

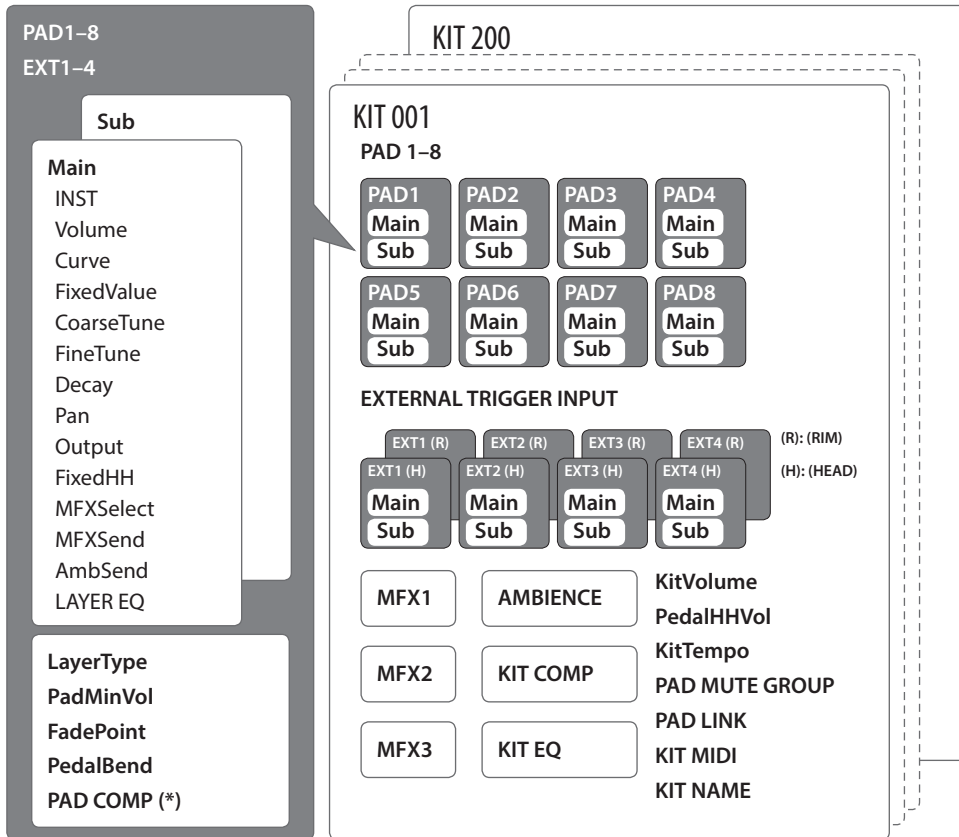
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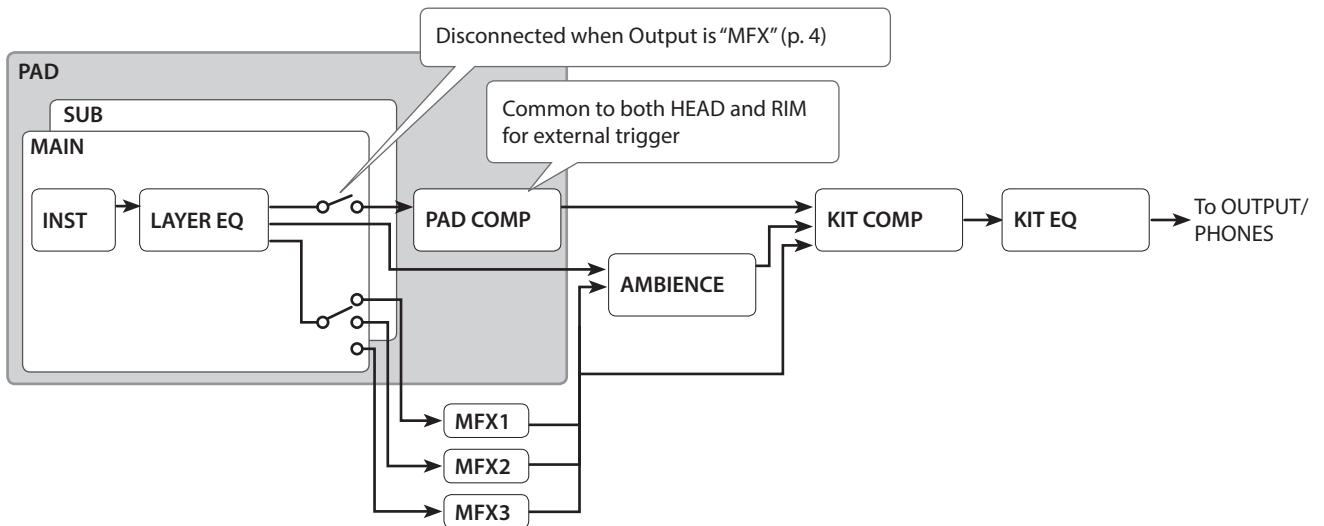
Kit Structure

Parameter Structure

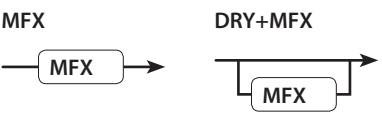


(* The PAD COMP for an external trigger (EXT1-EXT4) is common to the Head and Rim.

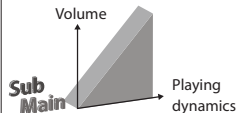
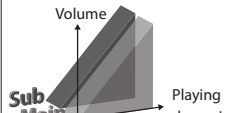
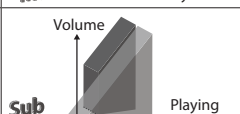
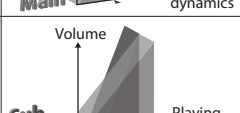
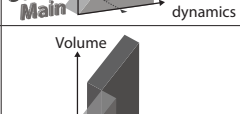
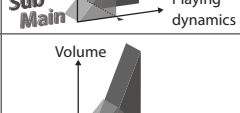
Audio Signal Flow



Pad Parameter

Button	Parameter	Value	Explanation	
[INST]	INST	Refer to "Inst List" (p. 27)	Selects the instrument that is assigned to the pad.	
LAYER [TYPE]	LayerType		Specifies the layer type (p. 5)	
LAYER [MAIN/SUB]	–	–	Switches between editing the Main or the Sub sound.	
	Fade Point	1–127	Specifies the velocity value at which Inst Sub begins to be heard.	
[LEVEL]	Volume	0–127	Specifies the volume.	
	Curve	LINEAR	Selects the way in which the strength of the strike affects the volume of the instrument (CURVE).	The standard setting. This produces the most natural correspondence between playing dynamics and volume change.
		EXP1		Compared to LINEAR, strong dynamics produce a greater change.
		LOG1, LOG2, LOG3		Compared to LINEAR, a soft playing produces a greater change.
		SPLINE1, SPLINE2		Extreme changes are made in response to playing dynamics.
	FIXED	The sound is heard at a fixed volume regardless of your playing dynamics.		
	FixedValue	1–127	Specifies the velocity when Curve=FIXED.	
PadMinVol	0–15	Specifies the volume of the weakest strike.		
[PITCH]	CoarseTune	-24–24	Specifies the pitch in semitone units.	
	FineTune	-50–50	Specifies the pitch in one-cent units (1/100 of a semitone).	
	PedalBend	-24–24	Lets you modify the pitch by pressing the hi-hat pedal. This specifies the maximum amount of change in semitone units.	
[OTHER]	Decay	1–100	Specifies the instrument's decay time (DECAY). Larger values make the decay time longer. * For some instruments, this setting might not affect the tonal character.	
	Fixed HH	NORMAL, CLOSE, HALF, OPEN	Specifies the openness of the hi-hat. If this is NORMAL, the openness depends on how deeply you press the pedal. * This can be set only if the instrument is hi-hat control (HC).	
	Pan	L30–CENTER–R30	Specifies the instrument's panning (the position from which the sound is heard from the left and right speakers).	
	Output	MFX, DRY+MFX	Selects whether the sound of the instrument is output only to MFX or to both MFX and direct. 	
	MFXSelect	MFX1, MFX2, MFX3	Of the three effects specified for a kit, one can be applied to Main and one to Sub.	
	MFXSend	0–127	Specifies the volume level sent to MFX separately for Main and for Sub.	
	AmbSend	0–127	Specifies the volume level sent to Ambience separately for Main and for Sub.	
	LAYER EQ	–	Adjusts the tonal character (layer equalizer) separately for Main and for Sub. You can adjust the tonal character by specifying the boost/cut for each of three bands (LOW, MID, HIGH). For details, refer to "LAYER EQ" (p. 5).	
	PAD COMP	–	Adjusts the amount of volume change (pad compressor) for each pad. For details, refer to "PAD COMP" (p. 6).	
	PAD MUTE GROUP	Strike to select the pad whose mute group you want to assign	If you assign a pad to a group, other pads assigned to the same mute group are muted (silenced) when you strike that pad. For example, you can use this to prevent the HH Open and Close sounds from being heard simultaneously.	
PAD LINK	Strike to select the pad whose PAD LINK setting you want to specify	This setting lets you play the sound of two pads by striking one pad. This is convenient when you want to layer multiple sounds on a single strike. (Layering multiple instances of the same sound might cause interference, producing an unnatural impression.)		
EXCHANGE LAYER	P1–E4R	Exchanges the settings of the Main and Sub layers.		

Layer Type

Parameter	Value	Explanation
Layer Type	OFF	 <p>Only Inst Main is played.</p>
	MIX	 <p>Inst Main and Inst Sub are layered and played simultaneously.</p>
	FADE1	 <p>Inst Sub is heard only for a pad strike that is stronger than the value (velocity value) specified by Fade Point.</p>
	FADE2	 <p>For pad strikes that are stronger than the Fade Point, the Inst Sub is layered in addition to the Inst Main sound.</p>
	SWITCH	 <p>The Inst Main sound is heard for pad strikes that are weaker than the Fade Point, and the sound switches to Inst Sub for pad strikes that are stronger.</p>
	XFADE	 <p>This is essentially the same as FADE2, with the difference that pad strikes that are stronger than the Fade Point decrease the volume of the Inst Main sound.</p>
Fade Point	1–127	Specifies the velocity value at which Inst Sub begins to be heard.

LAYER EQ

Parameter	Value	Explanation
ON/OFF	ON, OFF	Turns the EQ on/off.
LoFrq	20Hz–1kHz	Specifies the center frequency of the low-frequency region.
LoGain	-15–+15dB	Amount of low-frequency boost/cut
MidFrq	20Hz–16kHz	Adjusts the center frequency of the mid-frequency region.
Mid Q	0.5–8.0	Width of the mid-frequency region Higher values make the region narrower.
MidGain	-15–+15dB	Adjusts the amount of mid-frequency boost/cut.
HiFrq	1–16kHz	Specifies the center frequency of the high-frequency region.
HiGain	-15–+15dB	Adjusts the amount of high-frequency boost/cut.

