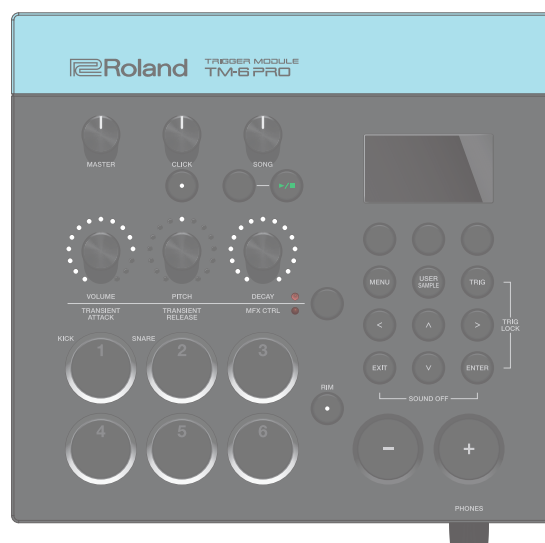


TRIGGER MODULE TM-6 PRO

Data List



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KIT Screen



Parameter	Value	Explanation
[F1] (SET LIST) button	–	Allows you to use set lists. Reference For details, refer to “Recalling Kits Successively (SET LIST)” in “Reference Manual” (PDF).
[F2] (TOOLS) button	–	Allows you to copy settings or create set lists. Reference For details, refer to “Convenient Functions” in “Reference Manual” (PDF).
[F3] (KIT VOL) button	–	Allows you to adjust the volume of the entire kit or the volume of the hi-hat. Reference For details, refer to “KIT VOLUME” (p. 13).

CLICK

1. Press the [CLICK] button.

The CLICK screen appears.



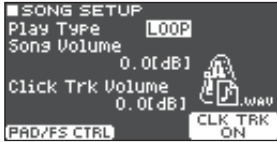
Parameter	Value	Explanation
[F3] (CLICK) button	OFF, CLICK ON	Turns click on/off.
TEMPO tab		
Tempo	20–260	Tempo
SETUP tab		
Beat	1–9	Number of beats per measure
Pattern	♪–♪	Interval of the click
Sound	METRONOME, CLICK, VOICE, BEEP 1, BEEP 2, TEK CLICK, STICKS, CLAVES, WOOD BLOCK, COWBELL, AGOGO, TRIANGLE, TAMBOURINE, MARACAS, CABASA	Sound for the click
Volume	–INF–+6.0dB	Volume of click
Click Pan	L30–CENTER–R30	Stereo position of the click
LED Reference	OFF, ON	Specifies whether the [CLICK] button blinks in time with the click (ON) or does not blink (OFF).
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	PAD1<HEAD>–PAD6<RIM>	Select the pad or button that can be struck or pressed to set the tap tempo.
Output	PHONES ONLY, MASTER+PHONES	Specifies whether the click is output from only the PHONES jack (PHONES ONLY) or from the MASTER OUT jacks and the PHONES jack (MASTER+PHONES). <div style="border: 1px solid black; border-radius: 10px; padding: 2px; display: inline-block; margin-top: 5px;">MEMO</div> You can also make this setting in the OTHER OUTPUT ASSIGN MASTER screen (p. 16).

SONG SETUP

1. Press the [SONG] button.

2. Press the [ENTER] button.

The SONG SETUP screen appears.



Parameter	Value	Explanation
Play Type	Specifies how the song plays back.	
	ONE SHOT	Play back only once and then stop.
	LOOP	Play repeatedly.
Song Volume	-INF--+6.0 [dB]	Song volume
Click Trk Volume*1	-INF--+6.0 [dB]	Click track volume
		Reference You can prepare an audio file (WAV file) for the click separately from the song, and play it back as the click (i.e., as the click track). For details, refer to "Playing an Audio File as a Click (Click Track)" in "Reference Manual" (PDF).
[F1] (PAD/FS CTRL) button	–	Allows you to assign functions such as song play/stop to a foot switch or drum trigger (p. 18).
[F3] (CLK TRK ON) button*1	–	Turns click track playback on/off.

*1 Only if there is a click track for the song

MENU

Here's how to make overall settings for the TM-6 PRO, and for individual instruments and effects.

1. Press the [MENU] button.

The MENU screen appears.



2. Use cursor buttons to select the menu item for the settings that you want to make, and then press the [ENTER] button.

Menu	Explanation	Page
INST	Make instrument settings.	p. 6
PAD-FX	Make pad effect settings.	p. 8
KIT-FX	Make kit effect settings.	p. 10
KIT COMMON	Make kit settings.	p. 13
MIDI	Make MIDI settings for the kit or for the entire TM-6 PRO.	p. 14
SYS	Make settings for the entire TM-6 PRO.	p. 16

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

4. Press the [EXIT] button several times to return to the KIT screen.

Reference

For more about menu operations, refer to "Reference Manual" (PDF).

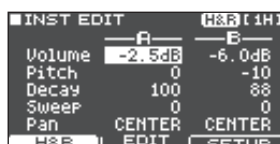
INST



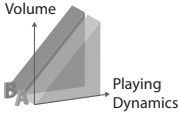
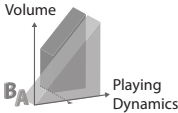
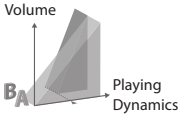
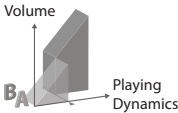
Parameters that can be edited for each instrument

Parameter	Value	Explanation
Instrument A, instrument B	001–268 (preset) U001–U1000 (user sample)	Instrument number Reference For more about instruments, refer to "Instrument List" (p. 33).
[F2] (B ON/OFF) button	B OFF, B ON	If this is "ON," instrument B is sounded in addition to the usual instrument A. This lets you layer the two instruments, or switch between them depending on the force of your strike. To specify how the instrument sounds, make settings in the [F3] (EDIT) button's SETUP tab.
[F3] (EDIT) button	–	This lets you make detailed settings for the instrument. Instrument parameters can be set independently for instruments A and B.

EDIT ([F3] (EDIT) button)



Parameter	Value	Explanation
EDIT tab		
Volume	-INF–+6.0dB	Instrument volume MEMO You can also use a sound modify knob to adjust this setting.
Pitch	-2400–+2400	Instrument pitch (units of one cent) MEMO You can also use a sound modify knob to adjust this setting.
Decay*1	1–100	Length of decay MEMO You can also use a sound modify knob to adjust this setting.

Parameter	Value	Explanation
Sweep*1	-100–100	After the sound begins, the pitch gradually rises (falls). Positive (+) values make the pitch start high and then fall; negative (-) values make the pitch start low and then rise. Larger values produce greater change. * In some cases, changing the Pitch setting by a large amount might limit the Pitch Sweep effect.
Pan	L30–CENTER–R30	Stereo position of instrument
SETUP tab		
LayerType	These parameters specify how the instrument B will be sounded.	
	MIX	 <p>The instrument A and instrument B always sound together as a layer.</p>
	FADE1	 <p>The instrument B is added as a layer only if the strike is stronger than "FadePoint."</p>
	FADE2	 <p>If the strike is stronger than "FadePoint," the instrument B is added as a layer according to the strength of that strike.</p>
	SWITCH	 <p>Strikes weaker than "FadePoint" sound the instrument A, and strikes stronger than "FadePoint" switch to sound the instrument B.</p>
FadePoint	1–127	Specifies the force of the strike at which the instrument B begins to be sounded. If this is "1," the instrument B is sounded by a strike of any force. If this is "127," the instrument B is sounded only by the strongest strike. * This is not available if LayerType is "MIX."
Fixed Vel	1–127, OFF	Makes the instrument sound at a fixed velocity. With a setting of "1–127," the instrument sounds at the specified velocity regardless of the strength of your strike. If this is "OFF," the instrument sounds at the velocity determined by the force of the strike.
MinVolume	0–15	Minimum volume of each instrument 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.
PedalBend	-24–0–+24	Specifies the amount of pitch change controlled by moving the hi-hat pedal.

*1 If a user sample is assigned to an instrument, and the user sample's Play Type (p. 20) is set to "LOOP ALT," then Sweep and Decay are ignored.

MEMO

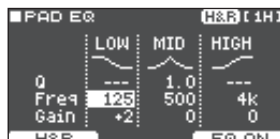
If you press the [F1] (H&R) button to turn it "ON," you can simultaneously make settings for the head area and rim area.

PAD-FX



PAD EQ

This is a three-band equalizer that is provided for the head and for the rim of each drum trigger.



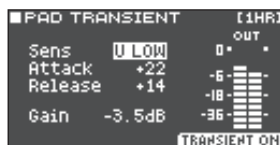
Parameter	Value	Explanation
[F3] button	OFF, EQ ON	Turns pad equalizer on/off.
LOW Freq	20Hz–1kHz	Center frequency of the low range
LOW Gain	-15→+15dB	Amount of boost/cut for the low range
MID Q	0.5–8.0	Width of the frequency range A higher Mid Q narrows the affected area.
MID Freq	20Hz–16kHz	Center frequency of the mid range
MID Gain	-15→+15dB	Amount of boost/cut for the mid range
HIGH Freq	1kHz–16kHz	Center frequency of the high range
HIGH Gain	-15→+15dB	Amount of boost/cut for the high range

MEMO

If you press the [F1] (H&R) button to turn it "ON," you can simultaneously make settings for the head area and rim area.

PAD TRANSIENT

This allows you to emphasize or de-emphasize the attack portion or release portion of each drum trigger.



Parameter	Value	Explanation
[F3] button	OFF, TRANSIENT ON	Turns the transient effect on/off.
Sens	U LOW, LOW, MID, HIGH	Adjusts the sensitivity of the transient effect. If the sensitivity is raised, the transient effect applies more easily even for repeated strikes. For sounds with a long release, such as cymbals, this might cause unintended response. In this case, you can decrease the unintended response by lowering the sensitivity.
Attack	-50→+50	Allows you to emphasize or de-emphasize the attack portion. MEMO You can also use the sound modify knob to adjust this.
Release	-50→+50	Allows you to emphasize or de-emphasize the release portion. MEMO You can also use the sound modify knob to adjust this.
Gain	-12.0→+6.0dB	Volume after transient adjustment

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

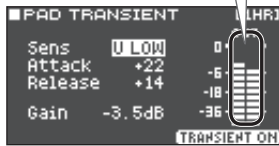
* For some settings of the "Pad Effect to Direct" and "Master Direct Sw" parameters in OUTPUT SETUP (p. 17), the pad transient effect is not applied to the sound that is output from the DIRECT OUT jacks (MASTER OUT jacks).

