+15dB	Amount of boost/cut for the low range
Mid Freq	20Hz-16kHz	Center frequency of the mid range
Mid Q	0.5-8.0	Width of the frequency range A higher Mid Q narrows the affected area.
Mid Gain	-15--+15dB	Amount of boost/cut for the mid range
High Freq	1kHz-16kHz	Center frequency of the high range
High Gain	-15--+15dB	Amount of boost/cut for the high range
[F1] button (OFF, EQ ON)	OFF, EQ ON	Turns pad equalizer on/off.

* If the routing setting (p. 36) PadEq/Comp to direct is "OFF," the pad equalizer effect does not apply to the sound that is output from the DIRECT OUT jacks.

* If the routing setting (p. 36) PadEq/Comp to direct is "OFF," and Master OUT is set to "DIRECT," the pad equalizer effect does not apply to the sound that is output from the DIRECT OUT jacks and MASTER OUT jacks.

PAD COMP

This is a compressor that each drum kit provides for each pad.

The pad compressor effect can be applied only to the output from the DIRECT OUT jacks. You can also disable the pad compressor effect from being applied to the PHONES jack output (p. 36).



This indicates whether the pad compressor effect is output (**MST PHO DIR**) from each jack or is not output (**MST PHO DIR**).

- MST:** MASTER OUT jacks
- PHO:** PHONES jack
- DIR:** DIRECT OUT jacks

Parameter	Value	Explanation
Type	KICK 1, 2, SNARE1, 2, TOM 1, 2, CYM 1, 2, SOFT, HARD, 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	-48-0dB	Volume level at which compression begins
Gain	-24+24dB	Output level of the compressor
Ratio	1:1-100:1	Compression ratio
Knee	HARD, SOFT1-3	Attack of the sound at the moment compression is applied
Attack	0.1-100mSec	Time from when the volume goes up the threshold level until the compressor effect applies
Release	10-1000mSec	Time from when the volume falls below the threshold level until the compressor effect no longer applies
[F1] button (OFF, COMP ON)	OFF, COMP ON	Turns pad compressor on/off.

- * Pad compressor settings are made for individual pads. They cannot be made for individual strike locations (such as the head or rim).
- * If the routing setting (p. 36) PadEq/Comp to direct is "OFF," the pad compressor effect does not apply to the sound that is output from the DIRECT OUT jacks.
- * If the routing setting (p. 36) PadEq/Comp to direct is "OFF," and Master Out is set to "DIRECT," the pad compressor effect does not apply to the sound that is output from the DIRECT OUT jacks and the MASTER OUT jacks.
- * If the routing setting (p. 36) PadComp to Phones is "OFF," the pad compressor effect does not apply to the sound that is output from the PHONES jack.

Meters shown in the PAD COMP screen

In the PAD COMP screen, the "input meter," the "gain reduction meter," and the "output meter" are displayed. Adjust the pad compressor's "Gain" so that the output meter does not exceed 0 dB (i.e., so that it does not clip).

Input meter

The "input meter" shows the level (dB) being input to the pad compressor.

Gain reduction meter

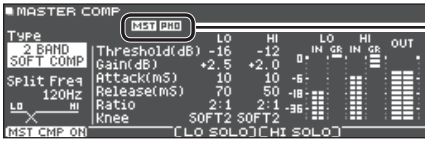
The "gain reduction meter" shows the change in level (dB) produced by the pad compressor.

Output meter

The "output meter" shows the output level following the pad compressor.

MASTER COMP

This is a two-band equalizer that is provided for each drum kit.
The master compressor is output from the MASTER OUT jacks and the PHONES jack.



This indicates whether the master comp effect is output (**[MST PHO]**) from each jack or is not output (**[MST]**).

MST: MASTER OUT jacks
PHO: PHONES jack (always output)

Parameter	Value	Explanation
Type	SINGLE SOFT COMP, SINGLE HARD COMP, SINGLE LIMITER, 2BAND SOFT COMP, 2BAND HARD COMP, 2BAND LIMITER	Character of the compressor * When you change this parameter, all parameters of the master 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 Type setting.
Split Freq	SINGLE, 10–16000Hz	Bandwidth of the compressor If this is "SINGLE," the master compressor operates as a single-band compressor that is used only on the high range.
Threshold *1	-48–0dB	Volume level at which compression begins
Gain *1	-24+24dB	Output level of the compressor
Attack *1	0.1–100mSec	Time from when the volume goes up the threshold level until the compressor effect applies
Release *1	10–1000mSec	Time from when the volume falls below the threshold level until the compressor effect no longer applies
Ratio *1	1:1–100:1	Compression ratio
Knee *1	HARD, SOFT1–3	Attack of the sound at the moment compression is applied
[F1] button (OFF, MST CMP ON)	OFF, MST CMP ON	Turns master comp on/off.
[F3] button *2	LO SOLO	When this is operating as a two-band compressor, you can individually audition the low-frequency and high-frequency bands.
[F4] button *2	HI SOLO	* These settings are reset if you perform any of the following operations. <ul style="list-style-type: none"> • Respecify the Type parameter as single band compressor • Set the Split Freq parameter to "SINGLE" • Exit the MASTER COMP screen

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

*2: You can set only if Split Freq is something other than "SINGLE."

* If the routing setting (p. 36) Master Out is "DIRECT," the master compressor does not apply to the sound that is output from the MASTER OUT jacks.

Meters shown in the MASTER COMP screen

In the MASTER COMP screen, the "input meter," the "gain reduction meter," and the "output meter" are displayed.
Adjust the master comp's "Gain" so that the output meter does not exceed 0 dB (i.e., so that it does not clip).

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 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.

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.

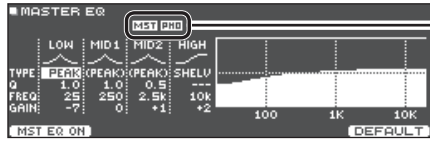
Output meter
The "output meter" shows the output level following the master comp.

MASTER EQ

Here you can adjust the overall tonal character of the entire drum kit. You can use four bands (LOW/MID1/MID2/HIGH) of boost/cut to adjust the sound. This can also be used to compensate the tonal character when using the master compressor.

You can adjust the equalizer's effect (shelving and peaking) for the low frequency (LOW) and high frequency (HIGH).

The master EQ is output from the MASTER OUT jacks and PHONES jack.



This indicates whether the master EQ effect is output (**MST PHO**) from each jack or is not output (**MST**).

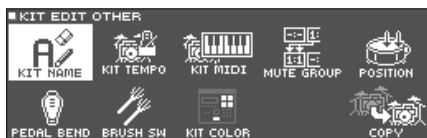
MST: MASTER OUT jacks
PHO: PHONES jack (always output)

Parameter	Value	Explanation
Type	SHELV (Shelving), PEAK (MID1 and MID2: fixed to "PEAK")	Type of equalizer
Q	0.5–8.0 (only when Type is set to "PEAK")	Width of the frequency range A higher Q narrows the affected area.
Freq	20Hz–1kHz (LOW) 20Hz–16kHz (MID1, 2) 1kHz–16kHz (HIGH)	Center frequency
Gain	-12–+12dB	Amount of boost/cut
[F1] button (OFF, MST EQ ON)	OFF, MST EQ ON	Turns master EQ on/off.

* If the routing setting (p. 36) Master Out is set to "DIRECT," the effect of the master EQ does not apply to the sound that is output from the MASTER OUT jacks.

KIT EDIT OTHER

You can make settings such as renaming a drum kit that you've customized, or changing the color of the controller illumination for each drum kit.



KIT NAME

Edit the name of the currently selected drum kit.



Reference

For details on how to assign a name, refer to "Renaming a Drum Kit" in "Reference Manual" (PDF).

	Explanation
[F3] button (INSERT)	Insert a space at the cursor location.
[F4] button (DELETE)	Delete the character at the cursor location.

KIT TEMPO

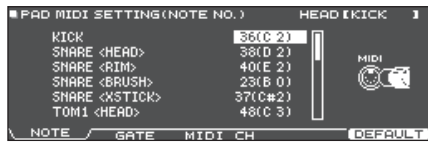
Specify that a tempo is automatically set when you select a drum kit.



Parameter	Value	Explanation
Kit Tempo	OFF	Use a common tempo (p. 25) for the entire TD-27. The tempo does not change when you switch drum kits.
	ON	Individually specify a tempo for each drum kit. When you select a drum kit whose Kit Tempo setting is "ON," the tempo of that drum kit is applied to the current tempo.
Tempo	20–260	Tempo specified for each drum kit

KIT MIDI

Specify the MIDI messages that are transmitted and received by a pad when a MIDI device is connected to this unit.



Parameter	Value	Explanation
[F1] button (NOTE tab)		
Note No.	0 (C -)–127 (G 9)	MIDI note number transmitted and received by each pad
	OFF	Note messages are not transmitted or received
[F2] button (GATE tab)		
Gate Time	0.1–8.0 s	Duration of the note transmitted by each pad
[F3] button (MIDI CH tab)		
MIDI Channel	CH1–CH16	MIDI channel used to transmit or receive note messages for each pad
	GLOBAL	Transmitted and received on the transmit/receive channel specified in SYSTEM (p. 38).

MIDI note numbers transmitted and received by the hi-hat

Item	Explanation
HI-HAT OPEN <BOW> HI-HAT OPEN <EDGE>	MIDI note number transmitted and received by open hi-hat (bow, edge)
HI-HAT CLOSE <BOW> HI-HAT CLOSE <EDGE>	MIDI note number transmitted and received by closed hi-hat (bow, edge)
HI-HAT PEDAL	MIDI note number transmitted and received by pedal hi-hat

MIDI note numbers transmitted and received by the snare

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

When setting multiple pads to the same note number

When playing the internal sound generator of the TD-27, 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 SNARE and the head of trigger input TOM 1. In this case, when note number 38 (D2) is received, the instrument assigned to the head of trigger input SNARE is played.

About the gate time

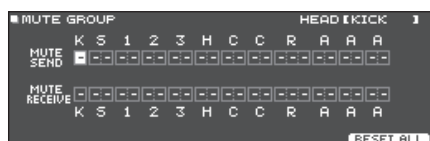
Percussion sound modules normally produce sound only in response to "Note on" messages, and ignore "Note off" messages. However general-purpose sound modules or samplers do receive the note-off messages that are transmitted and respond by turning off the sound.

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.

MUTE GROUP

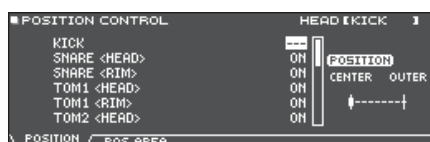
Mute group settings let you specify that when you strike a pad, other pads in the same mute group are muted (silenced).



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

POSITION

Specify how the sound is affected by the position at which you strike a pad.



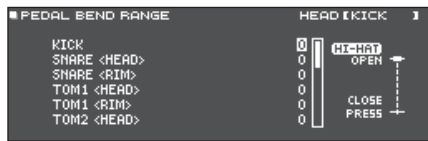
Parameter	Value	Explanation
[F1] button (POSITION tab)		
Position Control *1	OFF, ON	Specifies whether the nuances of your strike position or rim shot will (ON) or will not (OFF) affect the tonal character. You can set this for the snare (head, rim), tom (head, rim), ride (bow), and AUX (head, rim) trigger inputs. Head: Strike position Rim: Rim shot nuance Bow: Strike position
[F2] button (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.

*1: This supports the following trigger inputs.

- SNARE
- TOM1–3
- The bow (head) of RIDE
- AUX1–3

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

PEDAL BEND



Parameter	Value	Explanation
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.

BRUSH SW



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.

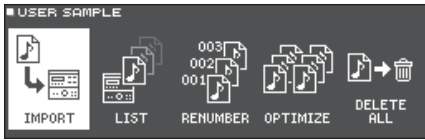
KIT COLOR



Parameter	Value	Explanation
Kit Color	1: WHITE 2: RED 3: GREEN 4: BLUE 5: PINK 6: PURPLE 7: ORANGE 8: YELLOW 9: EMERALD 10: RAINBOW	For each drum kit, you can change the illumination color of the [DRUM KIT] button and sound modify knobs.

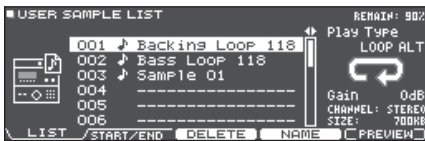
USER SAMPLE

Audio files that you created on your computer can be imported from an SD card into the TD-27, and played as instruments (User Sample function). You can edit the sound of a user sample or apply effects to it in the same way as other instruments.



USER SAMPLE LIST

Here's how to view a list of all user samples that have been imported. You can audition the sound, specify looping, and edit the name.



Parameter	Value	Explanation
[F1] button (LIST tab)		
Play Type	ONESHOT MONO	Specifies how the user sample is sounded. 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.
	Gain	-12~+12 [dB]
[F3] button (DELETE)		Deletes the currently selected user sample.
[F4] button (NAME)	Reference For details on how to assign a name, refer to "Renaming a Drum Kit" in "Reference Manual" (PDF).	Renames the currently selected user sample.
[F2] button (START/END tab)		
Zoom	-	Zooms the waveform display in or out. MEMO You can zoom-in/out on the horizontal axis by holding down the [ENTER] button and pressing the cursor [←] [→] buttons. You can zoom-in/out on the vertical axis by holding down the [ENTER] button and pressing the cursor [^] [v] buttons.
Start *1	0-07937742	Adjusts the start point (the location at which the user sample starts playing).
End *1	257-07937999	Adjusts the end point (the location at which the user sample stops playing).