PAD COMP

Parameter	Value	Explanation
ON/OFF	ON, OFF	Turns the pad compressor on/off.
TYPE	KICK 1, KICK 2, SNARE 1, SNARE 2, TOM 1, TOM 2, CYMBAL 1, CYMBAL 2, SOFT COMP, HARD COMP, LIMITER	Type of compressor * Changing this parameter sets the pad compressor's Ratio, Knee, Attack, and Release parameters to optimal values. Based on these settings, you can adjust the value of each parameter as necessary.
Gain	-24.0–+24.0dB	Compressor output volume
Thre	-48–0dB	Volume level at which compression starts
Ratio	1:1, 2:1, 3:1, 4:1, 8:1, 16:1, 32:1, 100:1	Compression ratio
Knee	HARD, SOFT1, SOFT2, SOFT3	Attack of the sound at the moment compression is applied
Attack	0.1–100ms	Time until compression starts
Release	10–1000ms	Time until compression returns to the original state

Kit Parameter

KIT COMMON

Button	Parameter	Value	Explanation
[KIT COMMON]	KitVolume	0–127	Specifies the volume of the entire kit.
	PedalHHVolume	0–127	Specifies the volume of the pedal hi-hat.
	KitTempo	20–260	Specifies the tempo setting of each kit. If the MFX Tempo Sync is ON, effect settings such as Rate and Delay Time reflect the tempo specified here. * For details on MFX, refer to “MFX Parameter List” (p. 14).
	KIT COMP	–	Adjusts the volume dynamics of the entire kit. This makes settings for the compressor that is applied at the final stage of the output. For details, refer to “KIT COMP” (p. 7).
	KIT EQ	–	Adjusts the tonal character of the entire kit. You can adjust the amount of boost/cut for three bands (LOW, MID, HIGH). You can also use this to adjust the tonal character when using KIT COMP. For details, refer to “KIT EQ” (p. 7).
	KIT NAME	–	Edits the name of the kit. Use the [◀][▶] buttons to select the character that you want to edit, and use the [–][+] buttons to edit it.
	KIT MIDI	–	Here you can specify the MIDI messages that a pad sends or receives. For details, refer to “KIT MIDI” (p. 8).
	KIT RESET	KIT001–KIT200	Returns the kit to its factory-set state.

KIT COMP

Parameter	Value	Explanation
ON/OFF	ON, OFF	Turns KIT COMP on/off.
Type	SOFT, HARD, LIMITER	Type of compressor * When you change this parameter, all parameters in KIT COMP are changed to the optimal settings. Based on these settings, you can edit each parameter as desired.
Gain	–24.0–+24.0dB	Output volume of the compressor
Thre	–48–0dB	Volume level at which compression starts
Ratio	1:1, 2:1, 3:1, 4:1, 8:1, 16:1, 32:1, 100:1	Compression ratio
Knee	HARD, SOFT1, SOFT2, SOFT3	Attack of the sound at the moment that compression is applied
Attack	0.1–100ms	Time until compression starts
Release	10–1000ms	Time over which compression returns to the original state

KIT EQ

Parameter	Value	Explanation
ON/OFF	ON, OFF	Turns the KIT EQ on/off.
LoFrq	20Hz–1kHz	Specifies the center frequency of the low-frequency region.
LoGain	–12–+12dB	Amount of low-frequency boost/cut
MidFrq	20Hz–16kHz	Adjusts the center frequency of the mid-frequency region.
Mid Q	0.5–8.0	Width of the mid-frequency region Higher values make the region narrower.
MidGain	–12–+12dB	Adjusts the amount of mid-frequency boost/cut.
HiFrq	1–16kHz	Specifies the center frequency of the high-frequency region.
HiGain	–12–+12dB	Adjusts the amount of high-frequency boost/cut.

KIT MIDI

Parameter	Value	Explanation
Note#	0 (C -)-127 (G 9)	MIDI note number transmitted/received for each pad * If you specify a note number that is the same as the note number specified for a different pad, an "*" is shown at the end.
	OFF	Note messages are not received or transmitted.
GateTime	0.1- 8.0s	Duration of the note that each pad transmits
Channel	CH1-CH16	MIDI channel used by each pad to transmit or receive note messages or control change messages
	GLOBAL	Transmit/receive using the transmit/receive channel specified in SYSTEM (p. 13)
HClose (*) (Hi-Hat Closed Note)	0 (C -)-127 (G 9), OFF	MIDI note number transmitted and received for the closed hi-hat
HPedal (*) (Hi-Hat Pedal)	0 (C -)-127 (G 9), OFF	MIDI note number transmitted and received for the pedal hi-hat
INITIALIZE	-	Returns the KIT MIDI settings to their factory-set state.

(*) Valid only for the pad that is controlled by hi-hat open/closed.

AFX

The multi-effects feature 38 different kinds of effects.

For details, refer to "PRESET KIT LIST" (p. 26).

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DELAY (DELAY)	p. 14
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2TAP DLY (2TAP DELAY)	p. 16
3TAP DLY (3TAP PAN DELAY)	p. 16
OD->DELAY (OD → DELAY)	p. 16
DS->DELAY (DS → DELAY)	p. 16
CHORUS (CHORUS)	p. 17
SPACE-D (SPACE-D)	p. 17
SDD-320 (SDD-320)	p. 17
OD->CHO (OD → CHORUS)	p. 17
DS->CHO (DS → CHORUS)	p. 17

Effect type	Page
PHASER A (PHASER A)	p. 18
PHASER B (PHASER B)	p. 18
STEP PH (STEP PHASER)	p. 18
FLANGER (FLANGER)	p. 19
SBF-325 (SBF-325)	p. 19
REVERB (REVERB)	p. 20
LONG REV (LONG REVERB)	p. 20
SP FILTER (SUPER FILTER)	p. 20
FLT+DRIVE (FILTER+DRIVE)	p. 21
AUTO WAH (AUTO WAH)	p. 21
OD/DS->TW (OD/DS → TWAH)	p. 21
LOFI COMP (LOFI COMPRESS)	p. 22
DIST (DISTORTION)	p. 22

Effect type	Page
OVERDRIVE (OVERDRIVE)	p. 22
SATURATOR (SATURATOR)	p. 22
T-SCREAM (T-SCREAM)	p. 22
BIT CRUSH (BIT CRUSHER)	p. 22
SP SIM (SPEAKER SIM)	p. 23
G AMP SIM (GUITAR AMP SIM)	p. 23
LOW BOOST (LOW BOOST)	p. 24
ENHANCER (ENHANCER)	p. 24
ISOLATOR (ISOLATOR)	p. 24
RINGMOD (RING MODULATOR)	p. 24
PITCH SFT (PITCH SHIFTER)	p. 25
AUTO PAN (AUTO PAN)	p. 25

AMBIENCE

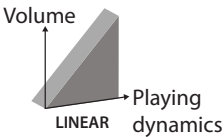
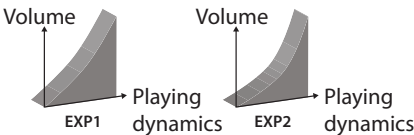
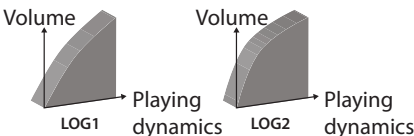
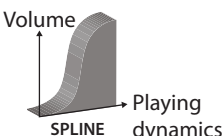
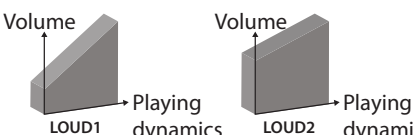
Button	Parameter	Value	Explanation
[AMBIENCE]	ON/OFF	ON, OFF	Turns ambience on/off.
	TYPE	ROOM1, ROOM2, HALL1, HALL2, PLATE	Selects the type of reverberation.
	PreDelay	0–100ms	Specifies the delay time from the original sound until the reverb is heard.
	Time	0.1–10.0s	Specifies the length over which the reverb sound decays.
	Density	0–127	Specifies the density of the reverb sound.
	Diffusion	0–127	Specifies how the density of the reverb sound changes over time. With higher values, the sound becomes denser as time passes. (This has a greater effect when the reverb time is longer.)
	LF Damp	0–100	Adjusts the low-frequency portion of the reverb sound.
	HF Damp	0–100	Adjusts the high-frequency portion of the reverb sound.
	Spread	0–127	Adjusts the spaciousness of the reverb sound.
	Tone	0–127	Adjusts the tonal character of the reverb sound.
Level	0–127	Adjusts the volume of the reverb.	

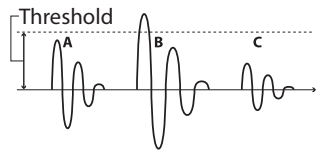
MEMO

The volume level that is sent to Ambience can be adjusted individually for Main and Sub (p. 4).

System Parameter

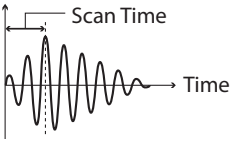
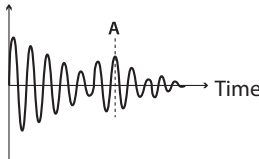
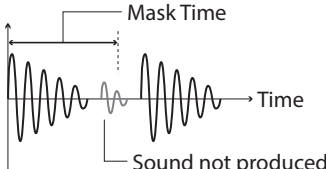
Pad Sensitivity

Parameter	Value	Explanation
Sens	1.0–32.0	You can adjust the balance (sensitivity) between pad striking strength and volume. Higher sensitivity allows the pad to produce a loud volume even when played softly. Lower sensitivity will keep the pad producing a low volume even when played forcefully.
Threshold	0–31	<p>Minimum sensitivity of the pad</p> <p>This setting allows a trigger signal to be received only when the pad is above a determined force level (velocity). This can be used to prevent a pad from sounding because of vibrations from other pads. In the following example, B will sound but A and C will not sound.</p> <p>Check this and adjust accordingly. Repeat this process until you get the perfect setting for your playing style.</p>
Curve	Volume change in response to pad strike strength	
	LINEAR	 <p>The standard setting. This produces the most natural correspondence between playing dynamics and volume change.</p>
	EXP1, EXP2	 <p>Compared to LINEAR, strong dynamics produce a greater change.</p>
	LOG1, LOG2	 <p>Compared to LINEAR, a soft playing produces a greater change.</p>
	SPLINE	 <p>Extreme changes are made in response to playing dynamics.</p>
LOUD1, LOUD2	 <p>Very little dynamic response, making it easy to maintain strong volume levels.</p>	



External Trigger

Parameter	Value	Explanation
Type	"Trig Type List" (p. 12)	Specifies the model of pad (trigger type) that is connected to EXTERNAL TRIGGER INPUT 1–4 jacks. MEMO When you specify the trigger type, the trigger parameters (with the exception of certain parameters such as cross-stick cancel) are set to optimal values. These values are only general guidelines; you can make fine adjustments as appropriate according to how you attach the pad and how you use it.
Sens	1.0–32.0	For an explanation of Sens, Threshold, and Curve, refer to "Pad Sensitivity" (p. 10).
Threshold	0–31	
Curve	LINEAR	
	EXP1, EXP2	
	LOG1, LOG2	
	SPLINE	
LOUD1, LOUD2		