Meters shown in the PAD TRANSIENT screen

In the PAD TRANSIENT screen, the “output meter” are displayed.

Output meter

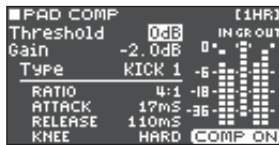
The “output meter” shows the output level following the pad transient.



Adjust the pad transient’s “Gain” so that the output meter does not exceed 0 dB (i.e., so that it does not clip).

PAD COMP

This is a compressor that is provided for each drum trigger.



Parameter	Value	Explanation
[F3] button	OFF, COMP ON	Turns pad compressor on/off.
Threshold	-48–0dB	Volume level at which compression begins
Gain	-24–+24dB	Output level of the compressor
Type	KICK 1, 2, SNARE1, 2, TOM 1, 2, CYMBAL1, 2, SOFT COMP, HARD COMP, LIMITER	Character of the compressor * When you change this parameter, the pad compressor’s parameters RATIO, ATTACK, RELEASE, and KNEE change to optimal settings for your selection. You can then make further adjustments to these parameters as necessary.
RATIO	1:1–100:1	Compression ratio
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
KNEE	HARD, SOFT1–3	Attack of the sound at the moment compression is applied

* For some settings of the “Pad Effect to Direct” and “Master Direct Sw” parameters in OUTPUT SETUP (p. 17), the pad compressor effect is not applied to the sound that is output from the DIRECT OUT jacks (MASTER OUT jacks).

* Pad compressor settings are made for each drum trigger. It is not possible to make separate settings for different strike locations (such as the head and the rim).

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.

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.

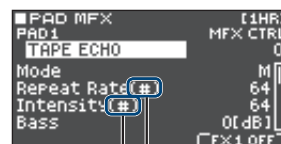
Adjust the pad compressor’s “Gain” so that the output meter does not exceed 0 dB (i.e., so that it does not clip).

PAD MFX

This is a multi-effect that is provided by each kit for each drum trigger.



Parameter	Value	Explanation
[F3] button	FX1-6 OFF, ON	Turns on/off the multi-effect 1-6.
MFX CTRL	0-127	<p>Multi-effect control</p> <p>The parameters that you can control will differ depending on the multi-effect that's selected.</p> <p>The PAD MFX screen shows the parameters that can be controlled.</p> <p>MEMO</p> <p>You can also use the sound modify knobs to adjust this.</p> <p>The change curve of the parameters and the number of parameters that change simultaneously will vary depending on the multi-effect.</p>
Type, Parameter	Type of multi-effect Reference	For more about multi-effects, refer to "Multi-Effect Parameters" (p. 25).



Parameters indicated by "(#)"

- * For some settings of the "Pad Effect to Direct" and "Master Direct Sw" parameters in OUTPUT SETUP (p. 17), the multi-effect is not applied to the sound that is output from the DIRECT OUT jacks (MASTER OUT jacks).
- * Multi-effect settings are made for each drum trigger. It is not possible to make separate settings for different strike locations (such as the head and the rim).

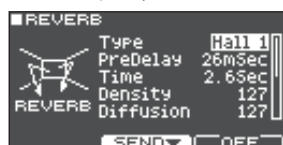
KIT-FX



REVERB

This is a reverb that is provided for each kit.

To use it, specify the amount of reverb that is applied for each drum trigger.



Parameter	Value	Explanation
[F3] button	OFF, REV ON	Turns reverb on/off.
[F2] button	-	Adjusts the amount of reverb for each drum trigger.
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	<p>Change in the density of the reverb sound over time</p> <p>The higher the value, the denser the sound becomes as time elapses (The effect is more obvious for longer reverb times).</p>
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
Level	-INF-+6.0dB	Volume of reverb

SEND ([F2] button)



Parameter	Value	Explanation
[F3] button	OFF, REV ON	Turns reverb on/off.
PAD1<HEAD>–PAD6<RIM>	-INF–+6.0dB	Amount of reverb applied for each drum trigger MEMO If you press the [F1] (H&R) button to turn it “ON,” you can simultaneously make settings for the head area and rim area.

MASTER COMP

This is a two-band equalizer that is provided for each kit.

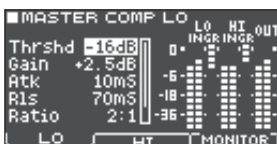
The sound processed by the master compressor is output from the MASTER OUT jacks and the PHONES jack.



* If the Master Direct Sw is set to “DIRECT” in OUTPUT SETUP (p. 17), the master compressor effect is not applied to the sound that is output from the MASTER OUT jacks.

Parameter	Value	Explanation
[F3] button	OFF, COMP ON	Turns master comp on/off.
[F2] button	–	Allows you to make detailed settings for the master compressor.
TEMPLATE	SINGLE SOFT COMP, SINGLE HARD COMP, SINGLE LIMITER, 2 BAND SOFT COMP, 2 BAND HARD COMP, 2 BAND 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 TEMPLATE 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 band.

DETAIL ([F2] button)



Parameter	Value	Explanation
Thrshd*1	-48–0dB	Volume level at which compression begins
Gain*1	-24–+24dB	Output level of the compressor
Atk*1	0.1–100mSec	Time from when the volume goes up the threshold level until the compressor effect applies
Rls*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] (LO) button*2	–	Switch the parameter display between the high-frequency and low-frequency bands when the effect is operating as a two-band compressor.
[F2] (HI) button*2	–	Allows you to individually audition the frequency band (low or high) currently selected in the tab when the effect is operating as a two-band compressor.
[F3] (MONITOR) button*2	–	Allows you to individually audition the frequency band (low or high) currently selected in the tab when the effect is operating as a two-band compressor. * These settings are reset if you perform any of the following operations. • 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 band and high band can be set independently.

*2 Only if Split Freq is set to something other than “SINGLE”


Meters shown in the MASTER COMP screen

In the MASTER COMP screen, the “input meter,” the “output meter,” and the “gain reduction meter” are displayed.

When Split Freq is “SINGLE” (single compressor)

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

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




Output meter
The “output meter” shows the output level following the master comp.

When Split Freq is “10–16000Hz” (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.

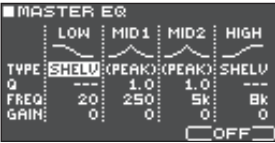
Gain reduction meter
The “gain reduction meter” shows the change in level (dB) produced by the master comp. This is shown individually for the low and high bands.



Output meter
The “output meter” shows the output level following the master comp.

MASTER EQ

This is a four-band equalizer that is provided for each kit.
You can adjust the equalizer’s effect (shelving and peaking) for the low frequency (LOW) and high frequency (HIGH).
The sound processed by the master EQ is output from the MASTER OUT jacks and the PHONES jack.



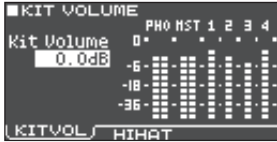
Parameter	Value	Explanation
[F3] button	OFF, EQ ON	Turns master EQ on/off.
TYPE (LOW and HIGH only)	SHELV (Shelving), PEAK (MID1 and MID2: fixed to "PEAK")	Type of equalizer
Q	0.5–8.0 (only when Type is set to "PEAK")	Width of the frequency range A higher Q narrows the affected area.
FREQ	20Hz– 1kHz (LOW) 20Hz–16kHz (MID1, 2) 1kHz–16kHz (HIGH)	Center frequency
GAIN	-12–+12dB	Amount of boost/cut

* If the Master Direct Sw is set to “DIRECT” in OUTPUT SETUP (p. 17), the master EQ effect is not applied to the sound that is output from the MASTER OUT jacks.

KIT COMMON

KIT VOLUME

Here you can adjust the volume of the entire kit or the volume of the hi-hat.



Parameter	Value	Explanation
KIT VOL tab		
Kit Volume	-INF~+6.0dB	Kit volume
HIHAT tab		
PedalHH Vol	-INF~+6.0dB	Volume of pedal hi-hat
HH Open/Close Balance	-5~+5	Open/close volume balance If you decrease this value, playing the hi-hat while open will produce a softer volume than playing it while closed. If you increase this value, playing the hi-hat while open will produce a louder volume than playing it while closed.

MEMO

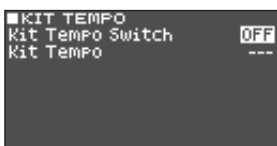
You can also set KIT VOLUME by pressing the [F4] (KIT VOL) button in the KIT screen.

MUTE GROUP



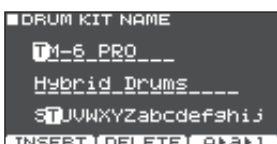
Parameter	Value	Explanation
MUTE SEND	– (OFF), 1–8	Specify the mute group number. When you strike the drum trigger of the number specified in MUTE SEND, the sound of the drum trigger assigned to the same number in MUTE RECEIVE is muted.
MUTE RECEIVE		* Even if you specify the same number in MUTE SEND and MUTE RECEIVE for the same location (e.g., head or rim) of the same drum trigger, muting does not occur.
[F3] (RESET) button	–	Clears all mute groups.

KIT TEMPO



Parameter	Value	Explanation
Kit Tempo Switch	OFF	Use a common tempo (p. 4) for the entire TM-6 PRO. The tempo does not change when you switch kits.
	ON	Use the tempo that is specified by each kit. The click tempo and the tempo of tempo-synchronized effects can be individually specified for each kit.
Kit Tempo	20–260	Tempo specified for kit

KIT NAME



Parameter	Explanation
-	Edits the name of the kit. Reference Refer to “Renaming a Kit” in the “Reference Manual” (PDF).