*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.

SONG

You can perform along with the playback of a “song” such as an internal song of this unit, an audio file saved on an SD card, or performance data recorded on an SD card.



Parameter	Value	Explanation
SONG	Select a song. ➔ Refer to “Song List” (p. 56).	
Speed	50–150%	Changes the song’s (audio file) playback speed. * When you switch songs, this returns to 100%. Depending on the type of song, this might not be available.

SETUP

Parameter	Value	Explanation
Loop Type	ONE SHOT	Play back only once and then stop.
	LOOP	Play repeatedly.
Song Level	-INF--+6.0 [dB]	Changes the volume of the song relative to the drum performance.
Click Track Level	-INF--+6.0 [dB]	Changes the volume of the click track relative to the song (This is shown only if the song has a compatible click track).

CLICK

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



Parameter	Value	Explanation
[F2] button (TEMPO tab)		
Tempo *1	20–260	Tempo
Beat *1	1–9	Number of beats per measure
Rhythm	♩ – ♩	Interval of the click
[F3] button (SETUP tab)		
Beat *1	1–9	Number of beats per measure
Rhythm Type	♩ – ♩	Interval of the click
Sound	METRONOME, CLICK, VOICE, BEEP 1, BEEP 2, TEK CLICK, STICKS, CLAVES, WOOD BLOCK, COWBELL, AGOGO, TRIANGLE, TAMBOURINE, MARACAS, CABASA	Sound for the click
Pan	L30–CTR (CENTER) –R30	Stereo position of the click
Level	-INF→+6.0dB	Volume of click
LED Reference	OFF, ON	Specifies whether the [CLICK] button blinks in time with the click (ON) or does not blink (OFF).
[F4] button (TAP tab)		
Tap Sw	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–AUX3 (RIM)	Select the pad or button that can be struck or pressed to set the tap tempo.

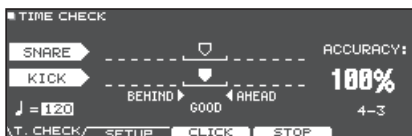
*1 This cannot be changed while playing back a drum performance data song (p. 56) or recorded data.

This unit provides practice modes called “Coach Mode” which are designed to make your practicing as effective as possible. This provides three menus: “TIME CHECK,” “QUIET COUNT,” and “WARM UPS.” These help you improve your speed control, accuracy, and endurance. You can also change to settings that are appropriate for your level of performing skill.



TIME CHECK

This lets you practice drumming in accurate time along with the click.



Parameter	Value	Explanation
[F1] button (T.CHECK tab)		
Tempo	20–260	Tempo
[F2] button (SETUP tab)		
Score	Specifies whether the score will be shown in the screen.	
	OFF	Your performance will not be scored. Only the timing will be checked.
	ON (4, 8, 16, 32meas)	The score will be shown in the screen. You can also specify the number of measures you'll practice before being scored.
Grade	Specifies the strictness of scoring.	
	EASY	Normal
	HARD	Timing will be checked more strictly.
Display 1 Display 2	In the screen, select the pad for which a timing graph will be shown.	
Gauge	LEFT BEHIND	The left side of the timing graph is shown as BEHIND (late).
	LEFT AHEAD	The left side of the timing graph is shown as AHEAD (early).

QUIET COUNT

This lets you practice keeping the tempo with your body. For the first few measures, the click is heard at the specified volume, but for the next few measures the click is not heard. This cycle of several measures will continue until you stop it.



Parameter	Value	Explanation
[F1] button (Q.COUNT tab)		
Tempo	20–260	Tempo
[F2] button (SETUP tab)		
Measures	2, 4, 8, 16 (Measures)	Specify the length (measures) of the interval for which the click will alternate between “Sounding” and “Quiet.”
Quiet	Of the measures specified by “Measures,” this setting specifies the length of the measures that will be “Quiet.”	
	RANDOM	The length of the Quiet interval will randomly change each time.
	1, 2, 4	Specifies the length (number of measures) of the Quiet interval. * This setting cannot be longer than half of the Measures value.

WARM UPS

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

You can choose one of three courses (5/10/15 minutes), ranging from easy to difficult. You can also adjust the tempo according to your level of skill.



Parameter	Value	Explanation
[F1] button (W.UP tab)		
Tempo	20–260	Tempo
[F2] button (SETUP tab)		
Duration	Specifies the time.	
	5 MINS	Time required: 5 minutes (Change-Up: 2 minutes, Time Check: 3 minutes)
	10 MINS	Time required: 10 minutes (Change-Up: 3 minutes, Auto Up/Down: 3 minutes, Time Check: 4 minutes)
	15 MINS	Time required: 15 minutes (Change-Up: 5 minutes, Auto Up/Down: 5 minutes, Time Check: 5 minutes)
Grade	Specifies the strictness of scoring.	
	EASY	Normal
	HARD	Timing will be checked more strictly.
Max Tempo	Specifies the upper tempo limit during step 2: Auto Up/Down.	

SYSTEM

Settings that are common to the entire unit, such as functions related to backing up the TD-27's settings and the power supply settings, are called "system" settings.



BLUETOOTH

Here's how to turn on/off this unit's Bluetooth function, or initiate pairing. You can also make settings for using this unit connected with a smartphone app, or for pairing with a smartphone in a location where there are multiple TD-27 units.



Parameter	Value	Explanation
[F5] button (OFF, ON)	OFF, ON	Turns this unit's Bluetooth functionality on/off.
[F2] button (SETUP)		
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 etc.
Device ID	OFF, 1-99	If you are pairing with your smartphone in a location where there are multiple TD-27 units, you can assign an ID to each unit. When you specify a Device ID, the specified number is added to the end of the device name that is shown on your smartphone. Example) "TD-27 AUDIO 1" "TD-27 MIDI 1" etc. * If you change the Device ID, the new setting takes effect when you press [F5] (SAVE) button to save the setting.

TRIGGER

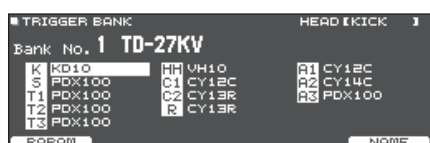
Here's how to make trigger settings so that the signals from the pads can be accurately processed by the TD-27.

You'll need to make these settings if you purchase a drum sound module by itself, or if you add pads to your drum set or connect pads other than those that came with your drum set.



TRIGGER BANK

You can specify the type of pad (trigger type) used by each trigger input of the trigger bank.



Parameter	Value	Explanation
Bank No.	1-8	Trigger bank number
Trig Type	Refer to "Trig Type list" (p. 30).	<p>Specifies the model of pad (trigger type) that is connected to each trigger input.</p> <p>* You can't change the trigger type of a trigger input that's assigned to a pad that supports a digital connection.</p> <p>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.</p>
[F1] button (PARAM)		This parameter is the same as the TRIGGER PARAM (p. 32).

Trig Type list

Used Pad	Trig Type	Rim shot	Bell shot	Positional sensing		Choke play
				Head	Rim	
KD-A22	KDA22	-	-	-	-	-
KD-200	KD200	-	-	-	-	-
KD-140	KD140	-	-	-	-	-
KD-120	KD120	-	-	-	-	-
KD-85	KD85	-	-	-	-	-
KD-10	KD10	-	-	-	-	-
KD-9	KD9	-	-	-	-	-
KD-8	KD8	-	-	-	-	-
KD-7	KD7	-	-	-	-	-
KT-10	KT10	-	-	-	-	-
KT-9	KT9	-	-	-	-	-
PDA120	PDA120	✓	-	-	✓	-
PDA100	PDA100	✓	-	-	✓	-
PDA140F	PDA140F	✓	-	-	✓	-
PD-128	PD128	✓	-	✓	✓	-
PD-125X	PD125X	✓	-	✓	✓	-
PD-125	PD125	✓	-	✓	✓	-
PD-108	PD108	✓	-	✓	✓	-
PD-105X	PD105X	✓	-	✓	✓	-
PD-105	PD105	✓	-	✓	✓	-
PD-85	PD85	✓	-	✓	✓	-
PDX-100	PDX100	✓	-	✓	✓	-
PDX-12	PDX12	✓	-	-	-	-
PDX-8	PDX8	✓	-	-	-	-
PDX-6	PDX6	✓	-	-	-	-
PD-8	PD8	✓	-	-	-	✓
VH-13	VH13	✓	-	-	-	✓
VH-12	VH12	✓	-	-	-	✓

Used Pad	Trig Type	Rim shot	Bell shot	Positional sensing		Choke play
				Head	Rim	
VH-11	VH11	✓	-	-	-	✓
VH-10	VH10	✓	-	-	-	✓
CY-16R-T	CY16RT	✓	✓	✓	-	✓
CY-15R	CY15R	✓	✓	✓	-	✓
CY-14C-T	CY14CT	✓	-	✓	-	✓
CY-14C	CY14C	✓	-	✓	-	✓
CY-13R	CY13R	✓	✓	✓	-	✓
CY-12C	CY12C	✓	-	✓	-	✓
CY-12R/C	CY12R/C	✓	✓	✓	-	✓
CY-8	CY8	✓	-	-	-	✓
CY-5	CY5	✓	-	-	-	✓
BT-1	BT1	-	-	-	-	-
	BT1 SENS *1	-	-	-	-	-
Generic pads	PAD1	✓	-	-	-	✓
	PAD2	✓	-	-	-	-
	PAD3	✓	-	-	-	✓
RT-30K	RT30K	-	-	-	-	-
RT-30HR	RT30HR	✓	-	-	-	-
RT-30H	RT30H SN *2	-	-	-	-	-
	RT30H TM *3	-	-	-	-	-
RT-10K	RT10K	-	-	-	-	-
RT-10S	RT10S	✓	-	-	-	-
RT-10T	RT10T	-	-	-	-	-

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

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

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

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 1-3	✓	✓	-

Positional sensing/rim shot nuance

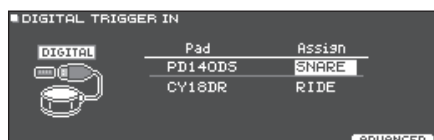
Trigger Input	Positional Sensing (Head)	Rim Shot Nuance
KICK	-	-
SNARE	✓	✓
TOM 1-3	✓	✓
HI-HAT	-	-
CRASH 1, 2	-	-
RIDE	✓	-
AUX 1-3	✓	✓

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."

DIGITAL TRIGGER IN

The first time that you connect a pad that supports digital connection to a DIGITAL TRIGGER IN port, you'll follow the screens that appear, and specify the trigger input to which the connected pad is assigned.

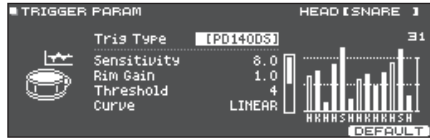


Parameter	Value	Explanation
Pad	Refer to "Trig Type list" (p. 30).	Selects the pad that is used.
Assign	Refer to "Trigger inputs and playing methods corresponding chart" (p. 30).	Specifies the trigger input to which a digitally-connected pad is assigned.
[F5] button (ADVANCED)		
-	Here you can make detailed settings for a pad that supports digital connection. * The parameters that can be set differ depending on the type of pad.	
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.
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.
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.

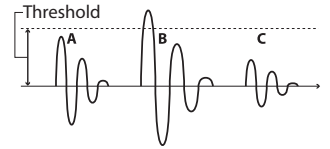
TRIGGER PARAMETER

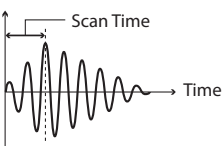
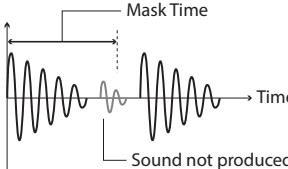
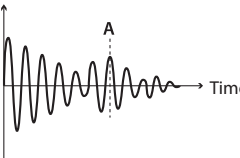
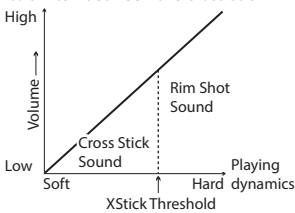
Because the following settings are automatically set to the appropriate values for each pad when you specify the trigger type, there is normally no need for you to edit them.

You can edit these settings if you want to make finer adjustments, or if you want to use an acoustic drum trigger.