Parameter	Value	Explanation
ScanTime	0–4.0ms	<p>Trigger signal detection time</p> <p>Since the rise time of the trigger signal waveform may differ slightly depending on the characteristics of each pad or acoustic drum trigger (drum pickup), you may notice that identical hits (velocity) may produce sound at different volumes. If this occurs, you can adjust the “Scan Time” so that your way of playing can be detected more precisely.</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>
RetrigCnl (Retrigger Cancel)	1–16	<p>Detecting trigger signal attenuation</p> <p>When you strike a snare drum etc. to which a commercially available drum trigger is attached, there might be cases in which the waveform is misshapen, causing another trigger to unintentionally occur at point “A” in the following illustration (retriggering).</p>  <p>This occurs in particular at the decaying edge of the waveform. Retrigger Cancel detects such distortion in and prevents retriggering from occurring.</p> <p>While repeatedly striking the pad, raise the “Retrigger Cancel” value until retriggering no longer occurs.</p> <p>Although setting this to a high value prevents retriggering, it then becomes easy for sounds to be omitted when the drums played fast (roll etc.). Set this to the lowest value possible while still ensuring that there is no retriggering.</p> <p>MEMO</p> <p>You can also eliminate this problem of retriggering with the Mask Time setting. Mask Time does not detect trigger signals if they occur within the specified amount of time after the previous trigger signal was received. Retrigger Cancel detects the attenuation of the trigger signal level, and triggers the sound after internally determining which trigger signals were actually generated when the head was struck, while weeding out the other false trigger signals that need not trigger a sound.</p>
MaskTime	0–64ms	<p>Double triggering prevention</p> <p>When playing a kick trigger, the beater can bounce back and hit the head a second time immediately after the intended note—with acoustic drums sometimes the beater stays against the head—this causes a single hit to “double trigger” (two sounds instead of one). The Mask Time setting helps to prevent this. Once a pad has been hit, any additional trigger signals occurring within the specified “Mask Time” will be ignored.</p>  <p>Adjust the “Mask Time” value while playing the pad. When using a kick trigger, try to let the beater bounce back and hit the head very quickly, then raise the “Mask Time” value until there are no more sounds made by the beater rebound.</p> <p>Increasing this value makes it more likely that a note played in rapid succession will drop out. Set this to as low a value as possible.</p> <p>MEMO</p> <p>If two or more sounds are being produced when you strike the head just once, then adjust Retrigger Cancel.</p>
Rim Gain	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> <p>* This is available only for pads that support rim shots.</p>
H/R Adjust (Head/Rim Adjust)	0–80	<p>This setting specifies how easy it is to play a head shot or rim shot.</p> <p>If the rim sound is heard when you strike the head strongly, increase this value.</p> <p>If the head sound is heard when you play an open rim shot, decrease this value.</p> <p>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 Adjust values while you continue trying out the results. Extreme changes to the values will cause the wrong sound to be heard when you strike the pad, for example producing the rim shot sound when you play a head shot.</p> <p>* This is available only for pads that support rim shots.</p>

System Parameter

Parameter	Value	Explanation
NoiseCnl (Ext Noise Cancel)	OFF, 1–5	This setting lets you prevent a drum from being triggered unwantedly by a strike on a drum to which no drum trigger is attached, or by sound or vibration from the surroundings (noise cancellation). This noise cancel function can be used if you use a stereo cable to connect an “RT-30K” or “RT-30HR” drum trigger to the EXTERNAL TRIGGER IN jacks and specify the Trig Type. * The “RT-30H” does not support the noise cancel function.
XTalkCnl	0–80	If two pads are attached to the same stand, the vibration from one struck pad may cause the other pad to sound without your intention. This is called “crosstalk.” Crosstalk cancellation is a setting that prevents this type of crosstalk. For details, refer to “Crosstalk Cancellation” (p. 12).
VH SET	–	Settings for V-Hi-Hat * This is shown only when the Type is set to “VH11” or “VH10.”

Trig Type List

Used drum trigger	Trig Type	Rim shot	Choke play
KD-A22	KDA22	–	–
KD-200	KD200	–	–
KD-140	KD140	–	–
KD-120	KD120	–	–
KD-85	KD85	–	–
KD-10	KD10	–	–
KD-9	KD9	–	–
KD-8	KD8	–	–
KD-7	KD7	–	–
KT-10	KT10	–	–
KT-9	KT9	–	–
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-16RT	CY16RT	✓	✓

Used drum trigger	Trig Type	Rim shot	Choke play
CY-15R	CY15R	✓	✓
CY-14CT	CY14CT	✓	✓
CY-14C	CY14C	✓	✓
CY-13R	CY13R	✓	✓
CY-12C	CY12C	✓	✓
CY-12R/C	CY12R/C	✓	✓
CY-8	CY8	✓	✓
CY-5	CY5	✓	✓
BT-1	BT1	–	–
	BT1 SENS*1	–	–
Generic pads	PAD1	✓	✓
	PAD2	✓	–
	PAD3	✓	✓
RT-30K	RT30K	–	–
RT-30HR	RT30HR	✓	–
RT-30H	RT30H SN*2	–	–
	RT30H TM*3	–	–
RT-10K	RT10K	–	–
RT-10S	RT10S	✓	–
RT-10T	RT10T	–	–

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

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

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

Crosstalk Cancellation

If two pads are attached to the same stand, the vibration from one struck pad may cause the other pad to sound without your intention. This is called “crosstalk.” Crosstalk cancellation is a setting that prevents this type of crosstalk. For example, if pad B unintentionally sounds when you strike pad A, increase the XTalkCnl (Cross Talk Cancel) value of pad B until crosstalk no longer occurs. If this value is raised excessively, the one that is struck less forcefully will tend to drop out when pad A and pad B are struck simultaneously. Be careful and set this parameter to the minimum value required to prevent crosstalk.

Before you make crosstalk cancellation settings

You can prevent crosstalk by positioning the pads in a way that minimizes their susceptibility to an external source of vibration. Please note the following points when setting up your system.

- Don't place pads in contact with each other.
- If attaching multiple pads to the same stand, increase the distance between them.
- Firmly tighten the knobs that fasten the pad to ensure that the pad is securely attached to the stand.
- * In some cases, the acoustic sound from an acoustic drum or from a monitor speaker might cause a pad to be triggered. In such cases, adjusting the crosstalk cancellation settings will not solve the problem. Pay attention to the following considerations when setting up your equipment.
 - Set up the pads at a distance from the speakers
 - Angle the pads, placing them where they are less likely to be affected by the sound
 - Increase the Threshold value of the pad.

MIDI

Parameter	Value	Explanation
Tx/Rx Sw	OFF, ON	Turns the transmitting and receiving MIDI messages on/off.
GlobalCh	1–16Ch	Specifies the transmit/receive channel.
ProgChg Tx (Program Change Tx)	OFF, ON	Specifies whether program change messages will be transmitted (ON) to an external MIDI device or not transmitted (OFF). If this is "ON," a program change is transmitted when you switch kits.
ProgChg Rx (Program Change Rx)	OFF, ON	Specifies whether program change messages will be transmitted (ON) to an external MIDI device or not transmitted (OFF).
MIDI Thru	OFF, ON	If this is "ON," data received at MIDI IN connector will be re-transmitted from MIDI OUT connector.
LocalCtrl (Local Control)	OFF, ON	Turns on/off the connection between the performance data from the pads and the OCTAPAD's sound generator section. Normally you'll leave this "ON." If this is "OFF," the performance data from the pads is not connected to the OCTAPAD's sound generator section.
DeviceID	17–32	When transmitted or receiving system exclusive messages, set this to match the device ID numbers of the two units.
HH CC (HiHat Pedal Control Change)	OFF, 1:MOD, 2:BERATH, 4:FOOT, 11:EXP, 16:GEN1, 17:GEN2, 18:GEN3, 19:GEN4,	Specifies the control change message that will be transmitted and received as MIDI data indicating the depth to which the hi-hat pedal is pressed. With the "OFF" setting, MIDI messages will not be transmitted.
ChokeShot (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.
TxEditData (Transmit Edit Data)	OFF, ON	Specifies whether changes in the OCTAPAD's settings are transmitted as system exclusive messages (ON) or not transmitted (OFF).
Rx SysEx (Receive System Exclusive)	OFF, ON	Specifies whether system exclusive messages are received (ON) or not received (OFF).

MFX Parameter List

DELAY (DELAY)

This is a stereo delay.

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Tempo Sync L, R (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).
DlyTimeL, R (Delay Time Left, Right)	1–1300ms, note	Delay time from the original sound until the left/right delay sound is heard
Phase L, R (Left, Right)	NORMAL, INVERSE	Phase of the delay sound
F/B Mod (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.
F/B Rate (Feedback Rate)	-98–+98%	Adjusts the amount of the delay sound that's fed back into the effect. (negative values invert the phase)
HF Damp	200–8000 Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. (BYPASS: no cut)
Lo Gain	-15–+15dB	Gain of the low frequency range
Hi Gain	-15–+15dB	Gain of the high frequency range
Level	0–127	Output Level

TIM C DLY (TIME CTRL DELAY)























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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Tempo Sync	OFF, ON	Specifies whether the delay time is specified as a note value (ON) or not (OFF).
Dly Time (DelayTime)	1–1300ms, note	Delay time from the original sound until the delay sound is heard
Accel (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 values 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).
Lo Gain	-15–+15dB	Gain of the low frequency range
Hi Gain	-15–+15dB	Gain of the high frequency range
Level	0–127	Output level

About note values

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

The note length changes depending on the kit tempo.