MIDI

KIT MIDI

Parameter	Value	Explanation
PAD1<HEAD>	36(C 2)	
PAD1<RIM>	35(B 1)	
PAD2<HEAD>	38(D 2)	
PAD2<RIM>	40(E 2)	
PAD3<HEAD>	48(C 3)	

Parameter	Value	Explanation
NOTE tab		
Note No.	0 (C -)–127 (G 9)	MIDI note number transmitted and received by each drum trigger
	OFF	Note messages are not transmitted or received
GATE tab		
Gate Time	0.1–8.0 s	Duration of the note transmitted by each drum trigger
CH tab		
MIDI Channel	CH1–CH16	MIDI channel on which each drum trigger transmits or receives note messages or control change messages This is specified individually for each kit.
	GLOBAL	Transmitted and received on the transmit/receive channel (p. 15) specified in GLOBAL SETUP

MIDI note numbers transmitted and received by the hi-hat

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

When setting multiple drum triggers to the same note number

When playing the internal sound generator of the TM-6 PRO, if an incoming note number is assigned to more than one drum trigger, that note plays the instrument of the drum trigger with the lowest trigger input number. If the same note number is assigned to both the head and the rim, the head instrument is sounded.

MEMO

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

Example:

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

About the gate time

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

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

- * 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.

GLOBAL SETUP



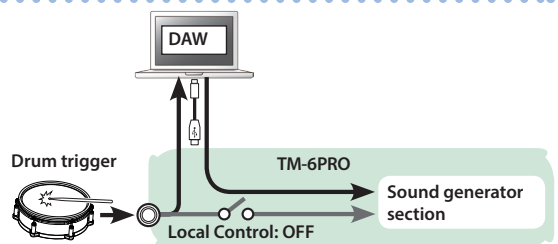
Parameter	Value	Explanation
BASIC tab		
MIDI Tx/Rx Sw	OFF, ON	Turns the transmitting and receiving MIDI messages on/off.
MIDI Channel	1–16Ch	Transmit and receive channel.
Program Change Tx	OFF, ON	Turns program change transmission on/off
Program Change Rx	OFF, ON	Turns program change reception on/off
Soft Thru USB MIDI In	OFF, ON	Specifies whether performance data received from the TM-6 PRO's USB COMPUTER port is transmitted to the MIDI OUT connector (ON) or are not transmitted (OFF).
Local Control	OFF, ON	Turns on/off the connection between the performance data from the drum triggers and the TM-6 PRO's sound generator section Normally you'll leave this "ON." If this is "OFF," the performance data from the drum triggers is not connected to the TM-6 PRO'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 TM-6 PRO units at the same time. Do not change this setting in any other case.
Transmit Edit Data	OFF, ON	Specifies whether changes in the TM-6 PRO'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).
CTRL 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 This number specifies the pedal position at which to switch from open hi-hat to closed hi-hat.
HH Note# Border	0–127	* There's no need to change this setting if you're performed and recording only with the TM-6 PRO and the drum triggers.
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.
Sync Mode	Specifies the synchronization signal according to which the TM-6 PRO operates.	
	INTERNAL	Choose this setting if you're using the TM-6 PRO by itself without synchronizing it to another device, or if you want another device to operate in synchronization with the TM-6 PRO.
Sync Out	EXTERNAL	The TM-6 PRO operates as a slave device. Choose this setting if you want the TM-6 PRO to operate according to synchronization messages that it receives from another device.
	OFF, ON	Specifies whether MIDI synchronization messages are transmitted to another device (ON) or not transmitted (OFF).
PRGCHG tab		
MIDI Program Change	1–127	You can freely specify the correspondence between kits and the program change numbers that are transmitted and received.

Using the Local Control setting

If you're using a DAW with the performance data from the drum triggers and TM-6 PRO's sound generator section, you should turn the Local Control "OFF." Here's why.

We need to connect these sections in the following order: the performance data from the drum triggers → a DAW → the TM-6 PRO's sound generator section.

Since the performance data from the drum triggers and TM-6 PRO'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 drum triggers and TM-6 PRO's sound generator section will be independent, allowing you to use a DAW as shown here in the illustration.



Specifying the HH Note# Border

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

At the factory default value (90), the closed hi-hat note number will be transmitted only if the hi-hat drum trigger 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.

SYS

Here you can make settings that are common to the entire TM-6 PRO, such as the TM-6 PRO's output assignments and foot switch settings.

1. Press the [MENU] button.

The MENU screen appears.

2. Use the cursor buttons to select "SYS," and then press the [ENTER] button.

The SYSTEM screen appears.



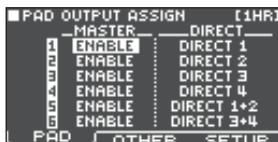
3. Use cursor buttons to select the item for the settings that you want to make, and then press the [ENTER] button.

Menu	Explanation	Page
Output Assign	Specifies the output destinations for the sound.	p. 16
SD Card	Allows you to save (back up) settings from the TM-6 PRO to an SD card, or load settings into the TM-6 PRO. Reference For details, refer to "Backing-Up Data" in "Reference Manual" (PDF).	-
USB Setup	Allows you to make USB driver and USB audio settings. Reference For details, refer to "Connecting to a Computer" in "Reference Manual" (PDF).	-
Control Setup	Allows you to assign functions to foot switches or drum triggers.	p. 18
Options	Allows you to make settings such as display settings and sound modify lock.	p. 19
Auto Off	Allows you to make Auto Off settings.	p. 19
System Info	Allows you to view information about the TM-6 PRO unit, such as the program version.	p. 19
Factory Reset	Returns the settings to their factory-set state. Reference For details, refer to "Returning to the Factory Settings" in "Reference Manual" (PDF).	-

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

5. Press the [EXIT] button several times to return to the KIT screen.

Output Assign



Parameter	Value	Explanation
PAD tab		
PAD OUTPUT ASSIGN MASTER	OFF, ENABLE	Specifies whether each drum trigger is output from the MASTER OUT jacks (when Master Direct Sw (p. 17) is "NORMAL"). By turning this "OFF," you can prevent the sound of a specific drum trigger from being output from the MAIN OUT jacks.
PAD OUTPUT ASSIGN DIRECT	OFF, DIRECT 1, DIRECT 2, DIRECT 1+2, DIRECT 3, DIRECT 4, DIRECT 3+4, MST DIR L, MST DIR R, MST DIR L+R	Specifies how each drum trigger is output from the DIRECT OUT 1–4 jacks and MASTER OUT jacks (when Master Direct Sw (p. 17) is "DIRECT"). For example, if DIRECT 1 is selected, the drum trigger is output in mono from DIRECT 1. If DIRECT 1+2 is selected, the L portion is output from DIRECT 1 and the R portion from DIRECT 2.
OTHER tab		
OTHER OUTPUT ASSIGN MASTER	OFF, ENABLE	Specifies whether the reverb, song, and click (including the click track) are output from the MASTER OUT jacks (when Master Direct Sw (p. 17) is "NORMAL"). MEMO You can also edit the click output setting from CLICK "Output" (p. 4).
OTHER OUTPUT ASSIGN DIRECT	OFF, DIRECT 1, DIRECT 2, DIRECT 1+2, DIRECT 3, DIRECT 4, DIRECT 3+4, MST DIR L, MST DIR R, MST DIR L+R	Specifies how the reverb, song, and click (including the click track) are output from the DIRECT OUT 1–4 jacks and MASTER OUT jacks (when Master Direct Sw (p. 17) is "DIRECT"). For example, if DIRECT 1 is selected, they are output in mono from DIRECT 1. If DIRECT 1+2 is selected, the L portion is output from DIRECT 1 and the R portion is output from DIRECT 2.

Parameter	Value	Explanation
SETUP tab		
Master Gain*1	-24--+12dB	Adjusts the volume of the MASTER OUT jacks (gain). If the output volume of the TM-6 PRO is too loud, causing the receiving device to distort, you can use this setting to lower the volume. * Raising the volume excessively might cause distortion. Adjust this with care.
Phones Gain*1	-24--+12dB	Adjusts the volume of the PHONES jack (gain). Adjust the output from the PHONES jack to an appropriate volume. * Raising the volume excessively might cause distortion. Adjust this with care.
Direct Gain*1	-24--+12dB	Adjusts the volume of the DIRECT OUT jacks (gain). If the output volume of the TM-6 PRO is too loud, causing the receiving device to distort, you can use this setting to lower the volume. This applies to all of the DIRECT OUT jacks. If the Master Direct Sw is set to "DIRECT," this also affects the output from the MASTER OUT jacks. * Raising the volume excessively might cause distortion. Adjust this with care.
Pad Effect to Direct*2	OFF, ON	Specifies whether the pad effects (pad equalizer, transient, pad compressor, multi-effect) are applied (ON) to the sound that is output from the DIRECT OUT jacks or are not applied (OFF). If this is "OFF," the pad effects are bypassed for the output from the DIRECT OUT jacks. If the OUTPUT SETUP parameter Master Direct Sw is set to "DIRECT," setting "Pad Effect to Direct" as "OFF" will also bypass the pad effects for the output from the MASTER OUT jacks.
LoCut Freq*1	20–200Hz	Cuts the frequency region that is below the specified frequency (low cut). This setting is common to all output jacks.
Master LoCut Sw*1	OFF, ON	Specifies whether the low-cut effect is applied (ON) to the sound that is output from the MASTER OUT jacks or is not applied (OFF).
Phones LoCut Sw*1	OFF, ON	Specifies whether the low-cut effect is applied (ON) to the sound that is output from the PHONES jack or is not applied (OFF).
Direct LoCut Sw*1	OFF, ON	Specifies whether the low-cut effect is applied (ON) to the sound that is output from the DIRECT OUT jacks or is not applied (OFF).
Master Direct Sw*2	NORMAL, DIRECT	Selects whether the MASTER OUT jacks will output the same signal as the DIRECT OUT jacks (DIRECT) or not (NORMAL). If this is set to "DIRECT," the master compressor and master EQ effects are not applied to the output from the MASTER OUT jacks, allowing you to use the MASTER OUT jacks as DIRECT OUT jacks (The setting of the [MASTER] knob is effective.). This setting also applies to USB audio output to the computer.
Master Mono Sw*2	STEREO, MONOx2	Selects whether the output of the MASTER OUT jacks is output in stereo (STEREO) or in mono (MONOx2). If MONOx2 is selected, the same mono signal is output to L and R. This is convenient when you're connecting to a mono-input amp.