Parameter	Value	Explanation
Trig Type	Refer to "Trig Type list" (p. 30).	Specifies the model of pad (trigger type) that is connected to each trigger input.
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.
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 a digital connection and rim shots.
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 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	<p>The standard setting. This produces the most natural correspondence between playing dynamics and volume change.</p>
	EXP1, EXP2	<p>Compared to "LINEAR," strong dynamics produce a greater change.</p>
	LOG1, LOG2	<p>Compared to "LINEAR," a soft playing produces a greater change.</p>
	SPLINE	<p>Extreme changes are made in response to playing dynamics.</p>
LOUD1, LOUD2	<p>Very little dynamic response, making it easy to maintain strong volume levels. If you're using a drum trigger as an external pad, these settings will produce reliable triggering.</p>	
Head/Rim Adjust *2	0–80	<p>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.</p> <p>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.</p>



Parameter	Value	Explanation
Scan Time	0–4.0ms	<p>Trigger signal detection time</p> <p>Since the rise time of the trigger signal waveform may differ slightly depending on the characteristics of each pad or acoustic drum trigger (drum pickup), you may notice that identical hits (velocity) may produce sound at different volumes. If this occurs, you can adjust the “Scan Time” so that your way of playing can be detected more precisely. While repeatedly hitting the pad at a constant force, gradually raise the Scan Time value from 0 msec, until the resulting volume stabilizes at the loudest level. At this setting, try both soft and loud strikes, and make sure that the volume changes appropriately.</p>  <p>* As the value is set higher, the time it takes for the sound to be played increases. Set this to the lowest value possible.</p>
Mask Time	0–64ms	<p>Double triggering prevention</p> <p>When playing a kick trigger, the beater can bounce back and hit the head a second time immediately after the intended note—with acoustic drums sometimes the beater stays against the head—this causes a single hit to “double trigger” (two sounds instead of one). The Mask Time setting helps to prevent this. Once a pad has been hit, any additional trigger signals occurring within the specified “Mask Time” will be ignored.</p> <p>Adjust the “Mask Time” value while playing the pad. When using a kick trigger, try to let the beater bounce back and hit the head very quickly, then raise the “Mask Time” value until there are no more sounds made by the beater rebound.</p> <p>Increasing this value makes it more likely that a note played in rapid succession will drop out. Set this to as low a value as possible.</p> <p>MEMO</p> <p>If two or more sounds are being produced when you strike the head just once, then adjust Retrigger Cancel.</p> 
Retrigger Cancel	1–16	<p>Detecting trigger signal attenuation</p> <p>When you strike a snare drum etc. to which a commercially available drum trigger is attached, there might be cases in which the waveform is misshapen, causing another trigger to unintentionally occur at point “A” in the following illustration (retriggering).</p>  <p>This occurs in particular at the decaying edge of the waveform. Retrigger Cancel detects such distortion in and prevents retriggering from occurring.</p> <p>While repeatedly striking the pad, raise the “Retrigger Cancel” value until retriggering no longer occurs.</p> <p>Although setting this to a high value prevents retriggering, it then becomes easy for sounds to be omitted when the drums played fast (roll etc.). Set this to the lowest value possible while still ensuring that there is no retriggering.</p> <p>MEMO</p> <p>You can also eliminate this problem of retriggering with the Mask Time setting. Mask Time does not detect trigger signals if they occur within the specified amount of time after the previous trigger signal was received. 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.</p>
Position Head *1	OFF, ON	Turns head strike position detection on/off If strike position detection is on, nuances of the strike position on the head will vary the tone.
Position Rim *1	OFF, ON	Turns rim strike position detection on/off If strike position detection is on, nuances of the rim shot will vary the tone.
XStick Threshold *1	0–127	<p>For a pad that is connected to a TRIGGER IN jack, this specifies the force at which to switch between the cross stick sound and open rim shot sound.</p> <p>Setting this to a higher value makes it easier to get cross stick sounds. When set to “0,” playing a cross stick produces the open rim shot sound.</p> <p>For a digitally connected pad that allows cross stick technique, playing a cross stick with a strike that is stronger than the value of this setting produces the open rim shot sound.</p>  <p>* For a pad that is connected to a TRIGGER IN jack, be aware that if this value is raised excessively, the cross stick sound will also be heard when you play an open rim shot.</p>
ExtNoiseCancel	OFF, 1–5	<p>This setting 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).</p> <p>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.</p> <p>Supported TRIGGER IN jacks</p> <ul style="list-style-type: none"> • SNARE • TOM1–3 • AUX1–3 <p>* The “RT-30H” does not support the noise cancel function.</p>

*1: For some Trig Type settings, this cannot be specified.

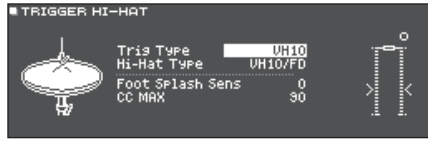
* The following parameters do not return to their default values when you change the Trig Type or press the [F5] (DEFAULT) button.

- Hi-hat parameters
 - Offset
 - Foot Splash Sens
 - Noise Cancel
 - CC MAX
- XStick Threshold
- XTalk Cancel Rate

HI-HAT

If you are using a hi-hat, adjust the offset on the TD-27.

This is necessary in order to correctly detect open/close operations and pedal movement.



Parameter	Value	Explanation
Trig Type	Refer to “Trig Type list” (p. 30).	Specifies the model of pad (trigger type) that is connected to each trigger input.
Hi-Hat Type	Type of hi-hat This is set automatically according to the parameter selected in Trig Type.	
Offset *1, *2	-100~+100 (automatically)	Extent of opening Hi-Hat The bigger the value is, the wider the opening extent is. Reference For details on how to adjust the offset, refer to “Reference Manual” (PDF). You can make fine adjustments to the hi-hat parameters as necessary.
Foot Splash Sens *2	-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 *2, *3	90, 127	Value 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 TD-27 and the pads.

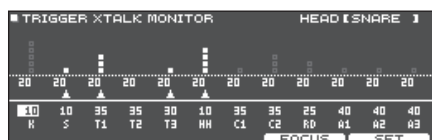
*1: This is shown only if Trig Type is set to “VH13” or “VH12.”

*2: Digitally-connected pads do not support hi-hat pedal performance.

*3: This is shown only if Trig Type is set to something other than “VH13” or “VH12”

TRIGGER XTALK MONITOR

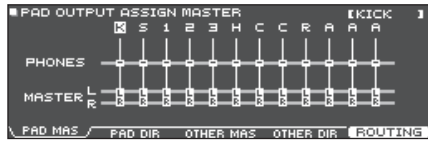
If two pads are attached to the same stand, the vibration from one struck pad may cause the other pad to sound without your intention. This is called “crosstalk.” Crosstalk cancellation is a setting that prevents this type of crosstalk.



Parameter	Value	Explanation
XTalk Cancel Rate	0-80	Strength of crosstalk cancellation Reference For details on how to make these settings, refer to “Reference Manual” (PDF).

OUTPUT

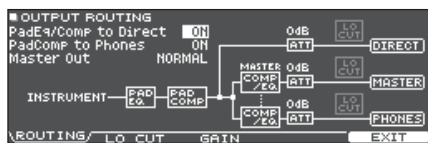
Here's how to assign the audio outputs from the MASTER OUT jacks, DIRECT OUT jacks, and PHONES jack.



Parameter	Value	Explanation
[F1] button (PAD MAS tab)		
PAD OUTPUT ASSIGN MASTER	PHONES (MASTER OFF), PHONES+MASTER LR	Specifies each pad's output from the PHONES jack and the MASTER OUT jacks (when Master Out (p. 36) is "NORMAL").
[F2] button (PAD DIR tab)		
PAD OUTPUT ASSIGN DIRECT	OFF, 1, 2, 1+2, MASTER DIRECT L, MASTER DIRECT R, MASTER DIRECT L+R	Specifies each pad's output from the DIRECT OUT1, 2 jacks and the MASTER OUT jacks (when Master Out (p. 36) is "DIRECT").
[F3] button (OTHER MAS tab)		
OTHER OUTPUT ASSIGN MASTER	PHONES (MASTER OFF), PHONES+MASTER LR	Specifies how ROOM and MFX are output from the PHONES jack and the MASTER OUT jacks (when Master Out (p. 36) is "NORMAL").
[F4] button (OTHER DIR tab)		
OTHER OUTPUT ASSIGN DIRECT	OFF, 1, 2, 1+2, 3, 4, 3+4, 5, 6, 5+6, 7, 8, 7+8, MASTER DIRECT L, MASTER DIRECT R, MASTER DIRECT L+R	Specifies how ROOM and MFX are output from the DIRECT OUT1, 2 jacks and the MASTER OUT jacks (when Master Out (p. 36) is "DIRECT").

OUTPUT ROUTING

Here's how to make settings for output routing to the MASTER OUT jacks, DIRECT OUT jacks, and PHONES jack.



Parameter	Value	Explanation
[F1] button (ROUTING tab)		
PadEq/Comp to Direct*1	OFF, ON	Specifies whether the pad equalizer (p. 15) and pad compressor (p. 16) effects are applied (ON) or are not applied (OFF) to the sound that is output from the DIRECT OUT jacks. If this is "OFF," the pad equalizer and pad compressor are bypassed for the output of the DIRECT OUT jacks. If the OUTPUT ROUTING Master Out is "DIRECT," and PadEq/Comp to Direct is "OFF," the output from the MASTER OUT jacks also bypasses the pad equalizer and pad compressor.
PadComp to Phones	OFF, ON	Specifies whether the pad compressor (p. 16) is applied (ON) or is not applied (OFF) to the sound that is output from the PHONES jack. If this is "OFF," the pad compressor does not affect the output from the PHONES jack. For example, this lets you use the pad compressor to reduce the dynamic range for the drum monitor or PA, but hear the full dynamics in the monitor headphones while you perform.
Master Out*1	NORMAL, DIRECT	Selects whether the output of the MASTER OUT jacks is the same signal as the DIRECT OUT jacks (DIRECT) or not (NORMAL). If this is "DIRECT," the output of the MASTER OUT jacks is not affected by the master compressor and master EQ, allowing you to use the MASTER OUT jacks as DIRECT OUT jacks (the setting of the [MASTER] knob does apply). This setting also applies to the USB audio output to your computer.
[F2] button (LO CUT tab)		
LoCut Frequency	20–200 Hz	Cuts the frequency region below the specified frequency (low cut). This setting is common to all output jacks.
DirectOut*2	OFF, ON	Specifies whether low cut is applied (ON) or is not applied (OFF) to the sound that is output from the DIRECT OUT jacks.
MasterOut*2	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.
PhonesOut	OFF, ON	Specifies whether low cut is applied (ON) or is not applied (OFF) to the sound that is output from the PHONES jack.

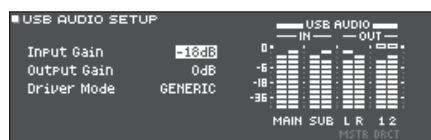
Parameter	Value	Explanation
[F3] button (GAIN tab)		
Direct Out Gain *2	-12--+12dB	Adjusts the volume (gain) of the DIRECT OUT jacks. If the audio output of the TD-27 is too loud, causing the receiving device to distort, use this to lower the volume. This applies to all DIRECT OUT jacks. If the Master Direct Sw is set to "DIRECT," the effect also applies to the output from the MASTER OUT jacks. *Note that raising the volume excessively might cause distortion.
Master Out Gain *2	-12--+12dB	Adjusts the volume (gain) from the MASTER OUT jacks. If the audio output of the TD-27 is too loud, causing the receiving device to distort, use this to lower the volume. * Note that raising the volume excessively might cause distortion.
Phones Out Gain	-12--+12dB	Adjusts the volume (gain) from the PHONES jack. Adjust the audio output from the PHONES jack to the appropriate volume. * Note that raising the volume excessively might cause distortion.

*1: This also applies to the TD-27's sound that is output via USB audio.

*2: These effects do not apply to the TD-27's sound that is output via USB audio.

USB AUDIO

You can specify the output destination of the USB audio that is output from the TD-27's USB COMPUTER port, and record it using DAW software etc. on your computer. You can also assign the USB audio input that is received at the USB COMPUTER port, and use the TD-27 to hear audio that's played back from your computer.



Parameter	Value	Explanation
Input Gain	-36--+12dB	Adjusts the input level This setting is common to Input MAIN and SUB.
Output Gain	-24--+24dB	Adjusts the output level This setting is common to all outputs.
Driver Mode	Switches between the TD-27's dedicated USB driver and the driver provided by your operating system.	
	MEMO The setting takes effect when the TD-27 is powered off and on again.	
	GENERIC	Use the driver provided by the operating system. Operation is limited to USB MIDI.
	VENDOR	Use the TD-27's dedicated driver provided by Roland. USB MIDI and USB audio can be used.

MIDI

Here you can make settings that specify how MIDI messages are transmitted to or received from a MIDI device connected to this unit.