	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 (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
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
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
S pan (Head S Pan)	L64–R63	Independent stereo location for the short, middle, and long playback heads
M Pan (Head M Pan)	L64–R63	
L Pan (Head L Pan)	L64–R63	
Distortion (Tape Distortion)	0–5	Amount of tape-dependent distortion to be added This simulates the slight tonal changes that can be detected by signal-analysis equipment. Increasing this value will increase the distortion.
W/F Rate	0–127	Speed of wow/flutter (complex variation in pitch caused by tape wear and rotational irregularity)
W/F Depth	0–127	Depth of wow/flutter
Level	0–127	Output level

REV DELAY (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
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Threshold	0–127	Volume at which the reverse delay will begin to be applied
RevTmpSync (Reverb Tempo Sync)	OFF, ON	Specifies whether the delay time value of the reverse delay is specified as a note value (ON) or not (OFF).
RevTime (Reverb Delay Time)	1–1300ms, note	Delay time from when sound is input into the reverse delay until the delay sound is heard
Rev F/B (Reverb Delay Feedback)	-98–+98%	Proportion of the delay sound that is to be returned to the input of the reverse delay. (negative values invert the phase)
RevDamp (Reverb Delay HF Damp)	200–8000Hz, BYPASS	Frequency at which the high-frequency content of the reverse-delayed sound will be cut (BYPASS: no cut)
RevPan (Reverb Delay Pan)	L64–R63	Stereo location of the reverse delay sound
RevLevel (Reverb Delay Level)	0–127	Volume of the reverse delay sound
DlyTmpSync (Tempo Sync Delay) 1 – 3	OFF, ON	Specifies whether the delay time value of the tap delay is specified as a note value (ON) or not (OFF).
DlyTime (Delay Time) 1 – 3	1–1300ms, note	Delay time from when sound is input into the tap delay until the delay sound is heard
Delay 3 F/B (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)
DlyDmp (Delay HF Damp)	200–8000Hz, BYPASS	Frequency at which the high-frequency content of the tap delay sound will be cut (BYPASS: no cut)
Delay 1 Pan, Delay 2 Pan	L64–R63	Stereo location of the tap delay sounds
Delay 1 Level, Delay 2 Level	0–127	Volume of the tap delay sounds
Lo Gain	-15–+15dB	Gain of the low frequency range
Hi Gain	-15–+15dB	Gain of the high frequency range
Level	0–127	Output Level

2TAP DLY (2TAP PAN DELAY)

Produces a delay sound that alternates between left and right.

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
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 values invert the phase)
HF Damp (Delay HF Damp)	200–8000Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect is filtered out. (BYPASS: no cut)
Dly Pan (Delay Pan) 1, 2	L64–R63	Stereo location of the delay sounds
Dly Level (Delay Level) 1, 2	0–127	Volume of the delay sounds
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output level

3TAP DLY (3TAP PAN DELAY)

Produces three delay sounds; center, left and right.

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
TmpSync L, R, C (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).
DlyTime L, R, C (Delay Time Left, R, Center)	1–2600ms, note	Adjusts the time until the delay sound is heard.
Feedback	-98–+98%	Adjusts the amount of the delay sound that's fed back into the effect. (negative values 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).
Level L, R, C (Left, Right, Center)	0–127	Volume of each delay
Lo Gain	-15–+15dB	Gain of the low frequency range
Hi Gain	-15–+15dB	Gain of the high frequency range
Level	0–127	Output Level

OD->DELAY (OD → DELAY)

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
OD (Overdrive Drive)	0–127	Degree of distortion Also changes the volume.
OD Pan (Overdrive Pan)	L64–R63	Stereo location of the overdrive sound
Tempo Sync	OFF, ON	Specifies whether the delay time value of the delay is specified as a note value (ON) or not (OFF).
Delay Time	1–2600ms, note	Adjusts the delay time from the direct sound until the delay sound is heard.
Feedback (Delay Feedback)	-98–+98%	Adjusts the proportion of the delay sound that is fed back into the effect. (negative values invert the phase)
HFDamp (Delay HF Damp)	200–8000Hz, BYPASS	Adjusts the frequency above which sound fed back to the effect will be cut. (BYPASS: no cut).
Balance (Delay Balance)	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the delay (W) and the sound that is not sent through the delay (D).
Level	0–127	Output Level

DS->DELAY (DS → DELAY)

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

Overdrive Drive → Distortion Drive,

Overdrive Pan → Distortion Pan

CHORUS (CHORUS)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
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
CoffFreq (Cutoff Frequency)	200–8000Hz	Basic frequency of the filter
Pre Delay	0.0–100ms	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
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

SPACE-D (SPACE-D)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Pre Delay	0.0–100ms	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
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

SDD-320 (SDD-320)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Mode	1, 2, 3, 4, 1+4, 2+4, 3+4	Switches the mode.
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output level

OD->CHO (OD → CHORUS)

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
OD Drive (Overdrive Drive)	0–127	Degree of distortion Also changes the volume.
OD Pan (Overdrive Pan)	L64–R63	Stereo location of the overdrive sound
PreDelay (Chorus Pre Delay)	0.0–100ms	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
Cho Depth (Chorus Depth)	0–127	Depth of modulation
Balance (Chorus Balance)	D100:0W–D0:100W	Adjusts the volume balance between the sound that is sent through the chorus (W) and the sound that is not sent through the chorus (D).
Level	0–127	Output Level

DS->CHO (DS → CHORUS)

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

Overdrive Drive → Distortion Drive,

Overdrive Pan → Distortion Pan

PHASER A (PHASER A)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
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
Polar (Polarity)	INVERSE, SYNCHRO	Selects whether the left and right phase of the modulation will be the same or the opposite. INVERSE: The left and right phase will be opposite. When using a mono source, this spreads the sound. SYNCHRO: The left and right phase will be the same. Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Feedback (Cross Feedback)	-98–+98%	Adjusts the proportion of the phaser sound that is fed back into the effect. (negative values invert the phase)
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

PHASER B (PHASER B)

This simulates a different analog phaser than Phaser A.

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Speed	0–100	Frequency of modulation
Depth	0–127	Depth of modulation
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

STEP PH (STEP PHASER)

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

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

FLANGER (FLANGER)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
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
CofFrq (Cutoff Frequency)	200–8000Hz	Basic frequency of the filter
Pre Delay	0.0–100ms	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 values invert the phase)
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

SBF-325 (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
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
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.
ModPhaseR (Channel-R Modulation 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.
PhaseL (Channel-L Phase)	NORM, INV	Phase when mixing the flanging sound with the original sound
PhaseR (Channel-R Phase)	NORM, INV	NORM: normal phase INV: inverse phase
Level	0–127	Output level

REVERB (REVERB)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Type	ROOM1, ROOM2, STAGE1, STAGE2, HALL1, HALL2	Type of reverb
Pre Delay	0.0–100ms	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).
Lo Gain	-15+15dB	Gain of the low range
Hi Gain	-15+15dB	Gain of the high range
Level	0–127	Output Level

LONG REV (LONG REVERB)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Depth	0–127	Depth of the effect
Time	0–127	Time length of reverberation
Pre LPF	16–15000Hz, BYPASS	Frequency of the filter that cuts the high-frequency content of the input sound (BYPASS: no cut)
Pre HPF	BYPASS, 16–15000Hz	Frequency of the filter that cuts the low-frequency content of the input sound (BYPASS: no cut)
Peaking Freq	200–8000Hz	Frequency of the filter that boosts/cuts a specific frequency region of the input sound
Peaking Gain	-15+15dB	Amount of boost/cut produced by the filter at the specified frequency region of the input sound
Peaking Q	0.5–8.0	Bandwidth of the filter that boosts or cuts the specified frequency region of the input sound
HF Damp	16–15000Hz, BYPASS	Frequency at which the high-frequency content of the resonant sound will be cut (BYPASS: no cut)
LF Damp	BYPASS, 16–15000Hz	Frequency at which the low-frequency content of the resonant sound will be cut (BYPASS: no cut)
Character	1–6	Type of reverb
LoFreq (EQ Low Frequency)	200–400Hz	Center frequency of the low region
LoGain (EQ Low Gain)	-15+15dB	Gain of the low range
HiFreq (EQ High Frequency)	2000–8000Hz	Center frequency of the high region
HiGain (EQ High Gain)	-15+15dB	Gain of the high range
Level	0–127	Output Level

SP FILTER (SUPER FILTER)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
FilterType (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
Slope	HPF	Frequencies above the cutoff
	NOTCH	Frequencies other than the region of the cutoff
	Amount of attenuation per octave	
Cutoff	-12dB	Gentle
	-24dB	Steep
	-36dB	Extremely steep
Resonance	0–127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Gain	0–127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Modulation (Modulation Switch)	0–+12dB	Amount of boost for the filter output
ModWave (Modulation Wave)	OFF, ON	On/off switch for cyclic change
	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

FLT+DRIVE (FILTER+DRIVE)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0-127	Specifies the volume level sent to Ambience.
Cutoff	0-127	Cutoff frequency of the filter Increasing this value will raise the cutoff frequency.
Resonance	0-127	Filter resonance level Increasing this value will emphasize the region near the cutoff frequency.
Drive	0-127	Amount of distortion
Level	0-127	Output Level

AUTO WAH (AUTO WAH)

Cyclically controls a filter to create cyclic change in timbre.

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0-127	Specifies the volume level sent to Ambience.
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.
Lo Gain	-15-+15dB	Gain of the low range
Hi Gain	-15-+15dB	Gain of the high range
Level	0-127	Output Level

OD/DS->TW (OD/DS → TWAH)

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

LOFI COMP (LOFI COMPRESS)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
PreFilter (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.
PostFilter (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
Cutoff (Post Filter Cutoff)	200–8000Hz	Basic frequency of the Post Filter
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

DIST (DISTORTION)

This is a distortion effect that provides heavy distortion.

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Drive	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the distortion 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
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Pan	L64–R63	Stereo location of the output sound
Level	0–127	Output Level

OVERDRIVE (OVERDRIVE)

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

SATURATOR (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
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
SaturGain (Saturator Gain)	0–127	Input volume to the saturator
SaturDrive (Saturator Drive)	0–127	Degree of distortion
SaturLevel (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

T-SCREAM (T-SCREAM)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Distortion	0–127	Degree of distortion Also changes the volume.
Tone	0–127	Sound quality of the Overdrive effect
Level	0–127	Output Level

BIT CRUSH (BIT CRUSHER)

This creates a lo-fi sound.

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Sample Rate	0–127	Adjusts the sample rate.
Bit Down	0–18	Adjusts the bit depth.
Filter	0–127	Adjusts the filter depth.
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

SP SIM (SPEAKER SIM)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Type (Speaker 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
Level	0–127	Output level

G AMP SIM (GUITAR AMP SIM)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Amp Sw (Amp Switch)	OFF, ON	Turns the amp simulator on/off.
Type (Amp Type)	JC-120, CLEAN TWIN, MATCH DRV, BG LEAD, MS1959I, MS1959II, MS1959I+II, SLDN LEAD, METAL 5150, METAL LEAD, OD-1, OD-2 TURBO, DISTORTION, FUZZ	Type of guitar amp
Volume	0–127	Volume and amount of distortion of the amp
Master	0–127	Volume of the entire pre-amp
Gain	LOW, MIDDLE, HIGH	Amount of pre-amp distortion
Bass	0–127	Tone of the bass/mid/treble frequency range
Middle	0–127	* Middle cannot be set if "MATCH DRV" is selected as the Pre Amp Type.
Treble	0–127	
Presence	0–127	Tone for the ultra-high frequency range
Bright Sw (Bright Switch)	OFF, ON	Specifies the bright on/off setting.
Speaker Sw (Speaker Switch)	OFF, ON	Turns the speaker simulator on/off.
Sp Type (Speaker Type)	SMALL 1, 2, MIDDLE, JC-120, BLT-IN1–5, BG STK1, 2, MS STK1, 2, MTL STK, 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
Pan	L64–R63	Stereo location of the output
Level	0–127	Output level

LOW BOOST (LOW BOOST)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
BoostFrq (Boost Frequency)	50–125Hz	Basic frequency at which the lower range will be boosted
Gain (Boost Gain)	0–+12dB	Amount by which the lower range will be boosted
Width (Boost Width)	WIDE, MID, NARROW	Width of the lower range that will be boosted
Lo Gain	-15–+15dB	Gain of the low frequency range
Hi Gain	-15–+15dB	Gain of the high frequency range
Level	0–127	Output level

ENHANCER (ENHANCER)

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

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Sens	0–127	Sensitivity of the enhancer
Mix	0–127	Level of the overtones generated by the enhancer
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output level

ISOLATOR (ISOLATOR)

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

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

RINGMOD (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
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
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
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level


PITCH SFT (PITCH SHIFTER)

A stereo pitch shifter.