*1 The gain and low-cut effects are not applied to the TM-6 PRO's sound that is output via USB audio.

*2 This also applies to the sound of the TM-6 PRO that is output via USB audio.

Control Setup

Parameter	Value	Explanation
FOOT SW tab		

Foot Switch FS 1 Func,
Foot Switch FS 2 Func

Refer to "Functions that you can assign to a footswitch or drum trigger" (p. 18)

These parameters let you assign functions to footswitches (sold separately: BOSS FS-5U, FS-6) that are connected to the TM-6 PRO's FOOT SW jack.

Connecting an FS-5U

* If you use a mono cable to connect a single FS-5U, it will operate as SW2.
* The FS-5L cannot be used.

Connecting an FS-6

PAD CTRL tab		
--------------	--	--

PAD (TRIG 5) Head Func,
PAD (TRIG 5) Rim Func

Refer to "Functions that you can assign to a footswitch or drum trigger" (p. 18)

These parameters let you assign functions to a drum trigger that is connected to the TRIGGER IN 5 jack.

Functions that you can assign to a footswitch or drum trigger

Value	Explanation
OFF	No function is assigned.
KIT# INC	Calls up the previous kit.
KIT# DEC	Calls up the next kit.
SETLIST# INC	Calls up the previous set list.
SETLIST# DEC	Calls up the next set list.
SONG# INC	Calls up the previous song.
SONG# DEC	Calls up the next song.
SONG PLAY	Play the song.
SONG STOP	Stop the song.
SONG TOP	Return to the beginning of the song.
SONG PLAY/STOP	Play/stop the song.
ALL SOUND OFF	Stops the currently-sounding drum performance sound or user sample playback.

Options

```

■ OPTION
LCD Contrast      8
LCD Brightness    8
SOUND MODIFY Lock OFF
Trig Button
  Display Mode TYPE1
  Sound Preview   ON

```

Parameter	Value	Explanation
LCD Contrast	1–16	Display contrast
LCD Brightness	1–16	Display brightness
SOUND MODIFY Lock	OFF, ON	Specifies whether the SOUND MODIFY knobs are locked (ON) or not (OFF). This lets you lock the knobs so that parameter values do not change even if you inadvertently touch the sound modify knobs, for example during a live performance.
Trig Button Display Mode	These parameters specify how the trigger buttons are illuminated.	
	TYPE1	All trigger buttons are illuminated. When a trigger signal is received, the corresponding trigger button blinks.
	TYPE2	All trigger buttons are always illuminated. They remain illuminated even when a trigger signal is received.
	TYPE3	All trigger buttons always remain unlit. They remain unlit even when a trigger signal is received.
Trig Button Sound Preview	OFF, ON	Specifies whether the instrument assigned to a trigger is sounded when you press the corresponding trigger button (ON) or is not sounded (OFF).

Auto Off

```

■ AUTO OFF SETTING
Auto Off      4 HOURS
The TM-6 PRO will turn off
if not played or used
in any way after 4 hours.

```

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 drum trigger being struck or any operation being performed, the unit will turn off automatically.

System Info

```

■ PROGRAM INFO
Program Ver. 1.01(0036)

PROG / SAMPLE / SDCARD

```

Parameter	Value	Explanation
PROG tab		
Program Ver.	Program version	
SAMPLE tab		
Imported Sample	Number of imported user samples	
Memory Remain	Remaining amount for user samples in user memory	
SDCARD tab		
Backup All	Backup data saved on the SD card (all settings)	
1 Kit	Kit backup data saved on the SD card	

LIST

Here's how to specify the play/stop positions of a user sample, and how it plays (play type).

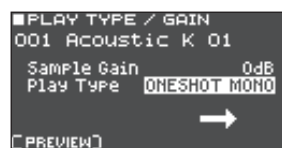
1. Press the [USER SAMPLE] button.
2. Use the cursor buttons to select "LIST," and then press the [ENTER] button.
The SAMPLE LIST screen appears.
3. Press the [F3] (EDIT) button.
4. Use cursor buttons to select the menu item for the settings that you want to make, and then press the [ENTER] button.

Menu	Explanation
Play Type/Gain	Specifies a user sample's volume and playback type.
Adjust Start/End	Specifies a user sample's play/stop positions.
Rename	Renames the currently selected user sample. Reference For details, refer to "Renaming a Kit" in "Reference Manual" (PDF).

5. Edit the settings of the menu that you selected.
6. Press the [EXIT] button several times to return to the KIT screen.

EDIT ([F3] button)

Play Type/Gain



Parameter	Value	Explanation
Sample Gain	-12~+12 [dB]	User sample volume
Play Type	Specifies how the user sample is sounded.	
	ONESHOT MONO	When you strike the drum trigger, the currently-heard sound is silenced before the new sound is heard. Notes do not overlap (mono).
	ONESHOT POLY	When you strike the drum trigger repeatedly, the sounds of the notes are heard overlapping (poly).
	LOOP ALT	The user sample plays repeatedly (loop). Each time you strike the drum trigger, the sound alternately plays or stops.

Adjust Start/End



Parameter	Value	Explanation
Zoom	—	Zooms the waveform display in or out. By holding down the [ENTER] button and using the cursor [<] [>] buttons, you can zoom-in/out for the horizontal axis. Use the [^] [v] buttons to zoom-in/out for the vertical axis.
START*1	0~07937742	Adjusts the start point (the location at which the user sample starts playing). The amount by which the value changes will differ according to the ZOOM ratio of the horizontal axis.
END*1	257~07937999	Adjusts the end point (the location at which the user sample stops playing). The amount by which the value changes will differ according to the ZOOM ratio of the horizontal axis.
[F1] (PREVIEW) button	—	Plays the user sample with the current settings. During playback, press the [F1] (PREVIEW) button once again to stop.

*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.

TRIGGER SETUP

Basic Procedure for Trigger Settings

Here's how to make trigger settings so that the signals from the drum triggers can be accurately processed by the TM-6 PRO.

1. Press the [TRIG] button.

The TRIGGER SETUP screen appears.



2. Use cursor buttons to select the menu item for the settings that you want to make, and then press the [ENTER] button.

Menu	Explanation	Page
BANK	Specify the type of each drum trigger. These settings can be collectively saved in a trigger bank.	p. 21
PARAM	Specify settings such as the drum trigger's minimum sensitivity (Threshold).	p. 22
HI-HAT	Make hi-hat settings.	p. 24
XTALK	Prevent unintended triggering caused by the vibration of another drum trigger (crosstalk cancel). Reference For details, refer to "Preventing Unintended Triggering Caused by Vibration of Another Drum Trigger (Crosstalk Cancel)" in "Reference Manual" (PDF).	–
MONITOR	View the trigger response and history of each drum trigger.	–
LOCK	Make trigger lock settings.	p. 24

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

4. Press the [EXIT] button several times to return to the KIT screen.

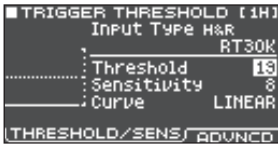
BANK

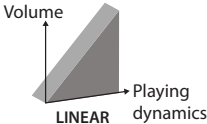
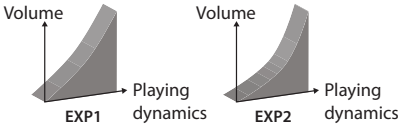
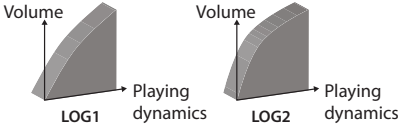
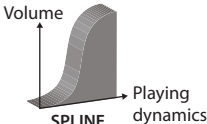
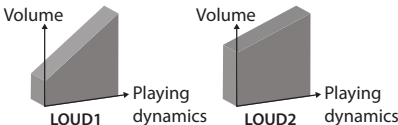


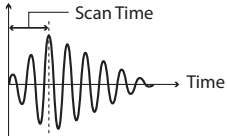
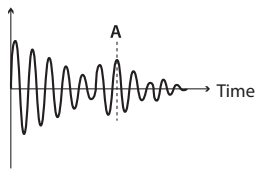
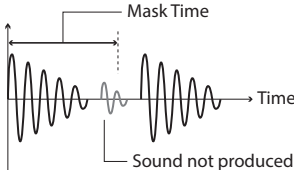
Parameter	Value	Explanation
Bank No.	1–8	Trigger bank number
Input Type	H&R, PADx2	Specifies whether a single drum trigger (H&R) or two drum triggers (PADx2) are connected to one TRIGGER IN jack.
Trig Type*1	Refer to "Trig Type list" (p. 24)	Specifies the model (trigger type) of the drum trigger that is connected to each trigger input. MEMO When you specify the trigger type, the trigger parameters (with some exceptions, such as crosstalk cancel) are set to the appropriate values for stage performance (For example, the Threshold value will be set relatively high.). These are only suggested values, so you should make fine adjustments as appropriate for the way in which the drum trigger is attached and the conditions of use.
[F2] button	Moves to the TRIGGER THRESHOLD screen of the selected trigger (This parameter is in common with PARAM (p. 22)).	
[F3] button	Edits the name of the trigger bank. Reference For details, refer to "Renaming a Kit" in "Reference Manual" (PDF).	

*1 If you connect a BT-1 to a trigger input whose Input Type is set to "PADx2," set Trig Type to "BT-1 SENS."