Parameter	Value	Explanation
[F1] button (BASIC tab)		
MIDI Tx/Rx Sw	OFF, ON	Turns the transmitting and receiving MIDI messages on/off.
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	OFF	This allows performance data from a MIDI device connected to the TD-27'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. Performance data received from the TD-27'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 TD-27's MIDI IN connector will be sent to the MIDI OUT connector.
	ON (USB MIDI)	Performance data received from the device connected to the TD-27's MIDI IN connector will be sent to the USB COMPUTER port.
	ON (MIDI+USB)	Performance data received from the device connected to the TD-27's MIDI IN connector will be sent to the MIDI OUT connector and the USB COMPUTER port.
Soft Thru USB MIDI In	OFF	Performance data from a computer connected to the TD-27's USB COMPUTER port can be transmitted to a MIDI device connected to the MIDI OUT connector. Performance data received via the TD-27's USB COMPUTER port is not transmitted to the MIDI OUT connector.
	ON (MIDI OUT)	Performance data received via the TD-27's USB COMPUTER port is transmitted to the MIDI OUT connector.
Local Control	OFF, ON	Turns on/off the connection between the performance data from the pads and the TD-27'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 TD-27'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 TD-27 units at the same time. Do not change this setting in any other case.
Transmit Edit Data	OFF, ON	Specifies whether changes in the TD-27'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).
[F2] button (CONTROL tab)		
HH Pedal CC	OFF, 1, 2, 4, 11, 16, 17, 18, 19	Control change used for transmitting/receiving the depth to which the hi-hat pedal pressed
Snare CC		Control change used for transmitting/receiving the strike position of the snare
Ride CC		Control change used for transmitting/receiving the strike position of the ride
TOMs/AUXs CC		Control change used for transmitting/receiving the strike position of the tom 1–3 and AUX 1–3
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 performing and recording only with the TD-27 and the pads.
Hi-Reso Velocity	OFF, ON	Disables CC#88 (high resolution velocity prefix). If this is disabled, the maximum velocity handled by the TD-27 is limited to 127. Velocity is also limited to 127 for strikes on digitally-connected pads and for input via the MIDI IN connector.
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.
[F3] button (SYNC tab)		
Sync Mode	Specifies the synchronization signal according to which the TD-27 operates.	
	INTERNAL	Choose this setting if you're using the TD-27 by itself without synchronizing it to another device, or if you want another device to operate in synchronization with the TD-27.
	EXTERNAL	The TD-27 operates as a slave device. Choose this setting if you want the TD-27 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 TD-27 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).

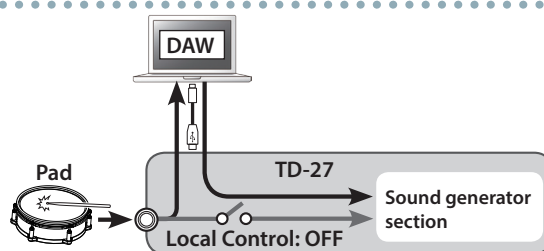
Using the Local Control setting

If you're using a DAW software with the performance data from the pads and TD-27's sound generator section, you should turn the Local Control "OFF."

We need to connect these sections in the following order:

the performance data from the pads → a DAW software → TD-27's sound generator section.

Since the performance data from the pads and TD-27's sound generator section are connected internally, such a connection order would normally be impossible. However, if the Local Control is "OFF," the performance data from the pads and TD-27's sound generator section will be independent, allowing you to use a DAW software as shown here in the illustration.



Specifying the HH Note# Border

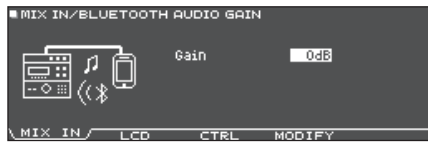
The note number transmitted when you strike the hi-hat will change depending on the amount of pressure on the hi-hat pedal.

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.

OPTION

Here you can make settings such as the MIX IN jack's input level and the display contrast, and assign functions to the footswitches and pads.



Parameter	Value	Explanation
[F1] button (MIX IN tab)		
Gain	0, +6, +12dB	Adjusts the audio input to the MIX IN jack and the Bluetooth audio input
[F2] button (LCD tab)		
LCD Contrast	1-16	Display contrast
LCD Brightness	1-16	Display brightness
[F3] button (CTRL tab)		
Foot Switch 1 Func (SW1), Foot Switch 2 Func (SW2)	Refer to "Functions that you can assign to a footswitch or pad."	<p>Assigns a function to a footswitch (separately sold: BOSS FS-5U, FS-6) connected to the TD-27.</p> <p>Connecting an FS-5U</p> <p>* If you use a mono cable to connect a single FS-5U, it will operate as SW2. * The FS-5L cannot be used.</p> <p>Connecting an FS-6</p> <p>Assigns functions to a pad connected to TRIGGER IN jack/AUX3. You can assign separate functions to the head and to the rim.</p>
Aux3 Head Func, Aux3 Rim Func		
[F4] button (MODIFY tab)		
Sound Modify Close Speed	DEFAULT, FAST	Selects the time until the window that appears when you turn a sound modify knob closes automatically. The window closes more quickly with the FAST setting.

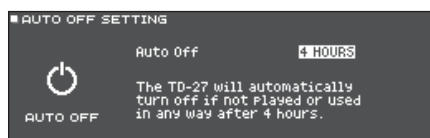
Functions that you can assign to a footswitch or pad

Value	Explanation
OFF	No function is assigned.
KIT# INC	Calls up the next kit.
KIT# DEC	Calls up the previous kit.
SETLIST# INC	Calls up the next set list.
SETLIST# DEC	Calls up the previous set list.
SONG# INC	Calls up the next song.
SONG# DEC	Calls up the previous song.
SONG PLAY	Play the song.
SONG STOP	Stop the song.
SONG TOP	Return to the beginning of the song.

Value	Explanation
SONG PLAY/STOP	Play/stop the song.
SONG AB REPEAT	Specifies A-B repeat.
MXF 1 ON/OFF	Turns on/off the multi-effect 1.
MXF 2 ON/OFF	Turns on/off the multi-effect 2.
MXF 3 ON/OFF	Turns on/off the multi-effect 3.
XSTICK ON/OFF *1	Switches between sounding or not sounding the cross-stick sound.
FIXED HH ON/OFF	Switches between setting the hi-hat Fixed (p. 6) to "CLOSE" or not.
ALL SOUND OFF	Stops the currently-sounding drum performance sound or user sample playback.

*1: If the trigger input (p. 31) of a digitally-connected pad (such as the PD-140DS) is assigned to snare, "XSTICK ON/OFF" has no effect.

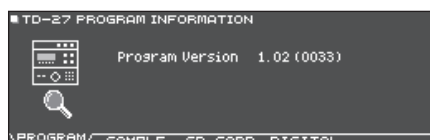
AUTO OFF



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.
	4 HOURS	When four hours have elapsed without any pad being struck or any operation being performed, the unit will turn off automatically.

INFO

Displays information about the TD-27 itself, such as the program version.



Parameter	Explanation
[F1] button (PROGRAM tab)	
Program Version	Displays the program version.
[F2] button (SAMPLE tab)	
Imported Sample	Displays the number of imported user samples.
Memory Remain	Displays the remaining amount for user samples in user memory.
[F3] button (SD CARD tab)	
Backup All	Displays the backup data saved on the SD card (all settings).
1 Kit	Displays the kit backup data saved on the SD card.
[F4] button (DIGITAL tab)	
Pad	Indicates a pad that is digitally connected to the TD-27.
Program Version	Indicates the program version of a pad that is digitally connected to the TD-27.























Multi-Effect Parameters

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

Effect type	Page
DELAY	p. 43
TAPE ECHO	p. 43
REVERSE DELAY	p. 43
3TAP PAN DELAY	p. 43
OD → DELAY	p. 44
DS → DELAY	p. 44
CHORUS	p. 44
SPACE-D	p. 44
OD → CHORUS	p. 44
DS → CHORUS	p. 44
PHASER A	p. 45
PHASER B	p. 45
STEP PHASER	p. 45
FLANGER	p. 45
REVERB	p. 46
LONG REVERB	p. 46
SUPER FILTER	p. 46
FILTER+DRIVE	p. 46
AUTO WAH	p. 47
OD/DS → TWAH	p. 47
LOFI COMPRESS	p. 47
DISTORTION	p. 47
OVERDRIVE	p. 47
SATURATOR	p. 47
T-SCREAM	p. 48
BIT CRUSHER	p. 48
ISOLATOR	p. 48
RING MODULATOR	p. 48
PITCH SHIFTER	p. 48
AUTO PAN	p. 48

About note values

Some effect parameters (such as Rate or Delay Time) can be set by using note values.

	Sixty-fourth-note triplet		Sixty-fourth note		Thirty-second-note triplet		Thirty-second note
	Sixteenth-note triplet		Dotted thirty-second note		Sixteenth note		Eighth-note triplet
	Dotted sixteenth note		Eighth note		Quarter-note triplet		Dotted eighth note
	Quarter note		Half-note triplet		Dotted quarter note		Half note
	Whole-note triplet		Dotted half note		Whole note		Double-note triplet
	Dotted whole note		Double note				

NOTE

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

DELAY

This is a stereo delay.

Parameter	Value	Explanation
Tempo Sync Left, Right	OFF, ON	Specifies whether the delay time value of the left/right delay sounds is specified as a note value (ON) or not (OFF).
Delay Left, Right Time	1–1300msec, note	Delay time from the original sound until the left/right delay sound is heard
Phase Left, Right	NORMAL, INVERSE	Phase of the delay sound
Feedback Mode	NORMAL, CROSS	Selects the way in which delay sound is fed back into the effect NORMAL: The left/right delay sounds are fed back without modification. CROSS: The left/right delay sounds are alternately exchanged when fed back.
Feedback	-98→+98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative "-" settings will invert the phase.
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Low Gain	-15→+15dB	Gain of the low frequency range
High Gain	-15→+15dB	Gain of the high frequency range
Level	0–127	Output Level

TAPE ECHO

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

Parameter	Value	Explanation
Mode	S, M, L, S+M, S+L, M+L, S+M+L	Combination of playback heads to use Select from three different heads with different delay times S: Short M: Middle L: Long
Repeat Rate	0–127	Tape speed Increasing this value will shorten the spacing of the delayed sounds.
Intensity	0–127	Amount of delay repeats
Bass	-15→+15dB	Boost/cut for the lower range of the echo sound
Treble	-15→+15dB	Boost/cut for the upper range of the echo sound
Head S Pan	L64–R63	Independent stereo location for the short, middle, and long playback heads
Head M Pan	L64–R63	
Head L Pan	L64–R63	
Tape Distortion	0–5	Amount of tape-dependent distortion to be added This simulates the slight tonal changes that can be detected by signal-analysis equipment. Increasing this value will increase the distortion.
W/F Rate	0–127	Speed of wow/flutter (complex variation in pitch caused by tape wear and rotational irregularity)
W/F Depth	0–127	Depth of wow/flutter
Level	0–127	Output level

REVERSE DELAY

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

Parameter	Value	Explanation
Threshold	0–127	Volume at which the reverse delay will begin to be applied
Tempo Sync Rev	OFF, ON	Specifies whether the delay time value of the reverse delay is specified as a note value (ON) or not (OFF).
Rev Delay Time	1–1300msec, note	Delay time from when sound is input into the reverse delay until the delay sound is heard
Rev Delay Feedback	-98→+98%	Proportion of the delay sound that is to be returned to the input of the reverse delay. (negative values invert the phase)
Rev Delay HF Damp	200–8000Hz, BYPASS	Frequency at which the high-frequency content of the reverse-delayed sound will be cut (BYPASS: no cut)
Rev Delay Pan	L64–R63	Stereo location of the reverse delay sound
Rev Delay Level	0–127	Volume of the reverse delay sound
Tempo Sync Delay 1–3	OFF, ON	Specifies whether the delay time value of the tap delay is specified as a note value (ON) or not (OFF).
Delay 1–3 Time	1–1300msec, note	Delay time from when sound is input into the tap delay until the delay sound is heard
Delay 3 Feedback	-98→+98%	Proportion of the delay sound that is to be returned to the input of the tap delay (negative values invert the phase)
Delay HF Damp	200–8000Hz, BYPASS	Frequency at which the high frequency content of the tap delay sound will be cut (BYPASS: no cut)
Delay 1 Pan, Delay 2 Pan	L64–R63	Stereo location of the tap delay sounds
Delay 1 Level, Delay 2 Level	0–127	Volume of the tap delay sounds
Low Gain	-15→+15dB	Gain of the low frequency range
High Gain	-15→+15dB	Gain of the high frequency range
Level	0–127	Output Level

3TAP PAN DELAY

Produces three delay sounds; center, left and right.

Parameter	Value	Explanation
Tempo Sync Left, Right, Center	OFF, ON	Specifies whether the delay time value of the left/right/center delay sound is specified as a note value (ON) or not (OFF).
Delay Left, Right, Center Time	1–2600msec, note	Adjusts the time until the delay sound is heard.
Center Feedback	-98→+98%	Adjusts the amount of the delay sound that's fed back into the effect. Negative "-" settings invert the phase.
HF Damp	200–8000Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. If you do not want to filter out any high frequencies, set this parameter to BYPASS.
Left, Right, Center Level	0–127	Volume of each delay
Low Gain	-15→+15dB	Gain of the low frequency range
High Gain	-15→+15dB	Gain of the high frequency range
Level	0–127	Output Level

OD → DELAY

Parameter	Value	Explanation
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–R63	Stereo location of the overdrive sound
Tempo Sync	OFF, ON	Specifies whether the delay time value of the delay is specified as a note value (ON) or not (OFF).
Delay Time	1–2600msec, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Feedback	-98–+98%	Adjusts the proportion of the delay sound that is fed back into the effect. Negative “-” settings will invert the phase.
Delay HF Damp	200–8000Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. If you do not want to cut the high frequencies, set this parameter to BYPASS.
Delay Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

DS → DELAY

The parameters are essentially the same as in “OD → DELAY” with the exception of the following two.