Parameter	Value	Explanation
AmbSend (Ambience Send Level)	0–127	Specifies the volume level sent to Ambience.
Coarse (Coarse Tune)	-24–+12semi	Adjusts the pitch of the pitch shifted sound in semitone steps.
Fine (Fine Tune)	-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).
DlyTime (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 values invert the phase)
Lo Gain	-15–+15dB	Gain of the low range
Hi Gain	-15–+15dB	Gain of the high range
Level	0–127	Output Level

AUTO PAN (AUTO PAN)

Cyclically modulates the stereo location of the sound.

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

PRESET KIT LIST

No.	Kit name
1	INDI Magic
2	FatJazHipHop
3	Tight Drum
4	Drum&Shaker
5	Conga&Bongo
6	Tabla
7	Khanjira
8	INDI Drum
9	KyotoTsuzumi
10	Vibraphone
11	Bateria
12	Groove
13	Orchestral
14	Amazon
15	Heavy Drum
16	DjmDarDohola
17	Balaphone
18	TeknoCoustic
19	Darbuka
20	Gamelan
21	Busker Drums
22	EDM Drum Kit
23	Santoor
24	Tamil Style
25	INDIAN Sitar
26	HalgI Hits
27	Mridangam
28	Chanda Tasha
29	GhatamMnjira
30	Bhajan
31	Dhol Voice
32	Garba
33	Dandia Pari
34	INDI Dance
35	Dholak
36	Madal
37	Duff
38	Bangla
39	Khol
40	Bihu
41	Lavni
42	Dimari
43	Tavil
44	Indian
45	Tabla Baya
46	Chita Ta
47	Shree Ganesh
48	Nasik Dhol
49	Dakhla
50	Chapki
51	THR Low
52	Recording
53	Deep
54	Studio Drum
55	Melodic Drum
56	Classic Drum

No.	Kit name
57	Xstick Snap
58	Brushes
59	Latin Drum
60	Remix HQ
61	Bit Crush OP
62	ElctrXT Drum
63	OD>CHO JzDrm
64	Acoutronic
65	Process Drum
66	Electro Drum
67	Phaser "808"
68	Delay Disco
69	Phsr Wah Drm
70	TR-909
71	TR-808
72	Dance Mix
73	PopPowerBeat
74	JawaSalendro
75	JawaIndia
76	Korean
77	Ghazal
78	Hi Prc
79	Chinese
80	Japanese
81	Belly Dance
82	Cajon
83	Timbales
84	Tex-Mex
85	African
86	Timpani
87	Sympho Percs
88	ClapBassDely
89	MrimbaKlimba
90	Steel Drum
91	PitchSft Cho
92	SlpBass&Synt
93	Bass & Synth
94	Yang Qin
95	PhasrDulcimr
96	Step PH Bass
97	Dance Chord
98	Orch Hits
99	Voices
100	BattleGround

Inst List

Off

Inst number	Instrument name	Inst number (SPD-20)	Remarks
OFF	OFF	---	

Bass Drum (Kick)

Inst number	Instrument name	Inst number (SPD-20)	Remarks
BD001	Dry Kick	b01	
BD002	Dry Mid Kick	b02	
BD003	Dry Hrd Kick	b03	
BD004	Meat Kick	b04	
BD005	Pillow Kick	b05	
BD006	Jazz Kick 1	b06	
BD007	Jazz Kick 2	b07	
BD008	Maple Kick	b08	
BD009	Real Kick	b09	
BD010	VintageKick1	b10	
BD011	VintageKick2	b11	
BD012	PlasticBtr K	---	
BD013	26"Deep Kick	b12	
BD014	Medium Kick	b13	
BD015	Oyster Kick	b14	
BD016	Open Kick	b15	
BD017	Big L Kick	b16	
BD018	Wood B Kick	b17	
BD019	Deep Kick	b18	
BD020	Room Kick 1	b19	
BD021	Room Kick 2	b20	
BD022	Reverb Kick	b21	
BD023	Deep R Kick	b22	
BD024	Fat Kick	b23	
BD025	Fat DeepKick	b24	
BD026	Fat Rev Kick	b25	
BD027	Solid Kick	b26	
BD028	Reverb SKick	b27	
BD029	House Kick	b28	
BD030	Dance Kick	b29	
BD031	Deep D Kick	b30	
BD032	Rap Kick 1	b31	
BD033	Rap Kick 2	b32	
BD034	PlasticKick1	b33	
BD035	PlasticKick2	b34	
BD036	Gabba Kick	b35	
BD037	Jungle Kick	b36	
BD038	Processed K1	---	
BD039	Processed K2	---	
BD040	Processed K3	---	
BD041	Processed K4	---	
BD042	E Kick 1	b37	
BD043	E Kick 2	b38	
BD044	808 Kick 1	b39	
BD045	808 Kick 2	b40	
BD046	808 Kick 3	b41	
BD047	808 E Kick	b42	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
BD048	808 B Kick 1	b43	
BD049	808 B Kick 2	b44	
BD050	909 Kick 1	b45	
BD051	909 Kick 2	b46	
BD052	909 Kick 3	b47	
BD053	909 HardKick	b48	
BD054	606 D Kick	b49	
BD055	CR-78 Kick	b50	
BD047	808 E Kick	b42	
BD048	808 B Kick 1	b43	
BD049	808 B Kick 2	b44	
BD050	909 Kick 1	b45	
BD051	909 Kick 2	b46	
BD052	909 Kick 3	b47	
BD053	909 HardKick	b48	
BD054	606 D Kick	b49	
BD055	CR-78 Kick	b50	

Snare Drum

Inst number	Instrument name	Inst number (SPD-20)	Remarks
SN001	Mahogany S	---	
SN002	Mahogany SR	---	
SN003	Piccolo Soft	S01	
SN004	Piccolo Hard	S02	
SN005	Piccolo Rim	S03	
SN006	Piccolo Mix	---	*1
SN007	Beech Sn Sft	S04	
SN008	Beech Sn Hrd	S05	
SN009	Beech Sn Rim	S06	
SN010	Beech Sn Mix	---	*1
SN011	Aco Sn Soft	S07	
SN012	Aco Sn Hard	S08	
SN013	Aco Sn Rim	S09	
SN014	Aco Sn Mix	---	*1
SN015	Steel Sn Sft	S10	
SN016	Steel Sn Hrd	S11	
SN017	Steel Sn Rim	S12	
SN018	Steel Sn Mix	---	*1
SN019	Loose Sn Sft	S13	
SN020	Loose Sn Hrd	S14	
SN021	Loose Sn Rim	S15	
SN022	Loose Sn Mix	---	*1
SN023	Med Sn1 Soft	S16	
SN024	Med Sn1 Hard	S17	
SN025	Med Sn1 Rim	S18	
SN026	Med Sn1 Mix	---	*1
SN027	Med Sn2 Soft	S19	
SN028	Med Sn2 Hard	S20	
SN029	Med Sn2 Rim	S21	
SN030	Med Sn2 Mix	---	*1
SN031	Con Sn Soft	S22	
SN032	Con Sn Hard	S23	
SN033	Con Sn Rim	S24	

Inst List

Inst number	Instrument name	Inst number (SPD-20)	Remarks
SN034	Con Sn Mix	---	*1
SN035	Con Sn Roll	S25	
SN036	Con Sn Buzz	S26	
SN037	Roll Snare	S27	
SN038	Brass Sn Sft	S28	
SN039	Brass Sn Hrd	S29	
SN040	Brass Sn Mix	---	*1
SN041	Ring Sn Soft	S30	
SN042	Ring Sn Hard	S31	
SN043	Ring Sn Mix	---	*1
SN044	High P Snare	S32	
SN045	Med FatSnare	S33	
SN046	TD-7 Aco Sn	S34	
SN047	Real Snare	S35	
SN048	LA Snare	S36	
SN049	LA Fat Snare	S37	
SN050	Fat Snare	S38	
SN051	BrshRoll Sn1	S39	
SN052	BrshRoll Sn2	S40	
SN053	BrshSwish Sn	S41	
SN054	BrshSlap Sn1	S42	
SN055	BrshSlap Sn2	S43	
SN056	BrshSlap Sn3	S44	
SN057	BrshSlap Sn4	S45	
SN058	Rock Snare	S46	
SN059	Rocker Snare	S47	
SN060	Rockin'Snare	S48	
SN061	RockLight Sn	S49	
SN062	Rock Sn Rim	S50	
SN063	RockSpltr Sn	S51	
SN064	Light Snare	S52	
SN065	Big Shot Sn	S53	
SN066	Hyper Snare	S54	
SN067	Splat Snare	S55	
SN068	SuperLightSn	S56	
SN069	SuperWhackSn	S57	
SN070	CrackerSnare	S58	
SN071	Cruddy Snare	S59	
SN072	Dopin' Snare	S60	
SN073	House Snare	S61	
SN074	HouseDopinSn	S62	
SN075	ReggaeSnare1	S63	
SN076	ReggaeSnare2	S64	
SN077	Swing Snare	S65	
SN078	90's Snare	S66	
SN079	DigitalSnare	S67	
SN080	FX Snare	S68	
SN081	Rage Snare	S69	
SN082	JungleTinySn	S70	
SN083	JungleRimSn	S71	
SN084	Clap Slap Sn	---	
SN085	StereoFyer S	---	
SN086	Gate Snare	---	
SN087	Analog Sn 1	---	
SN088	Analog Sn 2	---	
SN089	E Snare 1	S72	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
SN090	E Snare 2	S73	
SN091	808 Snare 1	S74	
SN092	808 Snare 2	S75	
SN093	909 Snare	S76	
SN094	707 Snare	S77	
SN095	606 Snare	S78	
SN096	CR78 Snare	S79	
SN097	MahoganyXStk	---	
SN098	AmbienXStick	S80	
SN099	Hall XStick	S81	
SN100	AnalogXStick	S82	
SN101	Ragga XStick	S83	
SN102	808 XStick	S84	
SN103	909 XStick	S85	
SN104	CR78 XStick	S86	