PARAM



Parameter	Value	Explanation
THRESHOLD/SENS tab		
Input Type	This is the same parameter as Input Type (p. 21) in the BANK.	
Trig Type*1	This is the same parameter as Trig Type (p. 21) in the BANK.	
Threshold	0–31	<p>Minimum sensitivity of the drum trigger</p> <p>This setting allows a trigger signal to be received only when the drum trigger is above a determined force level (velocity). This can be used to prevent a drum trigger from sounding because of vibrations from other drum triggers. In the following example, B will sound but A and C will not sound.</p> <p>Check this and adjust accordingly. Repeat this process until you get the perfect setting for your playing style.</p>
Sensitivity	1–32	<p>You can adjust the sensitivity of the drum triggers to accommodate your personal playing style.</p> <p>Increasing this value increases the sensitivity, so that even soft strikes on the drum trigger are sounded at high volume. Decreasing this value decreases the sensitivity, so that even strong strikes on the drum trigger are sounded at low volume.</p>
Curve	Volume change in response to drum trigger strike strength	
	LINEAR	<p></p> <p>LINEAR</p> <p>Playing dynamics</p> <p>The standard setting. This produces the most natural correspondence between playing dynamics and volume change.</p>
	EXP1, EXP2	<p></p> <p>EXP1</p> <p>Playing dynamics</p> <p>EXP2</p> <p>Playing dynamics</p> <p>Compared to “LINEAR,” strong dynamics produce a greater change.</p>
	LOG1, LOG2	<p></p> <p>LOG1</p> <p>Playing dynamics</p> <p>LOG2</p> <p>Playing dynamics</p> <p>Compared to “LINEAR,” a soft playing produces a greater change.</p>
	SPLINE	<p></p> <p>SPLINE</p> <p>Playing dynamics</p> <p>Extreme changes are made in response to playing dynamics.</p>
	LOUD1, LOUD2	<p></p> <p>LOUD1</p> <p>Playing dynamics</p> <p>LOUD2</p> <p>Playing dynamics</p> <p>Very little dynamic response, making it easy to maintain strong volume levels. If you’re using a drum trigger as an external drum trigger, these settings will produce reliable triggering.</p>

Parameter	Value	Explanation
ADVNCB tab		
Input Type	This is the same parameter as Input Type (p. 21) in the BANK.	
Trig Type*1	This is the same parameter as Trig Type (p. 21) in the BANK.	
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 drum trigger or acoustic drum trigger (drum pickup), you may notice that identical hits (velocity) may produce sound at different volumes. If this occurs, you can adjust the “Scan Time” so that your way of playing can be detected more precisely.</p> <p>While repeatedly hitting the drum trigger at a constant force, gradually raise the Scan Time value from 0 msec, until the resulting volume stabilizes at the loudest level. At this setting, try both soft and loud strikes, and make sure that the volume changes appropriately.</p> <p>* As the value is set higher, the time it takes for the sound to be played increases. Set this to the lowest value possible.</p> 
Retrig Cancel	1–16	<p>Detecting trigger signal attenuation</p> <p>Important if you are using acoustic drum triggers. Such triggers can produce altered waveforms, which may also cause inadvertent sounding at Point A in the following figure (Retrigger).</p> <p>This occurs in particular at the decaying edge of the waveform. Retrigger Cancel detects such distortion in and prevents retriggering from occurring.</p> <p>While repeatedly striking the drum trigger, raise the “Retrig 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> 
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 drum trigger 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 drum trigger. When using a kick trigger, try to let the beater bounce back and hit the head very quickly, then raise the “Mask Time” value until there are no more sounds made by the beater rebound.</p> <p>MEMO</p> <p>If two or more sounds are being produced when you strike the head just once, then adjust Retrig Cancel.</p> 
Rim Gain*2, *3	0–3.2	<p>Adjusts the balance between the force of striking the rim or edge and the loudness of the sound.</p> <p>If you increase this value, even soft strikes on the rim are sounded at high volume. If you decrease this value, even strong strikes on the rim are sounded at low volume.</p>
Head/Rim Adj*2, *3	0–80	<p>If the rim sound is heard when you strike the head strongly, increase this value. If the head sound is heard when you play an open rim shot, decrease this value. If the head sound is heard when you softly play a rim shot, decrease this value.</p> <p>MEMO</p> <p>If the rim shot sound is heard when you play a head shot, or if a head shot sound is heard when you play a rim shot, make small changes to the Head/Rim Adj values while you continue trying out the results. Extreme changes to the values will cause the wrong sound to be heard when you strike the drum trigger, for example producing the rim shot sound when you play a head shot.</p>
ExtNoiseCancel*3, *4	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 TRIGGER IN jacks and specify the Trig Type.</p>

*1 If you connect a BT-1 to a trigger input whose Input Type is set to “PADx2,” set Trig Type to “BT-1 SENS.”

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

*3 This cannot be specified if Input Type is “PADx2.”

*4 Only when Trig Type is set to “RT30K” or “RT30HR.”

Trig Type list

Used modes	Trig Type	Rim shot	Choke play
KD-A22	KDA22	—	—
KD-140	KD140	—	—
KD-120	KD120	—	—
KD-85	KD85	—	—
KD-10	KD10	—	—
KD-9	KD9	—	—
KD-8	KD8	—	—
KD-7	KD7	—	—
KT-10	KT10	—	—
KT-9	KT9	—	—
PD-128S, PD-128	PD128	✓	—
PD-125XS, PD-125X	PD125X	✓	—
PD-125	PD125	✓	—
PD-108	PD108	✓	—
PD-105X	PD105X	✓	—
PD-105	PD105	✓	—
PD-85	PD85	✓	—
PDX-100	PDX100	✓	—
PDX-12	PDX12	✓	—
PDX-8	PDX8	✓	—
PDX-6	PDX6	✓	—
PD-8	PD8	✓	✓
VH-11	VH11	✓	✓
VH-10	VH10	✓	✓
CY-15R	CY15R	✓	✓
CY-14C	CY14C	✓	✓
CY-13R	CY13R	✓	✓
CY-12C	CY12C	✓	✓
CY-12R/C	CY12R/C	✓	✓
CY-8	CY8	✓	✓
CY-5	CY5	✓	✓

Used modes	Trig Type	Rim shot	Choke play
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	—	—

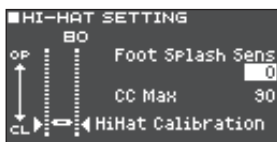
*1 When using the BT-1, it is possible to further increase the sensitivity for soft strikes, but this increases the possibility of unwanted triggering by vibration from the surroundings.

If you connect a BT-1 to a trigger input whose Input Type is set to "PADx2," set Trig Type to "BT-1 SENS."

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

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

HI-HAT



Parameter	Value	Explanation
Foot Splash Sens	-10—+10	Amount of how easy to make the foot splash
CC MAX	90, 127	Amount of control change that is transmitted in stepping the hi-hat pedal down completely. * There's no need to change this setting if you're performed only with the TM-6 PRO and the drum triggers.

LOCK



Parameter	Value	Explanation
TRIG LOCK	OFF, LOCK	Specifies whether trigger lock is on (LOCK) or off (OFF). * This setting is not saved. When you turn on the power, the unit starts up with this setting "OFF."

MEMO

You can also turn trigger lock on by holding down the [ENTER] button and pressing the [TRIG] button.

Multi-Effect Parameters

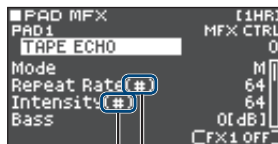
The multi-effects feature 30 different kinds of effects.

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REVERSE DELAY	p. 26
PAN DELAY	p. 27
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Effect type	Page
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About effect parameters marked by “(#)”

Effect parameters whose names are ended by “(#)” can be controlled by a sound modify (MFX CTRL) knob.



Parameters indicated by “(#)”

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.

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
Echo Level	0–127	Volume of the echo sound
Direct Level	0–127	Volume of the original sound
Level	0–127	Output level

TIME CTRL DELAY

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

Parameter	Value	Explanation
Tempo Sync	OFF, ON	If this is ON, the delay is synchronized to the tempo of the click.
Delay Time(#)	1–1300ms, note	Specifies whether the delay time is specified as a note value (ON) or not (OFF).
Acceleration	0–15	Adjusts the speed which the Delay Time changes from the current setting to a specified new setting. The rate of change for the Delay Time directly affects the rate of pitch change.
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 (BYPASS : no cut).
Low Gain	-15–+15dB	Gain of the low frequency range
High Gain	-15–+15dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

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).
Dly L, R Time(#)	1–1300ms, 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	200–8000Hz, 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
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

REVERSE DELAY

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

Parameter	Value	Explanation
Threshold	0–127	Volume at which the reverse delay will begin to be applied
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).
RevDly Time(#)	1–1300ms, note	Delay time from when sound is input into the reverse delay until the delay sound is heard
RevDly Feedback	-98–+98%	Proportion of the delay sound that is to be returned to the input of the reverse delay. Negative "-" settings will invert the phase.
RevDly HFDamp	200–8000Hz, BYPASS	Frequency at which the high-frequency content of the reverse-delayed sound will be cut (BYPASS : no cut)
RevDly Pan	L64–63R	Stereo location of the reverse delay sound
RevDly Level	0–127	Volume of the reverse delay sound
Tempo Sync Delay1–3	OFF, ON	Specifies whether the delay time value of the tap delay is specified as a note value (ON) or not (OFF).
Delay1–3 Time	1–1300ms, 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 HFDamp	200–8000Hz, BYPASS	Frequency at which the high frequency content of the tap delay sound will be cut (BYPASS : no cut)

Parameter	Value	Explanation
Delay 1 Pan, Delay 2 Pan	L64–63R	Stereo location of the tap delay sounds
Delay 1 Level, Delay 2 Level	0–127	Volume of the tap delay sounds
Low Gain	-15–+15dB	Gain of the low frequency range
High Gain	-15–+15dB	Gain of the high frequency range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

PAN DELAY

Produces a delay sound that alternates between left and right.

Parameter	Value	Explanation
Tempo Sync	OFF, ON	Specifies whether the delay time of the left/right delay sound is specified as a note value (ON) or not (OFF).
Delay Time(#)	1–2600ms, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Delay Feedback	-98–+98%	Adjusts the amount of the delay sound that's 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 is filtered out. If you don't want to filter out any high frequencies, set this parameter to BYPASS.
Delay 1 Pan, Delay 2 Pan	L64–63R	Stereo location of the delay sounds
Delay 1 Level, Delay 2 Level	0–127	Volume of the delay sounds
Low Gain	-15–+15dB	Gain of the low range
High Gain	-15–+15dB	Gain of the high range
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

3TAP 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).
Dly L, R, Ctr Time(#)	1–2600ms, 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
Balance	D100:0W–D0:100W	Volume balance between the direct sound (D) and the delay sound (W)
Level	0–127	Output level

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	Basic frequency of the filter
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
Balance(#)	D100:0W–D0:100W	Volume balance between the direct sound (D) and the chorus sound (W)
Level	0–127	Output level

SDD-320

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

Parameter	Value	Explanation
Mode(#)	1, 2, 3, 4, 1+4, 2+4, 3+4	Switches the mode.
Low Gain	-15–+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	Basic frequency of the filter
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

Parameter	Value	Explanation
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the flanger sound (W)
Level	0–127	Output level

SBF-325

This effect reproduces Roland's SBF-325 analog flanger. It provides three types of flanging effect (which adds a metallic resonance to the original sound) and a chorus-type effect.