Overdrive Drive → Distortion Drive, Overdrive Pan → Distortion Pan

CHORUS

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

Parameter	Value	Explanation
Filter Type	OFF, LPF, HPF	Type of filter OFF: no filter is used LPF: cuts the frequency range above the Cutoff Freq HPF: cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000Hz	Specifies the frequency at which the filter cuts a specific frequency region
Pre Delay	0.0–100.0ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180deg	Spatial spread of the sound
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

SPACE-D

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

Parameter	Value	Explanation
Pre Delay	0.0–100.0ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180deg	Spatial spread of the sound
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

OD → CHORUS

Parameter	Value	Explanation
Overdrive Drive	0–127	Degree of distortion Also changes the volume.
Overdrive Pan	L64–R63	Stereo location of the overdrive sound
Chorus Pre Delay	0.0–100.0ms	Adjusts the delay time from the direct sound until the chorus sound is heard.
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00Hz, note	Frequency of modulation
Chorus Depth	0–127	Depth of modulation
Chorus Balance	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

DS → CHORUS

The parameters are essentially the same as in “OD → CHORUS” with the exception of the following two.

Overdrive Drive → Distortion Drive, Overdrive Pan → Distortion Pan

PHASER A

A phase-shifted sound is added to the original sound and modulated.

Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. INVERSE: The left and right phase will be opposite. When using a mono source, this spreads the sound. SYNCHRO: The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98–+98%	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative “-” settings will invert the phase.
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

PHASER B

This simulates a different analog phaser than Phaser A.

Parameter	Value	Explanation
Speed	0–100	Frequency of modulation
Depth	0–127	Depth of modulation
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

STEP PHASER

The phaser effect will be varied gradually.

Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Adjusts the basic frequency from which the sound will be modulated.
Tempo Sync (Rate)	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. INVERSE: The left and right phase will be opposite. When using a mono source, this spreads the sound. SYNCHRO: The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98–+98%	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative “-” settings will invert the phase.
Tempo Sync (Step Rate)	OFF, ON	Specifies whether the modulation rate of the phaser effect is specified as a note value (ON) or not (OFF).
Step Rate	0.10–20.00Hz, note	Rate of the step-wise change in the phaser effect
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

FLANGER

This is a stereo flanger. (The LFO has the same phase for left and right.) It produces a metallic resonance that rises and falls like a jet airplane taking off or landing. A filter is provided so that you can adjust the timbre of the flanged sound.

Parameter	Value	Explanation
Filter Type	OFF, LPF, HPF	Type of filter OFF: no filter is used LPF: cuts the frequency range above the Cutoff Freq HPF: cuts the frequency range below the Cutoff Freq
Cutoff Freq	200–8000Hz	Specifies the frequency at which the filter cuts a specific frequency region
Pre Delay	0.0–100.0ms	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180deg	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–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

Multi-Effect Parameters

REVERB

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

Parameter	Value	Explanation
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2	Type of reverb
Pre Delay	0.0–100msec	Adjusts the delay time from the direct sound until the reverb sound is heard.
Time	0–127	Time length of reverberation
HF Damp	200–8000Hz, BYPASS	Adjusts the frequency above which the reverberant sound will be cut (BYPASS: no cut).
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level


LONG REVERB

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

Parameter	Value	Explanation
Depth	0–127	Depth of the effect
Time	0–127	Time length of reverberation
Pre LPF	16–15000Hz, BYPASS	Frequency of the filter that cuts the high-frequency content of the input sound (BYPASS: no cut)
Pre HPF	BYPASS, 16–15000Hz	Frequency of the filter that cuts the low-frequency content of the input sound (BYPASS: no cut)
Peaking Freq	200–8000Hz	Frequency of the filter that boosts/cuts a specific frequency region of the input sound
Peaking Gain	-15–+15dB	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 will be cut (BYPASS: no cut)
Character	1–6	Type of reverb
EQ Low Freq	200–400Hz	Center frequency of the low range
EQ Low Gain	-15–+15dB	Gain of the low range
EQ High Freq	2000–8000Hz	Center frequency of the high range
EQ High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

SUPER FILTER

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

Parameter	Value	Explanation
Filter Type	Filter type	
	Frequency range that will pass through each filter	
	LPF	Frequencies below the cutoff
	BPF	Frequencies in the region of the cutoff
Filter Slope	HPF	Frequencies above the cutoff
	NOTCH	Frequencies other than the region of the cutoff
	Amount of attenuation per octave	
Filter Cutoff	-12dB	Gentle
	-24dB	Steep
	-36dB	Extremely steep
Filter Resonance	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Filter Gain	0–+12dB	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Modulation Sw	OFF, ON	Amount of boost for the filter output On/off switch for cyclic change
Modulation Wave	How the cutoff frequency will be modulated	
	TRI	Triangle wave
	SQR	Square wave
	SIN	Sine wave
	SAW1	Sawtooth wave (upward)
	SAW2	Sawtooth wave (downward)
		
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 Hz, note	Rate of modulation
Depth	0–127	Depth of modulation
Attack	0–127	Speed at which the cutoff frequency will change This is effective if Modulation Wave is SQR, SAW1, or SAW2.
Level	0–127	Output Level

FILTER+DRIVE

This is a low-pass filter equipped with overdrive. It cuts the upper range and adds distortion.

Parameter	Value	Explanation
Cutoff	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Resonance	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Drive	0–127	Amount of distortion
Level	0–127	Output Level

AUTO WAH

Cyclically controls a filter to create cyclic change in timbre.

Parameter	Value	Explanation
Filter Type	LPF, BPF	Type of filter LPF: The wah effect will be applied over a wide frequency range. BPF: The wah effect will be applied over a narrow frequency range.
Manual	0–127	Adjusts the center frequency at which the effect is applied.
Peak	0–127	Width of the frequency region at which the wah effect is applied. Increasing this value will make the frequency region narrower.
Sens	0–127	Adjusts the sensitivity with which the filter is controlled.
Polarity	UP, DOWN	Direction in which the filter will move UP: Move toward a higher frequency DOWN: Move toward a lower frequency
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00Hz, note	Frequency of modulation
Depth	0–127	Depth of modulation
Phase	0–180deg	Adjusts the degree of phase shift of the left and right sounds when the wah effect is applied.
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

OD/DS → TWAH

Parameter	Value	Explanation
Drive Switch	OFF, ON	Turns overdrive/distortion on/off
Drive Type	OVERDRIVE, DISTORTION	Type of distortion
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Amp Switch	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp SMALL: small amp BUILT-IN: single-unit type amp 2-STACK: large double stack amp 3-STACK: large triple stack amp
Touch Wah Switch	OFF, ON	Wah on/off
Touch Wah Mode	LPF, BPF	Type of filter LPF: Produces a wah effect in a broad frequency range. BPF: Produces a wah effect in a narrow frequency range.
Touch Wah Polarity	DOWN, UP	Direction in which the filter will move UP: Move toward a higher frequency DOWN: Move toward a lower frequency
Touch Wah Sens	0–127	Sensitivity with which the filter is modified
Touch Wah Manual	0–127	Center frequency at which the wah effect is applied
Touch Wah Peak	0–127	Width of the frequency region at which the wah effect is applied. Increasing this value will make the frequency region narrower.
Touch Wah Balance	D100:0W–D0:100W	Volume balance of the sound that passes through the wah (W) and the unprocessed sound (D)
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

LOFI COMPRESS

This is an effect that intentionally degrades the tone character for creative purposes.

Parameter	Value	Explanation
Pre Filter Type	1–6	Selects the type of filter applied to the sound before it passes through the Lo-Fi effect. 1: Compressor off 2–6: Compressor on
LoFi Type	1–9	Degrades the tone character. The tone character grows poorer as this value is increased.
Post Filter Type	OFF, LPF, HPF	Selects the type of filter applied to the sound after it passes through the Lo-Fi effect. OFF: no filter is used LPF: cuts the frequency range above the Cutoff HPF: cuts the frequency range below the Cutoff
Post Filter Cutoff	200–8000Hz	Basic frequency of the Post Filter
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
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 Sw	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Type of guitar amp SMALL: small amp BUILT-IN: single-unit type amp 2-STACK: large double stack amp 3-STACK: large triple stack amp
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Pan	L64–R63	Stereo location of the output sound
Level	0–127	Output Level

OVERDRIVE

This is an overdrive that provides heavy distortion. The parameters are the same as for “DISTORTION.”

SATURATOR

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

Parameter	Value	Explanation
Saturator Gain	0–127	Input volume to the saturator
Saturator Drive	0–127	Degree of distortion
Saturator Level	0–127	Output volume of the saturator
Comp Depth	0–127	Amount of compression

Multi-Effect Parameters

Parameter	Value	Explanation
Comp Level	0–127	Output volume of the compressor
Hi Gain	-12–+6dB	Gain of the high range
Level	0–127	Output Level

T-SCREAM

This models the analog overdrive of the past. It adds a nice amount of overtones without dirtying the sound.

Parameter	Value	Explanation
Distortion	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Level	0–127	Output Level

BIT CRUSHER

This creates a lo-fi sound.

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

ISOLATOR

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

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

RING MODULATOR

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

Parameter	Value	Explanation
Frequency	0–127	Adjusts the frequency at which modulation is applied.
Sens	0–127	Adjusts the amount of frequency modulation applied.
Polarity	UP, DOWN	Direction in which the frequency modulation will move UP: Towards higher frequencies DOWN: Towards lower frequencies
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

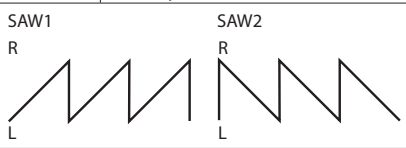
PITCH SHIFTER

A stereo pitch shifter.

Parameter	Value	Explanation
Coarse	-24–+12 semi	Adjusts the pitch of the pitch shifted sound in semitone steps.
Fine	-100–+100 cent	Adjusts the pitch of the pitch shifted sound in 2-cent steps.
Tempo Sync	OFF, ON	Specifies whether the delay time value of the delay is specified as a note value (ON) or not (OFF).
Delay Time	1–1300msec, note	Adjusts the delay time from the direct sound until the pitch shifted sound is heard.
Feedback	-98–+98%	Adjusts the proportion of the pitch shifted sound that is fed back into the effect. Negative "-" settings will invert the phase.
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

AUTO PAN

Cyclically modulates the stereo location of the sound.

Parameter	Value	Explanation
Mod Wave	TRI, SQR, SIN, SAW1, SAW2, TRP	Modulation wave TRI: Triangle wave SQR: Square wave SIN: Sine wave SAW1: Sawtooth wave (upward) SAW2: Sawtooth wave (downward) TRP: Trapezoidal wave
		
Tempo Sync	OFF, ON	Specifies whether the rate of modulation applied to the effect is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00Hz, note	Frequency of the change
Depth	0–127	Depth to which the effect is applied
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

Drum Kit List

No.	Drum kit name	Sub name
1	Premium Wood	
2	Studio A	Warm
3	NY Bop	
4	Funk Rock	
5	Overtones	
6	Metal	Progressive
7	Compact+	2nd Hi-Hat
8	Heavy Rock	
9	Beech Wood	
10	Smashed!	
11	ShallowShell	
12	Studio B	
13	Punk Rock	
14	Rootsy Funk	
15	Solid Maple	
16	Tight & Dry	
17	Rocky Road	70's Rock Live
18	Fusion	Alternative
19	Old Heads	Dry 70's
20	Lounge Vibes	w/ Percussion
21	Jazz Danzz	Power Jazz Bass
22	KICK vs SNR	Mute Group
23	All Rounder	60's
24	BubingaSharp	
25	Wide Open	
26	HipHop Vinyl	Tom3R:LP Noise
27	Ultra DnB	BreakBeat Hybrid
28	Tight Pop	
29	Solid Rock	
30	Short Tail	Jazz
31	Ambient Beat	Rims:Delay FX
32	RnB&Trapped	
33	HandsOnSkins	Pedal:Pitch Bend
34	Studio C	Bright
35	Arena Rock	2nd Hi-Hat
36	Studio Rock	Clean & Dry
37	Tight Funk	
38	80's Pop	Electro Toms
39	Roots Reggae	Rims:Delay FX
40	Indie Rock	
41	Transient	Attack & Release
42	Metal Master	Live Stage
43	Punchy Pop	
44	House	Clappin'
45	Crunch Beat	Melodic Toms
46	Kick Bonkers	
47	Echo Rock	
48	Electro Hip	
49	UK Dub	
50	Clap Pop	2nd Hi-Hat
51	Custom Wood	w/ Steel S
52	Progressive	Modern
53	ElectroDrums	
54	808	Stereo
55	909	Edgy
56	User Kit	
57	User Kit	
58	User Kit	
59	User Kit	
60	User Kit	
61	User Kit	

No.	Drum kit name	Sub name
62	User Kit	
63	User Kit	
64	User Kit	
65	User Kit	
66	User Kit	
67	User Kit	
68	User Kit	
69	User Kit	
70	User Kit	
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	