Tom-Tom

Inst number	Instrument name	Inst number (SPD-20)	Remarks
TM001	Beech 10"Tom	---	
TM002	Beech 12"Tom	---	
TM003	Beech 16"Tom	---	
TM004	Big Tom1 Sft	t01	
TM005	Big Tom1 Hrd	t02	
TM006	Big Tom1 Mix	---	*1
TM007	Big Tom2 Sft	t03	
TM008	Big Tom2 Hrd	t04	
TM009	Big Tom2 Mix	---	*1
TM010	StudioT1 Sft	t05	
TM011	StudioT1 Hrd	t06	
TM012	StudioT1 Mix	---	*1
TM013	StudioT2 Sft	t07	
TM014	StudioT2 Hrd	t08	
TM015	StudioT2 Mix	---	*1
TM016	JazzTom1 Sft	t09	
TM017	JazzTom1 Hrd	t10	
TM018	JazzTom1 Mix	---	*1
TM019	JazzTom2 Sft	t11	
TM020	JazzTom2 Hrd	t12	
TM021	JazzTom2 Mix	---	*1
TM022	VintageT1Sft	t13	
TM023	VintageT1Hrd	t14	
TM024	VintageT1Mix	---	*1
TM025	VintageT2Sft	t15	
TM026	VintageT2Hrd	t16	
TM027	VintageT2Mix	---	*1
TM028	DoubleHdTom1	t17	
TM029	DoubleHdTom2	t18	
TM030	Fusion Tom 1	t19	
TM031	Fusion Tom 2	t20	
TM032	Real Tom 1	t21	
TM033	Real Tom 2	t22	
TM034	Birch Tom 1	t23	
TM035	Birch Tom 2	t24	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
TM036	Bowl Tom 1	t25	
TM037	Bowl Tom 2	t26	
TM038	Room Tom 1	t27	
TM039	Room Tom 2	t28	
TM040	AcousticTom1	t29	
TM041	AcousticTom2	t30	
TM042	Rock Tom 1	t31	
TM043	Rock Tom 2	t32	
TM044	BrushSLTom 1	t33	
TM045	BrushSLTom 2	t34	
TM046	Analog T1 Hi	---	
TM047	Analog T1 Lo	---	
TM048	Analog T2 Hi	---	
TM049	Analog T2 Lo	---	
TM050	Analog T3	---	
TM051	E Tom	t35	
TM052	2-Tone E Tom	t36	
TM053	Bright E Tom	t37	
TM054	707 Tom	---	
TM055	808 Tom	t38	
TM056	808 Tom 2	---	
TM057	909 Tom	t39	
TM058	909 WhackTom	t40	

Hi-Hat Cymbal

Inst number	Instrument name	Inst number (SPD-20)	Remarks
HH001	Pop CloseHH1	h01	
HH002	Pop CloseHH2	h02	
HH003	Pop OpenHH1	h03	
HH004	Pop OpenHH2	h04	
HH005	Pop PedalHH	h05	
HH006	RealCloseHH1	h06	
HH007	RealCloseHH2	h07	
HH008	Real OpenHH1	h08	
HH009	Real OpenHH2	h09	
HH010	Real PedalHH	h10	
HH011	BrushCloseHH	h11	
HH012	BrushOpenHH	h12	
HH013	PureCloseHH1	h13	
HH014	PureCloseHH2	h14	
HH015	Pure HOpenHH	h15	
HH016	Pure OpenHH	h16	
HH017	HeavyCloseHH	h17	
HH018	HeavyOpen HH	h18	
HH019	MedCloseHH	h19	
HH020	Med OpenHH	h20	
HH021	Tamb CloseHH	h21	
HH022	Tamb OpenHH	h22	
HH023	WheelCloseHH	h23	
HH024	WheelOpenHH	h24	
HH025	WheelPedalHH	h25	
HH026	808 CloseHH1	h26	
HH027	808 CloseHH2	h27	
HH028	808 OpenHH1	h28	
HH029	808 OpenHH2	h29	
HH030	909 CloseHH	h30	
HH031	909 OpenHH	h31	
HH032	CR78 CloseHH	h32	
HH033	CR78 OpenHH	h33	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
HH028	808 OpenHH1	h28	
HH029	808 OpenHH2	h29	
HH030	909 CloseHH	h30	
HH031	909 OpenHH	h31	
HH032	CR78 CloseHH	h32	
HH033	CR78 OpenHH	h33	

Hi-Hat Cymbal for pedal control

Inst number	Instrument name	Inst number (SPD-20)	Remarks
HC001	Session HH	---	
HC002	Session HHE	---	
HC003	Sharp HH	---	
HC004	Pop HH 1	H01	
HC005	Pop HH 2	H02	
HC006	Real HH 1	H03	
HC007	Real HH 2	H04	
HC008	Brush HH	H05	
HC009	Pure HH 1	H06	
HC010	Pure HH 2	H07	
HC011	Heavy HH	H08	
HC012	Medium HH	H09	
HC013	Wheel HH	H10	
HC014	808 HH 1	H11	
HC015	808 HH 2	H12	
HC016	909 HH	H13	
HC017	CR78 HH	H14	
HC018	Chenchen HH	H15	
HC019	Shekere HH	H16	
HC020	HandCymbalHH	H17	
HH021	Tamb CloseHH	h21	
HH022	Tamb OpenHH	h22	
HH023	WheelCloseHH	h23	
HH024	WheelOpenHH	h24	
HH025	WheelPedalHH	h25	
HH026	808 CloseHH1	h26	
HH027	808 CloseHH2	h27	
HH028	808 OpenHH1	h28	
HH029	808 OpenHH2	h29	
HH030	909 CloseHH	h30	
HH031	909 OpenHH	h31	
HH032	CR78 CloseHH	h32	
HH033	CR78 OpenHH	h33	

Crash/Ride Cymbal

Inst number	Instrument name	Inst number (SPD-20)	Remarks
CR001	Bright Cr	---	
CR002	Bright CrE	---	
CR003	Crash C1	C01	
CR004	Crash C2	C02	
CR005	QuickCrash C	C03	
CR006	Crash C Soft	C04	

Inst List

Inst number	Instrument name	Inst number (SPD-20)	Remarks
CR007	China C1	C05	
CR008	China C2	C06	
CR009	China C3	C07	
CR010	China Sizzle	C08	
CR011	Splash C1	C09	
CR012	Splash C2	C10	
CR013	Pgy Crach C1	C11	
CR014	Pgy Crach C2	C12	
CR015	Pgy China C	C13	
CR016	Pgy Splash C	C14	
CR017	Bright Rd	---	
CR018	Bright RdE	---	
CR019	Bright RdB	---	
CR020	Ride C1	C15	
CR021	Ride Bell C1	C16	
CR022	Ride C2	C17	
CR023	Ride Bell C2	C18	
CR024	Ride C3	C19	
CR025	Ride Bell C3	C20	
CR026	Sizzle 1	C21	
CR027	SizzleBell 1	C22	
CR028	Sizzle 2	C23	
CR029	SizzleBell 2	C24	
CR030	Sizzle 3	C25	
CR031	SizzleBell 3	C26	
CR032	Pgy Ride 1	C27	
CR033	Pgy Ride 2	C28	
CR034	Brush Crash	C29	
CR035	Brush Sizzle	C30	
CR036	Brush Ride	C31	
CR037	Brush RideSz	C32	
CR038	Hand Cymbals	C33	
CR039	Pair Cymbal	---	
CR040	PairCymChoke	---	
CR041	MalletCymbal	C34	
CR042	808 Cymbal	C35	
CR043	606 Cymbal	C36	

Latin Percussion

Inst number	Instrument name	Inst number (SPD-20)	Remarks
LT001	R8 Bong H	L01	
LT002	R8 Bong L	L02	
LT003	Bongo High	L03	
LT004	Bongo Low 1	L04	
LT005	Bongo Low 2	L05	
LT006	Bongo2 HiOp	---	
LT007	Bongo2 HiSlp	---	
LT008	Bongo2 LoOp	---	
LT009	Bongo2 LoSlp	---	
LT010	R8CongaMuteH	L06	
LT011	R8CongaOpenH	L07	
LT012	R8CongaOpenL	L08	
LT013	Conga Mute H	L09	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
LT014	Conga Slap H	L10	
LT015	Conga Open H	L11	
LT016	CongaOpen L1	L12	
LT017	CongaOpen L2	L13	
LT018	Conga2 Open	---	
LT019	Conga2 Slap	---	
LT020	Conga2 Bass	---	
LT021	Tumba Open	---	
LT022	Tumba Slap	---	
LT023	Tumba Bass	---	
LT024	Cajon Open	---	
LT025	Cajon Edge	---	
LT026	Cajon Slap	---	
LT027	Cajon Bass	---	
LT028	Cowbell 1	L14	
LT029	Cowbell 2	L15	
LT030	Cowbell 3	L16	
LT031	Cowbell 4	L17	
LT032	Cowbell 5	L18	
LT033	Cowbell 6	---	
LT034	Cowbell 7	---	
LT035	Claves 1	L19	
LT036	Claves 2	L20	
LT037	Claves 3	---	
LT038	Claves 4	---	
LT039	Guiro Short	L21	
LT040	Guiro Long	L22	
LT041	Guiro2 Short	---	
LT042	Guiro2 Slide	---	
LT043	Maracas	L23	
LT044	Maracas 2	---	
LT045	Shaker 1	L24	
LT046	Shaker 2	L25	
LT047	Shaker 3	L26	
LT048	Tambourine 1	L27	
LT049	Tambourine 2	L28	
LT050	Tambourine 3	---	
LT051	Tambourine 4	---	
LT052	Tambourine 5	---	
LT053	Tambourine 6	---	
LT054	Timbale High	L29	
LT055	TimbaleRimH	L30	
LT056	Timbale Low	L31	
LT057	TimbalePaila	L32	
LT058	Timbale2L Op	---	
LT059	Vibra-Slap	L33	
LT060	Vibra-Slap 2	---	
LT061	Agogo 1 High	L34	
LT062	Agogo 1 Low	L35	
LT063	Agogo 2 High	L36	
LT064	Agogo 2 Low	L37	
LT065	Agogo 3	L38	
LT066	Cabasa	L39	
LT067	TDCuicaMute1	L40	
LT068	TDCuicaMute2	L41	
LT069	TDCuica Open	L42	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
LT070	Cuica Mute 1	L43	
LT071	Cuica Mute 2	L44	
LT072	Cuica Open	L45	
LT073	PandeirMute1	L46	
LT074	PandeirSlap1	L47	
LT075	PandeirOpen1	L48	
LT076	PandeirMute2	L49	
LT077	PandeirSlap2	L50	
LT078	PandeirOpen2	L51	
LT079	Pandeiro 3	L52	
LT080	R8Surudo Rim	L53	
LT081	R8SurudoMute	L54	
LT082	R8SurudoOpen	L55	
LT083	Surdo Mute	L56	
LT084	Surdo Open	L57	
LT085	TamborimMute	L58	
LT086	TamborimSlap	L59	
LT087	TamborimOpen	L60	
LT088	TamborimOpn2	L61	
LT089	TDWhistle S	L62	
LT090	TDWhistle L	L63	
LT091	WhistleShort	L64	
LT092	Whistle Long	L65	
LT093	Caxixi	L66	
LT094	Soft Cabasa	---	
LT095	BerimbauMute	L67	
LT096	BerimbauOpen	L68	
LT097	Berimbau Up	L69	
LT098	BerimbauDown	L70	
LT099	Caixa Mute	L71	
LT100	Caixa O Soft	L72	
LT101	Caixa O Hard	L73	
LT102	Caixa Roll	L74	
LT103	Repinique	---	
LT104	RepiniqueRim	---	
LT105	Rain Stick	L75	
LT106	Rain Stick 2	---	
LT107	SambaBateria	L76	
LT108	Samba Loop 1	---	*2
LT109	Samba Loop 2	L77	*3
LT110	ShakerLoop 1	---	*2
LT111	ShakerLoop 2	L78	*3