Parameter	Value	Explanation
Mode	FL1, FL2, FL3, CHO	Types of flanging effect FL1: A typical mono flanger FL2: A stereo flanger that preserves the stereo positioning of the original sound FL3: A cross-mix flanger that produces a more intense effect CHO: A chorus effect
Tempo Sync	OFF, ON	Specifies whether the modulation rate of the flanger sound is specified as a note value (ON) or not (OFF).
Rate(#)	0.02–5.00Hz, note	Rate at which the flanger sound is modulated
Depth	0–127	Depth to which the flanger sound is modulated
Manual	0–127	Center frequency at which the flanger effect is applied
Feedback	0–127	Amount by which the flanging effect is boosted * If Mode is CHO, this setting is ignored.
CH-R Mod Phase	NORM, INV	Phase of the right channel modulation: Typically, you will leave this at Normal (NORM). If you specify Inverted (INV), the modulation (upward/downward movement) of the right channel is inverted.
CH-L Phase	NORM, INV	Phase when mixing the flanging sound with the original sound
CH-R Phase	NORM, INV	NORM: normal phase INV: inverse phase
Level	0–127	Output level

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

Parameter	Value	Explanation
Cross Feedback	-98–+98%	Adjusts the proportion of the phaser sound that is fed back into the effect. Negative “-” settings will invert the phase.
Mix	0–127	Volume of the phase-shifted sound
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

REVERB

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

Parameter	Value	Explanation
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2, DELAY, PAN DELAY	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
Balance	D100:0W– D0:100W	Volume balance between the direct sound (D) and the reverb sound (W)
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)

Parameter	Value	Explanation
Character	1–6	Type of reverb
EQ Low Freq	200–400Hz	Center frequency of the low region
EQ Low Gain	-15–+15dB	Gain of the low range
EQ High Freq	2000–8000Hz	Center frequency of the high region
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
	HPF	Frequencies above the cutoff
Filter Slope	Amount of attenuation per octave	
	-12 dB	Gentle
	-24 dB	Steep
	-36 dB	Extremely steep
Filter Cutoff(#)	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Filter Resonance	0–100	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Filter Gain	0–+12 dB	Amount of boost for the filter output
Modulation Sw	OFF, ON	On/off switch for cyclic change
Modulation Wave	How the cutoff frequency will be modulated	
	TRI	Triangle wave
	SQR	Square wave
	SIN	Sine wave
	SAW1	Sawtooth wave (upward)
	SAW2	Sawtooth wave (downward)
		
Tempo Sync	OFF, ON	Specifies whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00Hz, 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 Frequency(#)	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Filter Resonance(#)	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
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

SATURATOR

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

Parameter	Value	Explanation
Saturator Gain	0–127	Input volume to the saturator
Saturator Drive	0–127	Degree of distortion
Saturator Level(#)	0–127	Output volume of the saturator
Comp Depth	0–127	Amount of compression
Comp Level	0–127	Output volume of the compressor
Hi Gain	-12–+6dB	Gain of the high range
Level	0–127	Output level

OVERDRIVE

This is an overdrive that provides heavy distortion.

Parameter	Value	Explanation
Drive(#)	0–127	Degree of distortion Also changes the volume.

Parameter	Value	Explanation
Tone	0–127	Tone 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	L64–63R	Stereo location of the output sound
Level	0–127	Output Level

DISTORTION

This is a distortion effect that provides heavy distortion. The parameters are the same as for “OVERDRIVE.”

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

LOFI COMPRESS

This is an effect that intentionally degrades the sound quality 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
PostFiltr 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
Balance(#)	D100:0W–D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
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	0–20	Adjusts the bit depth.
Filter(#)	0–127	Adjusts the filter depth.
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

SPEAKER SIM

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

Parameter	Value	Explanation
SP Type(#)	SMALL 1, 2, MIDDLE, JC-120, BUILT-IN 1–5, BG STACK 1, 2, MS STACK 1, 2, METAL STACK, 2-STACK, 3-STACK	Type of speaker
Mic Setting	1–3	Adjusts the location of the microphone that is recording the sound of the speaker. This can be adjusted in three steps, with the microphone becoming more distant in the order of 1, 2, and 3.
Mic Level	0–127	Volume of the microphone
Direct Level	0–127	Volume of the direct sound (the sound with the speaker turned off)
Level	0–127	Output level

GUITAR AMP SIM

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

Parameter	Value	Explanation
Amp Sw	OFF, ON	Turns the amp switch on/off.
Amp Type(#)	JC-120, CLEAN TWIN, MATCH DRIVE, BG LEAD, MS1959I, MS1959II, MS1959I+II, SLDN LEAD, METAL 5150, METAL LEAD, OD-1, OD-2 TURBO, DISTORTION, FUZZ	Type of guitar amp
Amp Volume	0–127	Volume and amount of distortion of the amp
Amp Master	0–127	Volume of the entire pre-amp
Amp Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Amp Bass	0–127	Tone of the bass/mid/treble frequency range
Amp Middle	0–127	* Middle cannot be set if “MATCH DRIVE” is selected as the Pre Amp Type.
Amp Treble	0–127	
Amp Presence	0–127	Tone for the ultra-high frequency range
Amp Bright	OFF, ON	Specifies the bright on/off setting.
Speaker Sw	OFF, ON	Turns the speaker simulator on/off

Parameter	Value	Explanation
Spkr Type	SMALL 1, 2, MIDDLE, JC-120, BUILT-IN 1-5, BG STACK 1, 2, MS STACK 1, 2, METAL STACK, 2-STACK, 3-STACK	Type of speaker
Mic Setting	1-3	Adjusts the location of the microphone that's capturing the sound of the speaker. This can be adjusted in three steps, from 1 to 3, with the microphone becoming more distant as the value increases.
Mic Level	0-127	Volume of the microphone
Direct Level	0-127	Volume of the direct sound (the sound with the speaker turned off)
Pan	L64-63R	Stereo location of the output
Level	0-127	Output level

LOW BOOST

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

Parameter	Value	Explanation
Boost Frequency	50-125Hz	Basic frequency at which the lower range will be boosted
Boost Gain(#)	0-+12dB	Amount by which the lower range will be boosted
Boost Width	WIDE, MID, NARROW	Width of the lower range that will be boosted
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

ENHANCER

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

Parameter	Value	Explanation
Sens	0-127	Sensitivity of the enhancer
Mix(#)	0-127	Level of the overtones generated by the enhancer
Low Gain	-15-+15dB	Gain of the low range
High Gain	-15-+15dB	Gain of the high range
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
Balance	D100:0W- D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
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	1-1300ms, 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
Balance	D100:0W- D0:100W	Volume balance between the direct sound (D) and the effect sound (W)
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
	SAW1 R L SAW2 R L	
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

Kit List

No.	Kit name	Sub name
01	Hybrid FUNK	
02	Hybrid ROCK	
03	DNC Melodic	BPM128
04	LofiBoomBox	Hybrid HipHopBrk
05	Stomp Kit	
06	BIGROOM DNC	Hybrid DanceLand
07	RnB ELECTRO	Hybrid RnB Layer
08	HIP HOP 1	Classic
09	BIT KICK	EDM-Land
10	Lite METAL	
11	ROCK	Hybrid
12	Neo Soul 1	
13	DnB FATSO	Hybrid DnB Layer
14	Ringin Pop	
15	ELECTRIC	
16	GasolineKit	Hybrid
17	Lo 12 Bit	
18	TRAP	
19	PHD Kit	Hybrid
20	SUB & LOWER	Hybrid LowEndAmp
21	Latin	Percussion Set
22	Glitch	
23	JungleBreak	
24	BOUNCE	
25	Vinyl Phat	
26	OVERDRIVER!	Hybrid Hot Amped
27	Hi METAL	
28	Heavy&Mute	
29	80s	Electro Pop
30	Lp Sample	with Loop BPM118
31	Rezo Funk	
32	HIP HOP 2	Vinyl + Ambient
33	HIP HOP 3	Vinyl
34	HARD STYLER	Hybrid BPM155
35	R&B 1	
36	R&B 2	
37	R&B 3	
38	ElectroR&B	
39	SampleSkool	Lofi
40	Clap Pop	
41	808 HOUSE	
42	HOUSE 1	
43	HIP HOP 4	Kick+Clap set
44	HIP HOP 5	Classic
45	Neo Soul 2	
46	Minimal	Techno
47	Industrial1	
48	Industrial2	
49	HighWireDnB	
50	EnhancerKit	
51	CHAOS @ 100	Hybrid FX
52	STEREO FYER	Hybrid StereoAmp
53	CALYPSO KIT	Hybrid SocaDance
54	BIGSTEP &FX	Hybrid Dubstep'r
55	FilterBreak	Hybrid BreakBeat
56	HOUSE & FX	
57	TR-808	
58	TR-909	
59	TR-707	
60	CR-78	
61	HOUSE 2	
62	Hardstyle	
63	ThickElemnt	
64	GROWLER!	
65	Electro	Super Compressed
66	Tek FX 1	Velocity Switch
67	Tek FX 2	BPM110
68	Tek Dub	BPM124
69	Tight Box 1	