Instrument List

No.	Instrument name	Instrument group	Remarks
0	OFF	OFF	
1	Vintage24"SolidK	KICK	*L
2	HardWood Solid K	KICK	*L
3	Bubinga K	KICK	*L
4	Vintage 20" K	KICK	*L
5	Walnut Solid K	KICK	*L
6	Birch 18" K	KICK	*L
7	Stainless 24" K	KICK	*L
8	Hard Wood K	KICK	*L
9	Walnut Cherry K	KICK	*L
10	Vintage 24" K	KICK	*L
11	Plastic Beater K	KICK	
12	Close Mic K	KICK	
13	Wooden Beater K	KICK	
14	Solid K	KICK	
15	Deep Shell K	KICK	
16	Maple 18" K	KICK	
17	Off Mic K	KICK	
18	Solid 20" K	KICK	
19	Open 24" K	KICK	
20	Open 18" K	KICK	
21	Beech K	KICK	
22	Soft Beater K	KICK	
23	Maple K	KICK	
24	Birch K	KICK	
25	Resonance K	KICK	
26	Plugged Kick 1	KICK PROC	
27	Plugged Kick 2	KICK PROC	
28	Plugged Kick 3	KICK PROC	
29	Tight Kick 1	KICK PROC	
30	Tight Kick 2	KICK PROC	
31	Tight Kick 3	KICK PROC	
32	Impact Kick	KICK PROC	
33	Hybrid Kick	KICK PROC	
34	Tronic Kick	KICK PROC	
35	Hip Hop Kick 1	KICK PROC	
36	Hip Hop Kick 2	KICK PROC	
37	Nu Hip Kick	KICK PROC	
38	Minimal House K	KICK PROC	
39	Early House Kick	KICK PROC	
40	House Kick	KICK PROC	
41	BreakBeats Kick1	KICK PROC	
42	BreakBeats Kick2	KICK PROC	
43	DnB Kick 1	KICK PROC	
44	DnB Kick 2	KICK PROC	
45	DnB Kick 3	KICK PROC	
46	DnB Kick 4	KICK PROC	
47	Lo-Fi Kick	KICK PROC	
48	Hi Jumper Kick	KICK PROC	
49	Lo Jumper Kick	KICK PROC	
50	Enhance Kick	KICK PROC	
51	Low Kick	KICK PROC	
52	Jungle Kick	KICK PROC	
53	Dance Kick	KICK PROC	
54	Dancer Kick	KICK PROC	
55	ScratchPhat Kick	KICK PROC	
56	Mellbourne Kick	KICK PROC	
57	Big Step Kick	KICK PROC	
58	Big Deep Kick	KICK PROC	
59	Dirty Kick	KICK PROC	
60	Buzz Kick	KICK PROC	
61	TR Beef Kick	KICK PROC	
62	Electro Knock K	KICK PROC	
63	RetroFuture Kick	KICK PROC	

No.	Instrument name	Instrument group	Remarks
64	Hard Style Kick1	KICK PROC	
65	Hard Style Kick2	KICK PROC	
66	Voice Kick 1	KICK PROC	
67	Voice Kick 2	KICK PROC	
68	Processed Kick 1	KICK PROC	
69	Processed Kick 2	KICK PROC	
70	Processed Kick 3	KICK PROC	
71	Processed Kick 4	KICK PROC	
72	Processed Kick 5	KICK PROC	
73	Processed Kick 6	KICK PROC	
74	Processed Kick 7	KICK PROC	
75	Processed Kick 8	KICK PROC	
76	Analog Kick 1	KICK ELEC	
77	Analog Kick 2	KICK ELEC	
78	Analog Kick 3	KICK ELEC	
79	CR-78 Kick	KICK ELEC	
80	TR-606 Kick	KICK ELEC	
81	TR-707 Kick	KICK ELEC	
82	TR-808 Kick 1	KICK ELEC	
83	TR-808 Kick 2	KICK ELEC	
84	TR-808 Kick Long	KICK ELEC	
85	TR-909 Kick 1	KICK ELEC	
86	TR-909 Kick 2	KICK ELEC	
87	TR-909 Kick 3	KICK ELEC	
88	TR-909 Kick 4	KICK ELEC	
89	Soft 808 Kick 1	KICK ELEC	
90	Soft 808 Kick 2	KICK ELEC	
91	Hard 808 Kick 1	KICK ELEC	
92	Hard 808 Kick 2	KICK ELEC	
93	Hard 909 Kick	KICK ELEC	
94	DR-110 Kick	KICK ELEC	
95	R-8 Kick	KICK ELEC	
96	Synth Kick	KICK ELEC	
97	TR-Synth Kick 1	KICK ELEC	
98	TR-Synth Kick 2	KICK ELEC	
99	TR-Synth Kick 3	KICK ELEC	
100	Steel Fat S	SNARE	*P *X *O
101	Steel Fat SR	SNARE	*P *X *O
102	Walnut Solid S	SNARE	*P *X *O
103	Walnut Solid SR	SNARE	*P *X *O
104	Hard Wood Fat S	SNARE	*P *X *O
105	Hard Wood Fat SR	SNARE	*P *X *O
106	Maple Open S	SNARE	*P *X *O
107	Maple Open SR	SNARE	*P *X *O
108	Beech Fat S	SNARE	*P *X *O
109	Beech Fat SR	SNARE	*P *X *O
110	HardWood Open S	SNARE	*P *X *O
111	HardWood Open SR	SNARE	*P *X *O
112	Walnut Light S	SNARE	*P *X *O
113	Walnut Light SR	SNARE	*P *X *O
114	Steel Open S	SNARE	*P *X *O
115	Steel Open SR	SNARE	*P *X *O
116	Mahogany S	SNARE	*P *X
117	Mahogany SR	SNARE	*P *X
118	Aluminium S	SNARE	*P *X
119	Aluminium SR	SNARE	*P *X
120	Maple S	SNARE	*P *X
121	Maple SR	SNARE	*P *X
122	Steel S	SNARE	*P *X
123	Steel SR	SNARE	*P *X
124	Brass S	SNARE	*P *X
125	Brass SR	SNARE	*P *X
126	Maple Piccolo S	SNARE	*P *X
127	Maple Piccolo SR	SNARE	*P *X
128	Hard Wood X	CROSS STICK	

No.	Instrument name	Instrument group	Remarks
129	Maple X	CROSS STICK	
130	Beech X	CROSS STICK	
131	Steel X	CROSS STICK	
132	Walnut X	CROSS STICK	
133	Mahogany X	CROSS STICK	
134	Plugged X 1	CROSS STICK	
135	Plugged X 2	CROSS STICK	
136	Plugged X 3	CROSS STICK	
137	Tight Buzz X	CROSS STICK	
138	Voice X	CROSS STICK	
139	Plugged Snare 1	SNARE PROC	
140	Plugged Snare 2	SNARE PROC	
141	Plugged Snare 3	SNARE PROC	
142	Plugged Snare 4	SNARE PROC	
143	Plugged Snare 5	SNARE PROC	
144	Plugged Snare 6	SNARE PROC	
145	Plugged Snare 7	SNARE PROC	
146	House Snare	SNARE PROC	
147	House Low Snare	SNARE PROC	
148	Garage Snare	SNARE PROC	
149	Hip Hop Snare	SNARE PROC	
150	Hip Snare	SNARE PROC	
151	Hop Snare	SNARE PROC	
152	Radio Snare	SNARE PROC	
153	DnB Snare 1	SNARE PROC	
154	DnB Snare 2	SNARE PROC	
155	DnB Snare 3	SNARE PROC	
156	Dub Snare 1	SNARE PROC	
157	Dub Snare 2	SNARE PROC	
158	Dub Step Snare	SNARE PROC	
159	Disto Slap Snare	SNARE PROC	
160	Old School Snare	SNARE PROC	
161	RetroDance Snare	SNARE PROC	
162	Fat Snare	SNARE PROC	
163	Fat Box Snare	SNARE PROC	
164	R-Box Lectro S	SNARE PROC	
165	ShortFbk Snare 1	SNARE PROC	
166	ShortFbk Snare 2	SNARE PROC	
167	Laser Snare	SNARE PROC	
168	Echo Snare 1	SNARE PROC	
169	Echo Snare 2	SNARE PROC	
170	Gate Snare	SNARE PROC	
171	OD Break Snare	SNARE PROC	
172	OD Jungle Snare	SNARE PROC	
173	Flange Snare	SNARE PROC	
174	106 Snare	SNARE PROC	
175	Tight-o-Gate S	SNARE PROC	
176	StereoFyer Snare	SNARE PROC	
177	R-Bright Snare	SNARE PROC	
178	Rimflection S	SNARE PROC	
179	DnBark Snare	SNARE PROC	
180	Clap Slap Snare	SNARE PROC	
181	Slap Snare	SNARE PROC	
182	Ambient Snap S	SNARE PROC	
183	Low&Mid Shaper S	SNARE PROC	
184	Soprano Ring S	SNARE PROC	
185	LoFi FX Snare	SNARE PROC	
186	Voice Snare	SNARE PROC	
187	Short Buzz Snare	SNARE PROC	
188	Electro Snare	SNARE PROC	
189	Processed Snare1	SNARE PROC	
190	Processed Snare2	SNARE PROC	
191	Processed Snare3	SNARE PROC	
192	Processed Snare4	SNARE PROC	
193	Analog Snare 1	SNARE ELEC	

No.	Instrument name	Instrument group	Remarks
194	Analog Snare 2	SNARE ELEC	
195	CR-78 Snare	SNARE ELEC	
196	TR-606 Snare	SNARE ELEC	
197	TR-707 Snare 1	SNARE ELEC	
198	TR-707 Snare 2	SNARE ELEC	
199	TR-808 Snare 1	SNARE ELEC	
200	TR-808 Snare 2	SNARE ELEC	
201	TR-909 Snare 1	SNARE ELEC	
202	TR-909 Snare 2	SNARE ELEC	
203	TR-909 S w/ Clap	SNARE ELEC	
204	DR-110 Snare	SNARE ELEC	
205	CR-78 Rim	SNARE ELEC	
206	TR-808 Rim	SNARE ELEC	
207	TR-909 Rim	SNARE ELEC	
208	Hard Wood 8"	TOM	
209	Hard Wood 8" R	TOM	*P
210	Hard Wood 10"	TOM	
211	Hard Wood 10" R	TOM	*P
212	Hard Wood 12"	TOM	
213	Hard Wood 12" R	TOM	*P
214	Hard Wood 14"	TOM	
215	Hard Wood 14" R	TOM	*P
216	Hard Wood 16"	TOM	
217	Hard Wood 16" R	TOM	*P
218	Bubinga 10"	TOM	
219	Bubinga 10" R	TOM	*P
220	Bubinga 12"	TOM	
221	Bubinga 12" R	TOM	*P
222	Bubinga 14"	TOM	
223	Bubinga 14" R	TOM	*P
224	Bubinga 16"	TOM	
225	Bubinga 16" R	TOM	*P
226	Vintage 13"	TOM	
227	Vintage 13" R	TOM	*P
228	Vintage 16"	TOM	
229	Vintage 16" R	TOM	*P
230	Stainless 12"	TOM	
231	Stainless 12" R	TOM	*P
232	Stainless 13"	TOM	
233	Stainless 13" R	TOM	*P
234	Stainless 16"	TOM	
235	Stainless 16" R	TOM	*P
236	Stainless 18"	TOM	
237	Stainless 18" R	TOM	*P
238	Gong Drum 20"	TOM	
239	Beech 10"	TOM	
240	Beech 10" R	TOM	*P
241	Beech 12"	TOM	
242	Beech 12" R	TOM	*P
243	Beech 13"	TOM	
244	Beech 13" R	TOM	*P
245	Beech 16"	TOM	
246	Beech 16" R	TOM	*P
247	Maple 10"	TOM	
248	Maple 10" R	TOM	*P
249	Maple 12"	TOM	
250	Maple 12" R	TOM	*P
251	Maple 13"	TOM	
252	Maple 13" R	TOM	*P
253	Maple 16"	TOM	
254	Maple 16" R	TOM	*P
255	Birch 12"	TOM	
256	Birch 12" R	TOM	*P
257	Birch 14"	TOM	
258	Birch 14" R	TOM	*P