Indian Percussion

Inst number	Instrument name	Inst number (SPD-20)	Remarks
IN001	Sarna Bell	i01	
IN002	Baya 1 Slide	i02	
IN003	Baya 1 Gin	i03	
IN004	Baya 1 Ka	i04	
IN005	Baya 1 Ge	i05	
IN006	Baya 2 Ge	i06	
IN007	Tabla 1 Na	i07	
IN008	Tabla 1 Tin	i08	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
IN009	Tabla 1 Tun	i09	
IN010	Tabla 1 Ti	i10	
IN011	Tabla 2 Te	i11	
IN012	Tabla 2 Na 1	i12	
IN013	Tabla 2 Na 2	i13	
IN014	Tabla 2 Tu	i14	
IN015	Tabla 3 Na	---	
IN016	Tabla 3 Ti	---	
IN017	Tabla 3 Tin	---	
IN018	Tabla 3 Tun	---	
IN019	Baya 3 Ka	---	
IN020	Baya 3 Ge	---	
IN021	Baya3GeSlide	---	
IN022	Baya 3 Gin	---	
IN023	Pot D Low	i15	
IN024	Pot D High	i16	
IN025	Pot D Accent	i17	
IN026	Pot D Mute	i18	
IN027	Pot D Long	i19	
IN028	Pot D Short	i20	
IN029	PotDrm 2 Bs	---	
IN030	PotDrm 2 Rel	---	
IN031	Dholak Ga	i21	
IN032	Dholak Ta	i22	
IN033	Dholak Tun	i23	
IN034	Dholak Na	i24	
IN035	Dholak2Chali	---	
IN036	Dholak2 Ge	---	
IN037	Dholak2 Gha	---	
IN038	Dholak2 Kl	---	
IN039	Dholak2 NA	---	
IN040	Dholak2 TAA	---	
IN041	Dholak2 Ti	---	
IN042	Madal Da	i25	
IN043	Madal Din	i26	
IN044	Madal Ta	i27	
IN045	Madal2 G Tun	---	
IN046	Madal2 Tak	---	
IN047	Madal2 C Tun	---	
IN048	Khol	i28	
IN049	Khol 2 Ta	---	
IN050	Khol 2 Te	---	
IN051	Dhol 1	i29	
IN052	Dhol 2	i30	
IN053	Dhol 3	i31	
IN054	Dhol 4	i32	
IN055	TablaBayaLP1	---	*2
IN056	TablaBayaLP2	i33	*3
IN057	Indian Bell	---	
IN058	IndBell Edge	---	
IN059	Chanda Roll	---	
IN060	Chanda Ta	---	
IN061	Duggi C Tun	---	
IN062	Duggi C Mute	---	
IN063	Duggi G Tun	---	
IN064	Ghantam Dhi	---	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
IN065	Ghantam Dhom	---	
IN066	Ghantam Nam	---	
IN067	Ghantam Ta	---	
IN068	Halgi Dha	---	
IN069	Haldi Roll	---	
IN070	Halgi Ta	---	
IN071	Halgi Dhin	---	
IN072	Kanjira A	---	
IN073	Kanjita C	---	
IN074	Kanjita E	---	
IN075	Kanjira F	---	
IN076	Kanjira G	---	
IN077	Kanjira H	---	
IN078	Khanjira Cls	---	
IN079	Khanjira FuH	---	
IN080	Khanjira Op1	---	
IN081	Khanjira Op2	---	
IN082	Khanjira LP1	---	*2
IN083	Khanjira LP2	---	*3
IN084	Manjira Mute	---	
IN085	Manjira Open	---	
IN086	MnjraF Close	---	
IN087	MnjraH Close	---	
IN088	MnjraRimOpen	---	
IN089	MnjraRimMute	---	
IN090	Morsing	---	
IN091	Mrdngm Tham	---	
IN092	Mrdngm Dheem	---	
IN093	Mrdngm Thom	---	
IN094	Mrdngm Tha	---	
IN095	Mrdngm Nam	---	
IN096	Mrdngm Da	---	
IN097	Mrdngm Dee	---	
IN098	Mrdngm Cha	---	
IN099	MrdngmKTTKa1	---	*2
IN100	MrdngmKTTKa2	---	*3
IN101	Mrdngm2Chapp	---	
IN102	Mrdngm2 Da	---	
IN103	Mrdngm2Dhim	---	
IN104	Mrdngm2Dhom	---	
IN105	Mrdngm2Nam	---	
IN106	Mrdngm2Tha	---	
IN107	Tasha Roll	---	
IN108	Tasha Ta	---	
IN109	Udukai 1	---	
IN110	Udukai 2	---	
IN111	Udukai 3	---	
IN112	KartalSingle	---	
IN113	KartalRoll 1	---	
IN114	GhngroSingle	---	
IN115	Ghungroo RL1	---	
IN116	IndV Addipa	---	
IN117	IndV Balle 1	---	
IN118	IndV Balle 2	---	
IN119	IndV Burrh	---	
IN120	IndV ChakDe	---	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
IN121	IndV LaughFe	---	
IN122	IndV HoliHai	---	
IN123	IndV Hoye	---	
IN124	IndV Hoyex2	---	
IN125	IndV JaiHo	---	
IN126	IndV KukduKd	---	
IN127	IndV BetteFe	---	
IN128	IndV BetteMa	---	
IN129	IndV Punjabi	---	
IN130	IndV Sharabi	---	
IN131	IndV ShavaOB	---	
IN132	IndV Shavax2	---	
IN133	IndV ShuruKG	---	
IN134	IndV WahBWah	---	
IN135	Shankh1	---	
IN136	Shankh2	---	
IN137	Whistle 1	---	
IN138	Whistle 2	---	
IN139	Whistle 3	---	

African/Middle Eastern/Australian/Other Percussion

Inst number	Instrument name	Inst number (SPD-20)	Remarks
WR001	Shekere	F01	
WR002	Djembe 1 Ctr	F02	
WR003	Djembe 1 Rim	F03	
WR004	Djembe 2	F04	
WR005	Djembe 3	F05	
WR006	Djembe 4	F06	
WR007	Djembe 5 Op	---	
WR008	Djembe 5 Slp	---	
WR009	Djembe 5 Bs	---	
WR010	TalkingDDown	F07	
WR011	TalkingD Up	F08	
WR012	TalkingD 2	F09	
WR013	AfroD Open 1	F10	
WR014	AfroD Open 2	F11	
WR015	AfroD Flam	F12	
WR016	AfroD Rattle	F13	
WR017	Castanets Mt	F14	
WR018	Bell Tree	F15	
WR019	Sagat Closed	F16	
WR020	Sagat Open	F17	
WR021	Darbuka1 Dom	F18	
WR022	Darbuka1 Tak	F19	
WR023	Darbuka 2	F20	
WR024	Doira Dun	F21	
WR025	Doira Tik	F22	
WR026	Doholla Dom	F23	
WR027	Doholla Sak	F24	
WR028	Doholla Tak	F25	
WR029	Doholla Roll	F26	
WR030	Doholla Stop	F27	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
WR031	Rek Dom	F28	
WR032	Rek Tek	F29	
WR033	Rek Open	F30	
WR034	Rek Trill	F31	
WR035	Bendir	F32	
WR036	Dawul	F33	
WR037	Clapstick	F34	
WR038	Clapsticks 2	---	
WR039	Boomerang	F35	
WR040	Bloom Bell	F36	
WR041	AfroBracelet	---	
WR042	Afro Jingle	---	
WR043	Afro Loop 1	---	*2
WR044	Afro Loop 2	F37	*3

Japanese/Korean/Chinese/Southeast Asian Percussion

Inst number	Instrument name	Inst number (SPD-20)	Remarks
EA001	Biwa	J01	
EA002	Atarigane	J02	
EA003	Hyoshigi	J03	
EA004	Ohkawa	J04	
EA005	Tsuzumi 1H	J05	
EA006	Tsuzumi 1L	J06	
EA007	Tsuzumi 2	J07	
EA008	ShimeTaiko 1	J08	
EA009	ShimeTaiko 2	J09	
EA010	MatsuriTaiko	J10	
EA011	MatsuriT Rim	J11	
EA012	Taiko 1	J12	
EA013	Taiko 2	J13	
EA014	Taiko Rim	J14	
EA015	Matsuri	J15	
EA016	Yyoo Dude	J16	
EA017	Buk	J17	
EA018	Buk Rim	J18	
EA019	Jang-Gu	J19	
EA020	Jing Mute	J20	
EA021	Jing Soft	J21	
EA022	Jing Hard	J22	
EA023	Gengari Mute	J23	
EA024	Gengari Soft	J24	
EA025	Gengari Hard	J25	
EA026	Ban Gu 1	J26	
EA027	Ban Gu 2	J27	
EA028	Ban Gu 3	J28	
EA029	Gu Roll	J29	
EA030	Gu High	J30	
EA031	Tang G Mute	J31	
EA032	Tang Gu	J32	
EA033	HuYinLuoMute	J33	
EA034	Hu Y Luo	J34	
EA035	Nao Bo	J35	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
EA036	Xiao Bo	J36	
EA037	Small T Tam	J37	
EA038	Large T Tam	J38	
EA039	Gong	---	
EA040	Large Gong	J39	
EA041	Small Gong	J40	
EA042	Tiny Gong	J41	
EA043	Bend Gong	J42	
EA044	FingerCymbal	J43	
EA045	Finger Cym 2	---	
EA046	Finger Cym 3	---	
EA047	Finger Cym 4	---	
EA048	Rama Cymbal	J44	
EA049	ChenC Closed	J45	
EA050	ChenC Open	J46	
EA051	BaliC Closed	J47	
EA052	BaliC Open	J48	
EA053	Thai Gong	J49	
EA054	Jaws H Open	J50	
EA055	Jaws H Wow	J51	