No.	Kit name	Sub name
70	Tight Box 2	
71	Vel Layer	
72	Noise	
73	Acoustic 1	Dry
74	TightGroove	
75	Ac Rock 1	
76	Ballad	Reverb
77	Compact	18" Kick
78	Acoustic 2	Ambience
79	Acoustic 3	Hard Comp
80	Ac Rock 2	Hybrid
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
000	OFF		
001	Maple K		
002	Shallow K		
003	Wood K		
004	18"Hybrid K		
005	Plugged K	KICK A	
006	Bop K		
007	Low K		
008	Blast K		
009	Solid Maple K		
010	Coated K		
011	24"Solid K		
012	NuHip K		
013	Rap K		
014	Impact K		
015	Drum'n Bass K		
016	New House K	KICK B	
017	Tronic K		
018	808 K		
019	909 K		
020	78 K		
021	Elec K		
022	Custom S		
023	Custom SR		
024	Vint Maple S		
025	Vint Maple SR		
026	Vint Custom S		
027	Vint Custom SR		
028	White Ash S		
029	White Ash SR		
030	13" S		
031	13" SR		
032	Heavy S		
033	Heavy SR		
034	Vint Bright S	SNARE A	
035	Vint Bright SR		
036	Lite Steel S		
037	Lite Steel SR		
038	Lite Brass S		
039	Lite Brass SR		
040	7.0"Deep S		
041	7.0"Deep SR		
042	Sustain S		
043	Sustain SR		
044	Tight Buzz S		
045	Tight Buzz SR		
046	Brush S		
047	Brush SR		
048	Dub Step S		
049	House S		
050	Dirty Clap S		
051	808 S		
052	808 SR	SNARE B	
053	909 S		
054	909 SR		
055	78 S		
056	Elec 1 S		
057	Elec 2 S		
058	Custom SR XS		
059	VintMapleSR XS		
060	VintCustomSRXS		
061	WhiteAsh SR XS	CROSS STICK	
062	13" SR XS		
063	Heavy SR XS		
064	VintBrightSRXS		
065	LiteSteelSR XS		
066	LiteBrassSR XS		
067	7.0"Deep SR XS		
068	Sustain SR XS	CROSS STICK	
069	TightBuzzSR XS		
070	Brush SR XS		
071	808 XStick		
072	909 XStick		

No.	Instrument name	Instrument group	Remarks
073	Short Clap		
074	Minimal Clap		
075	Hand Clap		
076	Club Clap		
077	Room Clap		
078	808 Clap 1	CLAP	
079	808 Clap 2		
080	808 Clap 3		
081	909 Clap		
082	707 Clap		
083	626 Clap		
084	R8 Clap		
085	DR-110 Clap		
086	10"Maple T1		
087	10"Maple T1R		
088	12"Maple T2		
089	12"Maple T2R		
090	14"Maple T3		
091	14"Maple T3R		
092	16"Maple T4		
093	16"Maple T4R		
094	10"Birch T1	TOM A	
095	10"Birch T1R		
096	12"Birch T2		
097	12"Birch T2R		
098	14"Birch T3		
099	14"Birch T3R		
100	16"Birch T4		
101	16"Birch T4R		
102	12"Custom T1		
103	12"Custom T1R		
104	14"Custom T2		
105	14"Custom T2R		
106	16"Custom T3		
107	16"Custom T3R		
108	12"Coated T1		
109	12"Coated T1R		
110	14"Coated T2		
111	14"Coated T2R		
112	16"Coated T3		
113	16"Coated T3R		
114	Oyster T1		
115	Oyster T2		
116	Oyster T3		
117	Roto T1		
118	Roto T2		
119	Roto T3		
120	Plugged T1	TOM B	
121	Plugged T2		
122	Plugged T3		
123	Brush T1		
124	Brush T2		
125	Brush T3		
126	808 T1		
127	808 T2		
128	808 T3		
129	909 T1		
130	909 T2		
131	909 T3	TOM B	
132	Elec Tom		
133	Elec Bend Tom		
134	Custom HH		
135	Custom HHE	HI-HAT A	
136	Dark HH		
137	Dark HHE		
138	Brush HH		
139	Tambourine HH		
140	808 HH	HI-HAT B	
141	909 HH		
142	78 Metal HH		

No.	Instrument name	Instrument group	Remarks
143	Custom CIHH	FIXED HI-HAT A	
144	Custom CIHHE		
145	Custom OpHH		
146	Custom OpHHE		
147	Dark CIHH		
148	Dark CIHHE		
149	Dark OpHH	FIXED HI-HAT B	
150	Dark OpHHE		
151	Brush CIHH		
152	Brush OpHH		
153	Tamb CIHH		
154	Tamb OpHH		
155	808 CIHH	FIXED HI-HAT B	
156	808 OpHH		
157	909 CIHH		
158	909 OpHH		
159	78 Metal CIHH		
160	78 Metal OpHH		
161	78 CIHH	RIDE A	
162	78 OpHH		
163	20"Custom Rd		
164	20"Custom RdE		
165	20"Custom RdB		
166	22"Cleat Rd		
167	22"Cleat RdE	RIDE A	
168	22"Cleat RdB		
169	20"Bright Rd		
170	20"Bright RdE		
171	20"Bright RdB		
172	24"Heavy Rd		
173	24"Heavy RdE	RIDE B	
174	24"Heavy RdB		
175	20"Sizzle Rd		
176	20"Sizzle RdE		
177	20"Sizzle RdB		
178	20"Brush Rd	CRASH A	
179	20"Brush RdE		
180	20"Brush RdB		
181	909 Rd		
182	16"Thin Cr		
183	16"Thin CrE		
184	16"Paper Cr	CRASH A	
185	16"Paper CrE		
186	18"Dark Cr		
187	18"Dark CrE		
188	16"Fast Cr		
189	16"Fast CrE	CRASH A	
190	18"Fast Cr		
191	18"Fast CrE		
192	16"Power Cr		
193	16"Power CrE		
194	18"Power Cr	CRASH B	
195	18"Power CrE		
196	10"Med1 Splash		
197	10"Med2 Splash		
198	10"Rude1 Splash		
199	10"Rude2 Splash		
200	18"Med 1 China	CRASH B	
201	18"Med 2 China		
202	20"Heavy China		
203	19"PiggyBack		
204	Piggy Cr		
205	Mallet Cr		
206	Brush Cr	CRASH B	
207	BrushSizzle Cr		
208	Processed Cr		
209	Reverse Cr		
210	808 Cr 1		
211	808 Cr 2		
212	808 Cr 3	CRASH B	
213	909 Cr		

No.	Instrument name	Instrument group	Remarks
214	Bongo Hi	PERCUSSION	
215	Bongo Lo		
216	Conga Hi		
217	Conga Lo		
218	Conga Slide		
219	Timbale Hi Op		
220	Timbale Hi Rim	PERCUSSION	
221	Timbale Lo Op		
222	Timbale Paila		
223	Cowbell		
224	Cowbell Tip		
225	Claves		
226	Small Shaker	PERCUSSION	
227	Tambourine		
228	Guiro Slide		
229	Guiro Shot		
230	Vibra-slap		
231	Cabasa		
232	808 Cowbell	PERCUSSION	
233	808 Maracas		
234	808 Claves		
235	78 Maracas		
236	78 Guiro		
237	78 Claves		
238	78 Tambourine	PERCUSSION	
239	78 Metal Beat		
240	Sub Drop 1		
241	Sub Drop 2		
242	Sine Shot		
243	Super Low	ELEMENT	
244	Sub Kick 1		
245	Sub Kick 2		
246	Sub Kick 3		
247	Sub Kick 4		
248	Sub Kick 5		
249	Long SubKick	ELEMENT	
250	Low Boom		
251	Heavy Metal		
252	Dance Hi Lo		
253	Hard Attack		
254	Low Attack		
255	K Atk Elem 1	ELEMENT	
256	K Atk Elem 2		
257	S Elem Buzz 1		
258	S Elem Buzz 2		
259	Noise 1		
260	Noise 2	ELEMENT	
261	Noise 3		
262	Noise 4		
263	Noise 5		
264	Clappin'		
265	Bright Slap		
266	Slap Noise	ELEMENT	
267	Disto Beep		
268	Metal Noise		

* Support for performance techniques will vary depending on the trigger input. For details on trigger inputs and support for performance techniques, refer to "Trig Type list" (p. 24).

User Sample List

No.	User sample name
001	Acoustic K 01
002	Acoustic K 02
003	Acoustic K 03
004	Acoustic K 04
005	Acoustic K 05
006	Acoustic K 06
007	Acoustic K 07
008	Acoustic K 08
009	Acoustic K 09
010	Acoustic K 10
011	Acoustic K 11
012	Acoustic K 12
013	Acoustic K 13
014	Acoustic K 14
015	Acoustic K 15
016	Acoustic K 16
017	Acoustic K 17
018	Acoustic K 18
019	Acoustic K 19
020	Acoustic K 20
021	Acoustic K 21
022	Acoustic K 22
023	Proc K 01
024	Proc K 02
025	Proc K 03
026	Proc K 04
027	Proc K 05
028	Proc K 06
029	Proc K 07
030	Proc K 08
031	Proc K 09
032	Proc K 10
033	Proc K 11
034	Proc K 12
035	Proc K 13
036	Proc K 14
037	Proc K 15
038	Proc K 16
039	Proc K 17
040	Proc K 18
041	Proc K 19
042	Proc K 20
043	Proc K 21
044	Proc K 22
045	Proc K 23
046	Proc K 24
047	Proc K 25
048	Proc K 26
049	Enhance K
050	Electro K
051	Fat Box K 1
052	Fat Box K 2
053	Low K
054	Flange K
055	Jungle K
056	Hip Hop K 1
057	Hip Hop K 2
058	Disto Lo Bit K
059	ScratchPhat K
060	TR-Synth K 1
061	TR-Synth K 2
062	TR-Synth K 3
063	TR-Synth K 4
064	Mellbourne K
065	Atk Bass K
066	Big Step K
067	TR Beef K
068	RetroFuture K
069	DnB K