Instrument List

No.	Instrument name	Instrument group	Remarks
259	Birch 16"	TOM	
260	Birch 16" R	TOM	*P
261	Birch 18"	TOM	
262	Birch 18" R	TOM	*P
263	Shallow 10"	TOM	
264	Shallow 10" R	TOM	*P
265	Shallow 12"	TOM	
266	Shallow 12" R	TOM	*P
267	Shallow 13"	TOM	
268	Shallow 13" R	TOM	*P
269	Shallow 16"	TOM	
270	Shallow 16" R	TOM	*P
271	Plugged Tom 1 T1	TOM PROC	
272	Plugged Tom 1 T2	TOM PROC	
273	Plugged Tom 1 T3	TOM PROC	
274	Plugged Tom 1 T4	TOM PROC	
275	Plugged Tom 2 T1	TOM PROC	
276	Plugged Tom 2 T2	TOM PROC	
277	Plugged Tom 2 T3	TOM PROC	
278	Plugged Tom 3 T1	TOM PROC	
279	Plugged Tom 3 T2	TOM PROC	
280	Plugged Tom 3 T3	TOM PROC	
281	Plugged Tom 4 T1	TOM PROC	
282	Plugged Tom 4 T2	TOM PROC	
283	Plugged Tom 5 T1	TOM PROC	
284	Plugged Tom 5 T2	TOM PROC	
285	Plugged Tom 6 T1	TOM PROC	
286	Plugged Tom 6 T2	TOM PROC	
287	Analog Tom 1 T1	TOM ELEC	
288	Analog Tom 1 T2	TOM ELEC	
289	Analog Tom 1 T3	TOM ELEC	
290	Analog Tom 1 T4	TOM ELEC	
291	Analog Tom 2 T1	TOM ELEC	
292	Analog Tom 2 T2	TOM ELEC	
293	Analog Tom 2 T3	TOM ELEC	
294	Analog Tom 2 T4	TOM ELEC	
295	Analog Tom 3 T1	TOM ELEC	
296	Analog Tom 3 T2	TOM ELEC	
297	Analog Tom 3 T3	TOM ELEC	
298	Analog Tom 3 T4	TOM ELEC	
299	Analog Tom 4 T1	TOM ELEC	
300	Analog Tom 4 T2	TOM ELEC	
301	Analog Tom 4 T3	TOM ELEC	
302	TR-707 Tom T1	TOM ELEC	
303	TR-707 Tom T2	TOM ELEC	
304	TR-707 Tom T3	TOM ELEC	
305	TR-808 Tom 1 T1	TOM ELEC	
306	TR-808 Tom 1 T2	TOM ELEC	
307	TR-808 Tom 1 T3	TOM ELEC	
308	TR-808 Tom 1 T4	TOM ELEC	
309	TR-808 Tom 2 T1	TOM ELEC	
310	TR-808 Tom 2 T2	TOM ELEC	
311	TR-808 Tom 2 T3	TOM ELEC	
312	TR-909 Tom 1 T1	TOM ELEC	
313	TR-909 Tom 1 T2	TOM ELEC	
314	TR-909 Tom 1 T3	TOM ELEC	
315	TR-909 Tom 1 T4	TOM ELEC	
316	TR-909 Tom 2 T1	TOM ELEC	
317	TR-909 Tom 2 T2	TOM ELEC	
318	TR-909 Tom 2 T3	TOM ELEC	
319	Trad Lathed HH	HI-HAT	
320	Trad Lathed HHE	HI-HAT	
321	Dark & Warm HH	HI-HAT	
322	Dark & Warm HHE	HI-HAT	
323	Session HH	HI-HAT	

No.	Instrument name	Instrument group	Remarks
324	Session HHE	HI-HAT	
325	Bright HH	HI-HAT	
326	Bright HHE	HI-HAT	
327	Heavy HH	HI-HAT	
328	Heavy HHE	HI-HAT	
329	Brush HH	HI-HAT	
330	Brush HHE	HI-HAT	
331	Tambourine HH	HI-HAT	
332	Tambourine HHE	HI-HAT	
333	Club Hi-Hat	HI-HAT PROC	
334	Sharp Hi-Hat	HI-HAT PROC	
335	Hip Hi-Hat	HI-HAT PROC	
336	House Hi-Hat	HI-HAT PROC	
337	DnB Hi-Hat	HI-HAT PROC	
338	Low Step Hi-Hat	HI-HAT PROC	
339	Voice Hi-Hat	HI-HAT PROC	
340	Spoke Hi-Hat	HI-HAT PROC	
341	Jingle Hi-Hat	HI-HAT PROC	
342	CR-78 Hi-Hat	HI-HAT ELEC	
343	CR-78 Metal HH	HI-HAT ELEC	
344	TR-808 Hi-Hat	HI-HAT ELEC	
345	TR-909 Hi-Hat	HI-HAT ELEC	
346	Trad MedThin Rd	RIDE	*P *PING
347	Trad MedThin RdE	RIDE	
348	Trad MedThin RdB	RIDE	*PING
349	Dry & Heavy Rd	RIDE	*P *PING
350	Dry & Heavy RdE	RIDE	
351	Dry & Heavy RdB	RIDE	*PING
352	Dark Rd	RIDE	
353	Dark RdE	RIDE	
354	Dark RdB	RIDE	
355	Bright Rd	RIDE	
356	Bright RdE	RIDE	
357	Bright RdB	RIDE	
358	Light Rd	RIDE	
359	Light RdE	RIDE	
360	Light RdB	RIDE	
361	Dry & Dark Rd	RIDE	
362	Dry & Dark RdE	RIDE	
363	Dry & Dark RdB	RIDE	
364	Brush Rd	RIDE	
365	Brush RdE	RIDE	
366	Brush RdB	RIDE	
367	Trad Thin Cr	CRASH	
368	Trad Thin CrE	CRASH	
369	Warm MedThin Cr	CRASH	
370	Warm MedThin CrE	CRASH	
371	Silvery Cr	CRASH	
372	Silvery CrE	CRASH	
373	Legacy Thin Cr	CRASH	
374	Legacy Thin CrE	CRASH	
375	Power Medium Cr	CRASH	
376	Power Medium CrE	CRASH	
377	Eight-sided Cr	CRASH	
378	Eight-sided CrE	CRASH	
379	Bright Thin Cr	CRASH	
380	Bright Thin CrE	CRASH	
381	Dark Cr	CRASH	
382	Dark CrE	CRASH	
383	Bright Cr	CRASH	
384	Bright CrE	CRASH	
385	Heavy Cr	CRASH	
386	Heavy CrE	CRASH	
387	Thin Cr	CRASH	
388	Thin CrE	CRASH	

No.	Instrument name	Instrument group	Remarks
389	Brush Cr	CRASH	
390	Brush CrE	CRASH	
391	Warm & Dark Ch	CHINA	
392	Warm & Dark ChE	CHINA	
393	Dark Swish Ch	CHINA	
394	Dark Swish ChE	CHINA	
395	70s Vintage Ch	CHINA	
396	70s Vintage ChE	CHINA	
397	Mini China	CHINA	
398	Mini China E	CHINA	
399	Warm MedThin Sp	SPLASH	
400	Warm MedThin SpE	SPLASH	
401	BrightMedThin Sp	SPLASH	
402	BrightMedThinSpE	SPLASH	
403	Chinese Type Sp	SPLASH	
404	Chinese Type SpE	SPLASH	
405	12"Ch+12"Ch St	STACKED CYMBAL	
406	12"Ch+12"Ch StE	STACKED CYMBAL	
407	10"Ch+8"Ch St	STACKED CYMBAL	
408	10"Ch+8"Ch StE	STACKED CYMBAL	
409	18"Ch+11"TrshSt	STACKED CYMBAL	
410	18"Ch+11"TrshStE	STACKED CYMBAL	
411	Accent Cymbal	CYMBAL OTHERS	
412	Chime Cymbal	CYMBAL OTHERS	
413	Cross Cymbal 1	CYMBAL OTHERS	
414	Cross Cymbal 2	CYMBAL OTHERS	
415	Mini Cymbal	CYMBAL OTHERS	
416	Metal Crasher	CYMBAL OTHERS	
417	Pair Cymbal 1	CYMBAL OTHERS	
418	Pair Cym 1 Smash	CYMBAL OTHERS	
419	Pair Cymbal 2	CYMBAL OTHERS	
420	Pair Cym 2 Choke	CYMBAL OTHERS	
421	Sweep Crash	CYMBAL PROC	
422	Lo-Fi Crash	CYMBAL PROC	
423	Ambient Crash	CYMBAL PROC	
424	Verby Crash	CYMBAL PROC	
425	Phasing Crash	CYMBAL PROC	
426	Voice Crash	CYMBAL PROC	
427	Trashy Ride	CYMBAL PROC	
428	Phasing Ride	CYMBAL PROC	
429	DnB Ride	CYMBAL PROC	
430	Mainly Bell Ride	CYMBAL PROC	
431	Cosmo Bell	CYMBAL PROC	
432	Electra Bell	CYMBAL PROC	
433	Reflective Bell	CYMBAL PROC	
434	Reverse Crash	CYMBAL PROC	
435	Reverse Trash	CYMBAL PROC	
436	Reverse Ride	CYMBAL PROC	
437	Fat Box CloseHH	CYMBAL PROC	
438	HipHop CloseHH 1	CYMBAL PROC	
439	HipHop CloseHH 2	CYMBAL PROC	
440	Analog Cymbal	CYMBAL ELEC	
441	TR-808 Cymbal	CYMBAL ELEC	
442	TR-606 Cymbal	CYMBAL ELEC	
443	Finger Cymbal 1	BELL/CHIME/GONG	
444	Finger Cymbal 2	BELL/CHIME/GONG	
445	Finger Cymbal 3	BELL/CHIME/GONG	
446	Crotale	BELL/CHIME/GONG	
447	Sleigh Bells	BELL/CHIME/GONG	
448	Bell Tree	BELL/CHIME/GONG	
449	Tree Chime	BELL/CHIME/GONG	
450	Pin Chime	BELL/CHIME/GONG	
451	Tam Tam	BELL/CHIME/GONG	

No.	Instrument name	Instrument group	Remarks
452	Gong	BELL/CHIME/GONG	
453	Bend Gong	BELL/CHIME/GONG	
454	Cowbell 1	BLOCK/COWBELL	
455	Cowbell 1 Tip	BLOCK/COWBELL	
456	Cowbell 2	BLOCK/COWBELL	
457	Cowbell 2 Tip	BLOCK/COWBELL	
458	Cowbell 3	BLOCK/COWBELL	
459	Cowbell 4	BLOCK/COWBELL	
460	Cowbell 5	BLOCK/COWBELL	
461	Cowbell 6	BLOCK/COWBELL	
462	Cowbell 7	BLOCK/COWBELL	
463	Mute Cowbell	BLOCK/COWBELL	
464	Hi Cowbell	BLOCK/COWBELL	
465	Agogo Hi	BLOCK/COWBELL	
466	Agogo Lo	BLOCK/COWBELL	
467	Wood Block Hi	BLOCK/COWBELL	
468	Wood Block Lo	BLOCK/COWBELL	
469	Plastic Block Hi	BLOCK/COWBELL	
470	Plastic Block Lo	BLOCK/COWBELL	
471	Mini Block	BLOCK/COWBELL	
472	Temple Block Hi	BLOCK/COWBELL	
473	Temple Block Lo	BLOCK/COWBELL	
474	Bongo Hi Open	PERCUSSION	
475	Bongo Hi Slap	PERCUSSION	
476	Bongo Lo Open	PERCUSSION	
477	Bongo Lo Slap	PERCUSSION	
478	Conga Open	PERCUSSION	
479	Conga Slap	PERCUSSION	
480	Conga Bass	PERCUSSION	
481	Conga Gliss	PERCUSSION	
482	Tumba Open	PERCUSSION	
483	Tumba Slap	PERCUSSION	
484	Tumba Bass	PERCUSSION	
485	Tumba Gliss	PERCUSSION	
486	Timbale Hi Open	PERCUSSION	
487	Timbale Hi Rim	PERCUSSION	
488	Timbale Hi Paila	PERCUSSION	
489	Timbale Mid Open	PERCUSSION	
490	Timbale Mid Rim	PERCUSSION	
491	Timbale MidPaila	PERCUSSION	
492	Timbale Lo Open	PERCUSSION	
493	Timbale Lo Rim	PERCUSSION	
494	Timbale Lo Paila	PERCUSSION	
495	Cajon Open	PERCUSSION	
496	Cajon Edge	PERCUSSION	
497	Cajon Slap	PERCUSSION	
498	Cajon Bass	PERCUSSION	
499	Pandeiro Open	PERCUSSION	
500	Pandeiro Slap	PERCUSSION	
501	Pandeiro Bass	PERCUSSION	
502	Pandeiro Jingle	PERCUSSION	
503	Djembe Open	PERCUSSION	
504	Djembe Slap	PERCUSSION	
505	Djembe Bass	PERCUSSION	
506	Djembe Ears	PERCUSSION	
507	Pot Drum Side	PERCUSSION	
508	Pot Drum Bass	PERCUSSION	
509	Pot Drum Release	PERCUSSION	
510	Pot Drum Side/Mt	PERCUSSION	
511	Tabla Na	PERCUSSION	
512	Tabla Ti	PERCUSSION	