Orchestral Percussion

Inst number	Instrument name	Inst number (SPD-20)	Remarks
OC001	Sleigh Bell	o01	
OC002	SleighBells2	---	
OC003	Tree Chimes	o02	
OC004	TriangleMute	o03	
OC005	TriangleOpen	o04	
OC006	Triangle2 Mt	---	
OC007	Triangle2 Op	---	
OC008	Triangle3 Mt	---	
OC009	Triangle3 Op	---	
OC010	Crotale	---	
OC011	Ratchet	---	
OC012	Castanets	o05	
OC013	Castanets Ab	o06	
OC014	Castanets 2	---	
OC015	Wood Block	o07	
OC016	Slapstick	o08	
OC017	Con BD Mute	o09	
OC018	Con BD Open	o10	
OC019	Timpani1Soft	o11	
OC020	Timpani1Hard	o12	
OC021	Timpani1 Mix	---	
OC022	Timpani2	o13	
OC023	Timpani Bend	o14	
OC024	Church Bell	o15	
OC025	Perc Hit 1	o16	
OC026	Perc Hit 2	o17	
OC027	Perc Hit 3	o18	
OC028	OrchHit Maj1	o19	
OC029	OrchHit Maj2	o20	
OC030	Orch H Dim1	o21	

Inst List

Inst number	Instrument name	Inst number (SPD-20)	Remarks
OC031	Orch H Dim2	o22	
OC032	Orch Hit 1	o23	
OC033	Orch Hit 2	o24	

Melodic Percussion/Melodic Instruments

Inst number	Instrument name	Inst number (SPD-20)	Remarks
ML001	Glockenspiel	M01	
ML002	Vibraphone	M02	
ML003	Xylophone	M03	
ML004	Marimba 1	M04	
ML005	Marimba 2	M05	
ML006	Bass Marimba	M06	
ML007	Celesta	M07	
ML008	TubularBell1	M08	
ML009	TubularBell2	M09	
ML010	Steel Drum 1	M10	
ML011	Steel Drum 2	M11	
ML012	Sitar	M12	
ML013	Sitar Gliss	M13	
ML014	SantoorUpper	M14	
ML015	SantoorLower	M15	
ML016	Tambura	M16	
ML017	TamburaDrone	M17	
ML018	HammerDUpper	M18	
ML019	HammerDLower	M19	
ML020	Kalimba	M20	
ML021	Log Drum	M21	
ML022	Balaphone	M22	
ML023	Afro Zither	M23	
ML024	Yang Qin	M24	
ML025	Bonang	M25	
ML026	Gender	M26	
ML027	Saron	M27	
ML028	Angklung	M28	
ML029	Gamelan 1	M29	
ML030	Gamelan 2	M30	
ML031	Glass	M31	
ML032	Iron Hammer	M32	
ML033	Bamboo	M33	
ML034	Drip	M34	
ML035	Synth Strg 1	M35	
ML036	Synth Strg 2	M36	
ML037	BrassHit 1 S	M37	
ML038	BrassHit 1 L	M38	
ML039	BrassHit 2 S	M39	
ML040	BrassHit 2 L	M40	
ML041	BrassHit 3 S	M41	
ML042	BrassHit 3 L	M42	
ML043	Brass Fall	M43	
ML044	ChoirSoprano	M44	
ML045	Choir Alto	M45	
ML046	Choir Bass	M46	
ML047	ChoirUnison1	M47	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
ML048	ChoirUnison2	M48	
ML049	Choir 5th 1	M49	
ML050	Choir 5th 2	M50	
ML051	Choir 4th 1	M51	
ML052	Choir 4th 2	M52	
ML053	AcousticBass	M53	
ML054	FingeredBass	M54	
ML055	Picked Bass	M55	
ML056	Slap Bass	M56	
ML057	Funky Bass	M57	
ML058	TB-303 Bass	M58	
ML059	SH101 Bass	M59	

Analog Percussion

Inst number	Instrument name	Inst number (SPD-20)	Remarks
AN001	DR-55 Claves	A01	
AN002	CR78 Cowbell	A02	
AN003	CR78 MtBeat	A03	
AN004	CR78 Guiro	A04	
AN005	CR78 Tambrin	A05	
AN006	CR78 Maracas	A06	
AN007	CR78 Bongo	A07	
AN008	CR78 Claves	A08	
AN009	707 Cowbell	A09	
AN010	727 Agogo	A10	
AN011	808 Conga	A11	
AN012	808 Cng2 H	---	
AN013	808 Cng2 M	---	
AN014	808 Cng2 L	---	
AN015	808 Claves	A12	
AN016	808 Maracas	A13	
AN017	808 Cowbell	A14	
AN018	808 H Clap	A15	
AN019	909 H Clap	A16	

Dance Sounds

Inst number	Instrument name	Inst number (SPD-20)	Remarks
DC001	Hand Clap 1	d01	
DC002	Hand Clap 2	d02	
DC003	Little Clap	d03	
DC004	Hip Clap	d04	
DC005	Afro Clap	d05	
DC006	Clap	---	
DC007	Hand Clap	---	
DC008	Claps	---	
DC009	BigHall Clap	---	
DC010	WhiteNz Clap	---	
DC011	Finger Snap	---	
DC012	Dry Snap	---	
DC013	Scratch Push	d06	
DC014	Scratch Pull	d07	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
DC015	ScratchStreo	d08	
DC016	ScratchPush1	d09	
DC017	ScratchPull1	d10	
DC018	ScratchPush2	d11	
DC019	ScratchPull2	d12	
DC020	ScratchSnare	d13	
DC021	Jungle Hat	d14	
DC022	JungleCymbal	d15	
DC023	Dance Shaker	d16	
DC024	Tape Rewind	d17	
DC025	Vinyl Stop	d18	
DC026	High-Q 1	d19	
DC027	High-Q 2	d20	
DC028	Beam H Q	d21	
DC029	Air Blip	d22	
DC030	Techno Snap	d23	
DC031	Organ Chord	d24	
DC032	Dist Guitar	d25	
DC033	Auh Voice	d26	
DC034	Techno Chord	d27	
DC035	Techno Scene	d28	
DC036	Synth Hit	d29	
DC037	Dist Hit	d30	
DC038	Thin Beef	d31	
DC039	Techno Hit	d32	
DC040	Tao Hit	d33	
DC041	Philly Hit	d34	
DC042	Analog Bird	d35	
DC043	Retro UFO	d36	
DC044	Metal Sweep	d37	
DC045	Bounce	d38	
DC046	Dist Swish	d39	
DC047	PCM Press	d40	
DC048	JungleRLKick	d41	
DC049	JungleRLSnr	d42	
DC050	Techno LP 1	---	*2
DC051	Techno LP 2	d43	*3

Artificial Sound Effects

Inst number	Instrument name	Inst number (SPD-20)	Remarks
ES001	Burt	E01	
ES002	Boing 1	E02	
ES003	Boing 2	E03	
ES004	Onkey	E04	
ES005	Super Low	---	
ES006	Sub Drop 1	---	
ES007	Sub Drop 2	---	
ES008	Sub Drop 3	---	
ES009	Sn Trap Back	---	
ES010	Sn More Fat	---	
ES011	Sn Buzz 1	---	
ES012	Sn Buzz 2	---	
ES013	Noise	---	

Inst number	Instrument name	Inst number (SPD-20)	Remarks
ES014	Sweep Noise	---	
ES015	E Tom Drop	---	
ES016	Tom Noise	E05	
ES017	Lazer	E06	
ES018	FeedbackWave	E07	
ES019	Atmosphere	E08	
ES020	Bend Synth	E09	
ES021	Toy Gun	E10	
ES022	Eddy	E11	
ES023	R-8 Spark	E12	
ES024	Rattle	E13	
ES025	Anvil	E14	
ES026	Chop	E15	
ES027	Metal 1	E16	
ES028	Metal 2	E17	
ES029	Metal XStick	E18	
ES030	Crash 1	E19	
ES031	Crash 2	E20	
ES032	Explosion	E21	
ES033	Shot 1	E22	
ES034	Shot 2	E23	
ES035	Shot 3	E24	
ES036	Shot 4	E25	
ES037	Stick Hit	E26	
ES038	NoiseAccent1	E27	
ES039	NoiseAccent2	E28	
ES040	NoiseAccent3	E29	
ES041	NoiseAccent4	E30	
ES042	RandomNoise1	E31	
ES043	RandomNoise2	E32	
ES044	RandomNoise3	E33	
ES045	RandomNoise4	E34	
ES046	Slide	E35	
ES047	Uut?	E36	
ES048	Drop	E37	
ES049	Emergency	E38	
ES050	Woody 1	E39	
ES051	Woody 2	E40	
ES052	Monster Drum	E41	
ES053	Can Drum	E42	
ES054	Wah G Down 1	E43	
ES055	Wah G Up 1	E44	
ES056	Wah G Down 2	E45	
ES057	Wah G Up 2	E46	

Natural Sound Effects/Human Voice

Inst number	Instrument name	Inst number (SPD-20)	Remarks
NT001	Telephone 1	n01	
NT002	Telephone 2	n02	
NT003	Doorbell	n03	
NT004	Dog Bark	n04	
NT005	Bird	n05	
NT006	Car Door	n06	

Inst List

Inst number	Instrument name	Inst number (SPD-20)	Remarks
NT007	Car Stop	n07	
NT008	Horn	n08	
NT009	Punch	n09	
NT010	Glass Crash	n10	
NT011	Door Close	n11	
NT012	Metallic Lid	n12	
NT013	Machine Gun	n13	
NT014	Pistol	n14	
NT015	Siren	n15	
NT016	DrM Whistle	n16	
NT017	Afro Feet	n17	
NT018	Afro Stomp	n18	
NT019	Thunder	n19	
NT020	Stream	n20	
NT021	Snaps	n21	
NT022	HumanWhistle	n22	
NT023	Oww!	n23	
NT024	Woa!	n24	
NT025	Ooh!	n25	
NT026	Chiki!	n26	
NT027	Hey!	n27	
NT028	Ou!	n28	
NT029	Ou! Up	n29	
NT030	Scream	n30	
NT031	Voice Loop 1	---	*2
NT032	Voice Loop 2	n31	*3

*3: Strike this once to start the phrase, and once more to start the phrase from the beginning. If you let the instrument keep playing and don't strike the pad again, the volume lowers after a while and the phrase stops.

Ambience, Reverse Sounds

Inst number	Instrument name	Inst number (SPD-20)	Remarks
NT001	Telephone 1	n01	
NT002	Telephone 2	n02	
NT003	Doorbell	n03	
NT004	Dog Bark	n04	
NT005	Bird	n05	
NT006	Car Door	n06	
NT007	Car Stop	n07	
NT008	Horn	n08	
NT009	Punch	n09	
NT010	Glass Crash	n10	
NT011	Door Close	n11	
NT012	Metallic Lid	n12	
NT013	Machine Gun	n13	
NT014	Pistol	n14	
NT015	Siren	n15	
NT016	DrM Whistle	n16	
NT017	Afro Feet	n17	
NT018	Afro Stomp	n18	
NT019	Thunder	n19	
NT020	Stream	n20	

*1: These are instruments with the same name, which can be combined and played at different strengths to create tonal changes.

*2: Strike this once to start the phrase, and once more to stop the phrase.