No.	User sample name
070	R-Bottom K
071	Big Deep K
072	Sub Dirt K
073	Long Low K
074	Paper Fat K
075	Deepest K
076	Stomp K FX
077	Dirty K
078	Buzz K
079	Hard Style K 1
080	Hard Style K 2
081	Soft 808 K 1
082	Soft 808 K 2
083	Hard 808 K 1
084	Hard 808 K 2
085	909 K 1
086	909 K 2
087	707 K
088	Acoustic S 01
089	Acoustic S 02
090	Acoustic S 03
091	Acoustic S 04
092	Acoustic S 05
093	Acoustic S 06
094	Acoustic S 07
095	Acoustic S 08
096	Acoustic S 09
097	Acoustic S 10
098	Acoustic S 11
099	Acoustic S 12
100	Acoustic S 13
101	Acoustic S 14
102	Acoustic S 15
103	Acoustic S 16
104	Acoustic S 17
105	Acoustic S 18
106	Acoustic S 19
107	Acoustic S 20
108	Acoustic S 21
109	Acoustic S 22
110	Acoustic S 23
111	Acoustic S 24
112	Acoustic S 25
113	Acoustic S 26
114	Acoustic S 27
115	Acoustic S 28
116	Acoustic S 29
117	Acoustic S 30
118	Acoustic S 31
119	Acoustic S 32
120	Acoustic S 33
121	Acoustic S 34
122	Acoustic S 35
123	Proc S 01
124	Proc S 02
125	Proc S 03
126	Proc S 04
127	Proc S 05
128	Proc S 06
129	Proc S 07
130	Proc S 08
131	Proc S 09
132	Proc S 10
133	Proc S 11
134	Proc S 12
135	Fat Box S 1
136	Fat Box S 2
137	Synth S 1
138	Synth S 2

No.	User sample name
139	Synth S 3
140	Electro S
141	Gate Sweep S
142	Hip Hop S
143	DnB S
144	Overdrive S
145	Short Verb S
146	Short Fbk S 1
147	Short Fbk S 2
148	Highwire S
149	Laser S
150	Dist Echo S
151	Echo S 1
152	Echo S 2
153	Gate S 1
154	Gate S 2
155	Deep Verb S
156	Clap Verb S 1
157	Clap Verb S 2
158	OD Break S
159	OD Jungle S
160	Lo Bit Gate S
161	Flange S
162	Drill S
163	106 S
164	Fat S
165	Dub S 1
166	Dub S 2
167	Tight-o-Gate S
168	Stereofyer S
169	R-Bright S
170	Rimflection S
171	DnBark S
172	Amb S
173	Slap S
174	Pure Phat S
175	Low&Mid Shaper
176	SopranoRing S
177	Splash S 1
178	Splash S 2
179	Clap Slap S
180	808 S
181	909 S 1
182	909 S 2
183	Dark Clap S
184	909 Dist S
185	707 S
186	XStick 1
187	XStick 2
188	XStick 3
189	XStick 4
190	XStick 5
191	XStick 6
192	XStick 7
193	XStick 8
194	XStick 9
195	XStick 10
196	XStick 11
197	XStick 12
198	XStick 13
199	XStick 14
200	XStick 15
201	XStick 16
202	XStick 17
203	XStick 18
204	Lo Bit XStick
205	Hip Hop XStick
206	Amb XStick
207	Single Clap

No.	User sample name
208	Short Clap 1
209	TechHouseClap
210	Fat Short Clap
211	Short Clap 2
212	Tight Clap
213	Minimal Clap
214	Room Clap 1
215	Room Clap 2
216	Ambience Clap
217	Old Clap
218	Buzz Clap
219	House Clap
220	Amb Clap 1
221	Noise Clap 1
222	Amb Clap 2
223	Big Clap
224	Big Hall Clap
225	Cheap Clap
226	Noise Clap 2
227	MonoMulti Clap
228	Dist Clap
229	Short WNz Clap
230	Snare Clap
231	Gate S Clap 1
232	Gate S Clap 2
233	Comp Clap
234	PlateDiscoClap
235	Bongo Clap
236	MC Clap
237	Hip Hop Clap
238	Multi Clap
239	Amb Clap 3
240	Gate Clap 1
241	Gate Clap 2
242	Gate Clap 3
243	Disc Clap
244	Afro Clap
245	Long Tail Clap
246	Laid Back Clap
247	Stereo Gater
248	Shaker Clap
249	MetalRoom Clap
250	Echo Clap
251	Fat EDM Clap 1
252	Fat EDM Clap 2
253	Fat EDM Clap 3
254	Air Fx Clap
255	Bit Crush Clap
256	808 VerbClap 1
257	808 VerbClap 2
258	909 Clap
259	909 Dist Clap
260	Acoustic T1 1
261	Acoustic T1 2
262	Acoustic T1 3
263	Acoustic T1 4
264	Acoustic T1 5
265	Acoustic T2 1
266	Acoustic T2 2
267	Acoustic T2 3
268	Acoustic T2 4
269	Acoustic T3 1
270	Acoustic T3 2
271	Acoustic T3 3
272	Acoustic T4 1
273	Acoustic T4 2
274	Acoustic T4 3
275	Acoustic T5 1
276	Acoustic T5 2

No.	User sample name
277	Acoustic T5 3
278	Acoustic T6 1
279	Acoustic T6 2
280	Proc T 1
281	Proc T 2
282	Proc T 3
283	Hi Electro T
284	Mid Electro T
285	Low Electro T
286	Hexa T 1
287	Hexa T 2
288	Hexa T 3
289	Hexa T 4
290	606 Hi T
291	606 Low T
292	808 Hi T
293	808 Mid T
294	808 Low T
295	909 Hi T
296	909 Mid T
297	909 Low T
298	707 Hi T
299	707 Mid T
300	707 Low T
301	14" CH 1
302	14" CH 2
303	Electro CH
304	Hip Hop CH 1
305	Hip Hop CH 2
306	Fat Box CH
307	707 CH
308	Proc CH
309	Synth HH
310	Shaker HH
311	909 Proc HH
312	Half HH 1
313	Half HH 2
314	14" OH 1
315	14" OH 2
316	Pan OH
317	Proc OH
318	Ringy OH
319	Thick OH 1
320	Thick OH 2
321	Proc 707 OH
322	20" Rd 1
323	20" Rd 2
324	24" Cym 1
325	24" Cym 2
326	20" Cym Mallet
327	China Cym 1
328	China Cym 2
329	Shaker 1
330	Shaker 2
331	Disto Shaker
332	Dry Snap
333	RoomDly Clave
334	Comp Tamb
335	Tambourine
336	Conga Drive
337	Djembe Ring
338	Metal Perc 1
339	Metal Perc 2
340	Metal Perc 3
341	Metal Perc 4
342	Mute Cowbell
343	Hi Cowbell
344	Underwater Cb
345	808 Cowbell

No.	User sample name
346	707 Cowbell
347	Acoustic Low 1
348	Acoustic Low 2
349	K Elem Low 1
350	K Elem Low 2
351	K Elem Low 3
352	K Elem Low 4
353	K Elem Low 5
354	Sub Lo
355	Distort K Elem
356	Lng Sub K
357	Sub Drop
358	K EDM Growler
359	K 2 Only Sub
360	T Toeupw High
361	T Toeupw Low
362	K Tack Sub
363	K DnB Stereofy
364	K Atk Elem 01
365	K Atk Elem 02
366	K Atk Elem 03
367	K Atk Elem 04
368	K Atk Elem 05
369	K Atk Elem 06
370	K Atk Elem 07
371	K Atk Elem 08
372	K Atk Elem 09
373	K Atk Elem 10
374	S Atk Elem 1
375	S Atk Elem 2
376	S Atk Elem 3
377	S Atk Elem 4
378	S Atk Elem 5
379	K Stomp
380	K Elem Amb 1
381	K Elem Amb 2
382	S Elem Amb 1
383	S Elem Amb 2
384	S Elem Amb 3
385	S Elem Amb 4
386	S Elem Amb 5
387	S Elem Amb 6
388	S Elem
389	S Elem Steel
390	S ElemStrainer
391	S Elem Buzz 1
392	S Elem Buzz 2
393	S Elem Buzz 3
394	S Elem Buzz 4
395	Ambience T 1
396	Ambience T 2
397	Low Sub FX
398	Tenor T Shell
399	Electro Down
400	Clap-o-fyer
401	S Elem TrapBck
402	S Elem Lo Mid
403	S Elem Shake
404	S Elem MoreFat
405	Elec Sizzle
406	Spring S
407	Short K Elem
408	Sine Wav C
409	Triangle Wav C
410	Square Wav C
411	Saw Wav C 1
412	Saw Wav C 2
413	Super Saw C
414	Synth Bass C 1

No.	User sample name
415	Synth Bass C 2
416	Electro Bell
417	Low Stomper
418	LoFi FX S
419	HH FX
420	R-Box Lectro S
421	DoorSlammer FX
422	Metal FX
423	Short Computer
424	Hammer FX 1
425	Hammer FX 2
426	Muffle Bowl
427	Drive Impact
428	MetalDoorKnock
429	Sub Heart Beat
430	Metal Nz Tone1
431	Metal Nz Tone2
432	Metal Nz Tone3
433	Disto Plate
434	Big Echo Clap
435	Big Clap FX
436	White Nz Clap
437	Sweep Noise
438	Noise Zap K
439	Noise HH
440	Echo Noise
441	Distorted Nz
442	WNz Attack 1
443	WNz Attack 2
444	China Nz Cym
445	Big WNz Clap
446	LFO White Nz 1
447	LFO White Nz 2
448	LFO White Nz 3
449	Pink Nz Hit 1
450	Pink Nz Hit 2
451	Pink Nz Hit 3
452	Pink Nz Hit 4
453	Glitch K 1
454	Glitch K 2
455	Glitch S 1
456	Glitch S 2
457	Glitch HH 1
458	Glitch HH 2
459	Glitch Pulse 1
460	Glitch Pulse 2
461	Glitch Gtr
462	Glitch Nz 1
463	Glitch Nz 2
464	Glitch Nz 3
465	Ambient Zap 1
466	Ambient Zap 2
467	Woodblock FX
468	Zap 1
469	Zap 2
470	Zap 3
471	Zap 4
472	Zap 5
473	Short Sweek K
474	Synth K
475	Synth Drum 1
476	Synth Drum 2
477	Synth Drum 3
478	Synth Drum 4
479	P.Sweep E-T1
480	P.Sweep E-T2
481	P.Sweep E-T3
482	Sweep Up
483	Gate T

No.	User sample name
484	Hammer on
485	FullDistortion
486	Thrill
487	Electronica S
488	Gunshot
489	Close Door FX
490	Metal Ring
491	Afro Feet 1
492	Afro Feet 2
493	Box Hit
494	Explosion
495	Air Horn
496	TB Blip
497	Bass Slide
498	Distorted Vox
499	Bass Lp 118
500	Back Lp 118

Block Diagram