Instrument List

No.	Instrument name	Instrument group	Remarks
513	Tabla Tin	PERCUSSION	
514	Tabla Tun	PERCUSSION	
515	Baya Ge	PERCUSSION	
516	Baya Ge Slide	PERCUSSION	
517	Baya Gin	PERCUSSION	
518	Baya Ka	PERCUSSION	
519	Darabuka Open	PERCUSSION	
520	Darabuka Slap	PERCUSSION	
521	Darabuka Bass	PERCUSSION	
522	Hira Taiko	PERCUSSION	
523	Hira Taiko Rim	PERCUSSION	
524	Nagado Taiko	PERCUSSION	
525	Nagado Taiko Rim	PERCUSSION	
526	Timpani Hi D	PERCUSSION	
527	Timpani Lo G	PERCUSSION	
528	Doumdoumba	PERCUSSION	
529	Doumdoumba Rim	PERCUSSION	
530	Repinique	PERCUSSION	
531	Repinique Rim	PERCUSSION	
532	Tamborim	PERCUSSION	
533	Surdo	PERCUSSION	
534	Bombo	PERCUSSION	
535	Bendir	PERCUSSION	
536	Tambourine 1	PERCUSSION	
537	Tambourine 2	PERCUSSION	
538	Tambourine 3	PERCUSSION	
539	Tambourine 4	PERCUSSION	
540	Triangle 1	PERCUSSION	
541	Triangle 1 Mute	PERCUSSION	
542	Triangle 2	PERCUSSION	
543	Triangle 2 Mute	PERCUSSION	
544	Castanets	PERCUSSION	
545	Clapsticks	PERCUSSION	
546	Claves 1	PERCUSSION	
547	Claves 2	PERCUSSION	
548	Afro Claves	PERCUSSION	
549	Guiro Slide	PERCUSSION	
550	Guiro Shot	PERCUSSION	
551	Maracas	PERCUSSION	
552	Metal Maracas	PERCUSSION	
553	Shaker 1	PERCUSSION	
554	Shaker 2	PERCUSSION	
555	Shaker 3	PERCUSSION	
556	Caxixi	PERCUSSION	
557	Ganza	PERCUSSION	
558	Chafchas	PERCUSSION	
559	Afuche	PERCUSSION	
560	African Bracelet	PERCUSSION	
561	African Jingle	PERCUSSION	
562	Ankle Beads	PERCUSSION	
563	Rain Stick	PERCUSSION	
564	Vibra-Slap	PERCUSSION	
565	Ratchet	PERCUSSION	
566	Metal Perc 1	PERCUSSION	
567	Metal Perc 2	PERCUSSION	
568	Metal Perc 3	PERCUSSION	
569	Flex Metal	PERCUSSION	
570	FlexMetal BendUp	PERCUSSION	
571	Waterphone Hit	PERCUSSION	
572	CR-78 Bongo	PERCUSSION ELEC	
573	CR-78 Cowbell	PERCUSSION ELEC	

No.	Instrument name	Instrument group	Remarks
574	CR-78 Claves	PERCUSSION ELEC	
575	CR-78 Guiro	PERCUSSION ELEC	
576	CR-78 Maracas	PERCUSSION ELEC	
577	CR-78 Tambourine	PERCUSSION ELEC	
578	CR-78 Metal Beat	PERCUSSION ELEC	
579	TR-808 Conga Hi	PERCUSSION ELEC	
580	TR-808 Conga Mid	PERCUSSION ELEC	
581	TR-808 Conga Lo	PERCUSSION ELEC	
582	TR-808 Cowbell 1	PERCUSSION ELEC	
583	TR-808 Cowbell 2	PERCUSSION ELEC	
584	TR-808 Cowbell 3	PERCUSSION ELEC	
585	TR-808 Claves	PERCUSSION ELEC	
586	TR-808 Maracas	PERCUSSION ELEC	
587	TR-707 Cowbell	PERCUSSION ELEC	
588	TR-727 Agogo	PERCUSSION ELEC	
589	DR-55 Claves	PERCUSSION ELEC	
590	Clap	CLAP	
591	Hand Clap	CLAP	
592	Single Clap	CLAP	
593	Flamenco Clap	CLAP	
594	Claps	CLAP	
595	Torio Clap	CLAP	
596	Echo Clap	CLAP	
597	Room Clap	CLAP	
598	Metal Room Clap	CLAP	
599	Big Hall Clap	CLAP	
600	Ambience Clap 1	CLAP	
601	Ambience Clap 2	CLAP	
602	Ambience Clap 3	CLAP	
603	Short Clap	CLAP	
604	Afro Clap	CLAP	
605	Laid Back Clap	CLAP	
606	Stereo Gater	CLAP	
607	Shaker Clap	CLAP	
608	Fat EDM Clap 1	CLAP	
609	Fat EDM Clap 2	CLAP	
610	Noise Clap 1	CLAP	
611	Noise Clap 2	CLAP	
612	White Nz Clap	CLAP	
613	House Clap	CLAP	
614	Minimal Clap	CLAP	
615	Hip Hop Clap	CLAP	
616	Gate S Clap 1	CLAP	
617	Multi Clap	CLAP	
618	Dist Clap	CLAP	
619	Bongo Clap	CLAP	
620	TR-707 Clap	CLAP	
621	TR-808 Clap 1	CLAP	
622	TR-808 Clap 2	CLAP	
623	TR-808 Verb Clap	CLAP	
624	TR-909 Clap 1	CLAP	
625	TR-909 Clap 2	CLAP	
626	TR-909 Dist Clap	CLAP	
627	R8 Clap	CLAP	
628	DR-110 Clap	CLAP	
629	MC Clap	CLAP	
630	Finger Snap	SOUND FX	
631	Dry Snap	SOUND FX	
632	Dense Click	SOUND FX	
633	Room Delay Clave	SOUND FX	
634	Pulse	SOUND FX	

No.	Instrument name	Instrument group	Remarks
635	High Q	SOUND FX	
636	Dyna Filter	SOUND FX	
637	Random Noise 1	SOUND FX	
638	Random Noise 2	SOUND FX	
639	Beep	SOUND FX	
640	Fat Beep	SOUND FX	
641	Disto Beep	SOUND FX	
642	Techno Beef	SOUND FX	
643	Space Beep	SOUND FX	
644	Voice Beep	SOUND FX	
645	Super Low	SOUND FX	
646	Prevision	SOUND FX	
647	Ejector	SOUND FX	
648	Echoic Shot	SOUND FX	
649	Super Shot	SOUND FX	
650	Rusty Iron	SOUND FX	
651	Digi Cup	SOUND FX	
652	Bright Slap	SOUND FX	
653	Abstract Noise	SOUND FX	
654	Industrial 1	SOUND FX	
655	Industrial 2	SOUND FX	
656	Junk	SOUND FX	
657	Electro Bell	SOUND FX	
658	Emergency	SOUND FX	
659	Discovery	SOUND FX	
660	Cave	SOUND FX	
661	Stomped Box	SOUND FX	
662	Low Stomper	SOUND FX	
663	HH FX	SOUND FX	
664	Sub Heart Beat	SOUND FX	
665	LP Noise	SOUND FX	
666	Afro Stomp	SOUND FX	
667	Disto Shaker	SOUND FX	
668	Synth Drum 1	SOUND FX	
669	Synth Drum 2	SOUND FX	
670	Synth Drum 3	SOUND FX	
671	Air Horn	SOUND FX	
672	Kick Low Freq 1	ELEMENTS	
673	Kick Low Freq 2	ELEMENTS	
674	Kick Low Freq 3	ELEMENTS	
675	Kick Low Freq 4	ELEMENTS	
676	Sub Kick 1	ELEMENTS	
677	Sub Kick 2	ELEMENTS	
678	Sub Kick 3	ELEMENTS	
679	Sub Kick Distort	ELEMENTS	
680	Sub Drop 1	ELEMENTS	
681	Sub Drop 2	ELEMENTS	
682	Sub Drop 3	ELEMENTS	
683	Low Boom	ELEMENTS	
684	Dance Hi Lo	ELEMENTS	
685	EDM Growler Low	ELEMENTS	
686	Kick Tack Sub	ELEMENTS	
687	Kick DnBStereo	ELEMENTS	
688	Attack 1	ELEMENTS	
689	Attack 2	ELEMENTS	
690	Attack 3	ELEMENTS	
691	Attack 4	ELEMENTS	
692	Attack 5	ELEMENTS	
693	Attack 6	ELEMENTS	
694	Snare Trap Back	ELEMENTS	
695	Snare Low Mid	ELEMENTS	

No.	Instrument name	Instrument group	Remarks
696	Snare Shake	ELEMENTS	
697	Snare More Fat	ELEMENTS	
698	Snare Buzz 1	ELEMENTS	
699	Snare Buzz 2	ELEMENTS	
700	Noise 1	ELEMENTS	
701	Noise 2	ELEMENTS	
702	Noise 3	ELEMENTS	
703	Noise 4	ELEMENTS	
704	Noise 5	ELEMENTS	
705	Noise 6	ELEMENTS	
706	Noise 7	ELEMENTS	
707	Noise 8	ELEMENTS	
708	White Noise 1	ELEMENTS	
709	White Noise 2	ELEMENTS	
710	Sweep Noise	ELEMENTS	
711	Glitch Nz 1	ELEMENTS	
712	Glitch Nz 2	ELEMENTS	
713	Glitch Nz 3	ELEMENTS	
714	Elec Tom Drop 1	ELEMENTS	
715	Elec Tom Drop 2	ELEMENTS	
716	Sine Wave 1kHz	ELEMENTS	
717	Sine Wave C	ELEMENTS	
718	Triangle Wave C	ELEMENTS	
719	Square Wave C	ELEMENTS	
720	SawtoothWave C 1	ELEMENTS	
721	SawtoothWave C 2	ELEMENTS	
722	Synth Bass C 1	ELEMENTS	
723	Synth Bass C 2	ELEMENTS	
724	Super Saw C	ELEMENTS	
725	Brush Snare	SNARE BRUSH	*B
726	Brush Snare Rim	SNARE BRUSH	
727	Brush Tom 12"	TOM BRUSH	
728	Brush Tom 14"	TOM BRUSH	

*L Corresponds to the instrument edit "Low level" and "Low Decay."

*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 Rim shot and cross stick can be played separately.

*O Corresponds to the instrument edit "Overtone."

*PING Corresponds to the instrument edit "Ping Color" and "Ping Level."

*B Brush playing is supported.

* For details on how the trigger input corresponds to your performance technique and striking position, refer to "Trig Type list" (p. 30).

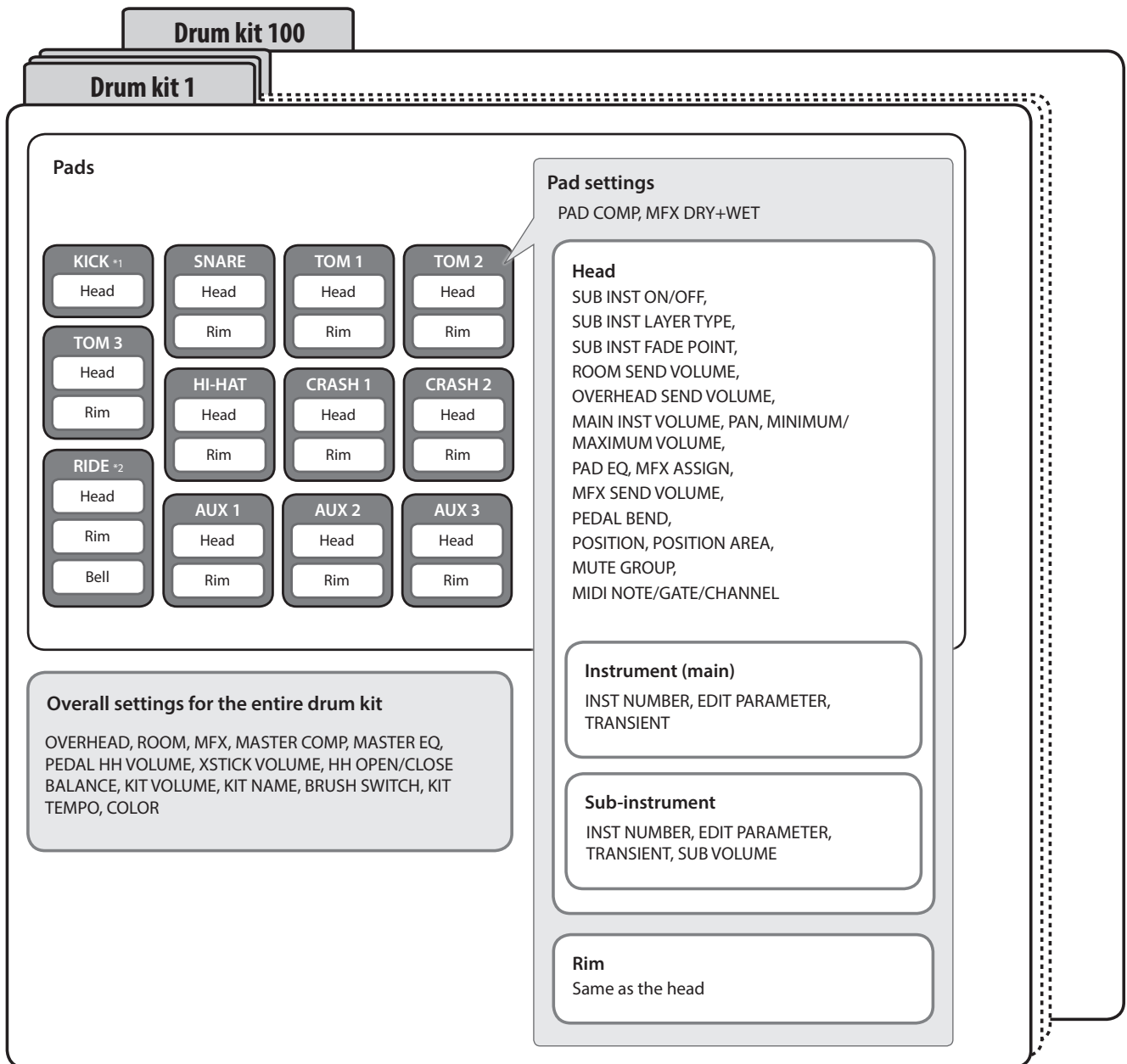
Song List

001–006: Audio data

007: Drum performance data

No.	Song name
001	Rock (AUDIO)
002	Pop (AUDIO)
003	Jazz (AUDIO)
004	Funk (AUDIO)
005	Metal (AUDIO)
006	Dance (AUDIO)
007	Preview

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.

Block Diagram

