YAMAHA DRUM TRIGGER MODULE

OPERATION MANUAL

SPECIAL MESSAGE SECTION

This product utilizes batteries or an external power supply (adapter). DO NOT connect this product to any power supply or adapter other than one described in the manual, on the name plate, or specifically recommended by Yamaha.

WARNING: Do not place this product in a position where anyone could walk on, trip over, or roll anything over power or connecting cords of any kind. The use of an extension cord is not recommended! If you must use an extension cord, the minimum wire size for a 25' cord (or less) is 18 AWG. NOTE: The smaller the AWG number, the larger the current handling capacity. For longer extension cords, consult a local electrician.

This product should be used only with the components supplied or; a cart, rack, or stand that is recommended by Yamaha. If a cart, etc., is used, please observe all safety markings and instructions that accompany the accessory product.

SPECIFICATIONS SUBJECT TO CHANGE: The information contained in this manual is believed to be correct at the time of printing. However, Yamaha reserves the right to change or modify any of the specifications without notice or obligation to update existing units.

Do not attempt to service this product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

This product, either alone or in combination with an amplifier and headphones or speaker/s, may be capable of producing sound levels that could cause permanent hearing loss. DO NOT operate for long periods of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist. IMPORTANT: The louder the sound, the shorter the time period before damage occurs.

Some Yamaha products may have benches and/or accessory mounting fixtures that are either supplied with the product or as optional accessories. Some of these items are designed to be dealer assembled or installed. Please make sure that benches are stable and any optional fixtures (where applicable) are well secured BEFORE using. Benches supplied by Yamaha are designed for seating only. No other uses are recommended.

NOTICE: Service charges incurred due to lack of knowledge relating to how a function or effect works (when the unit is operating as designed) are not covered by the manufacturer's warranty, and are therefore the owners responsibility. Please study this manual carefully and consult your dealer before requesting service.

ENVIRONMENTAL ISSUES: Yamaha strives to produce products that are both user safe and environmentally friendly. We sincerely believe that our products and the production methods used to produce them, meet these goals. In keeping with both the letter and the spirit of the law, we want you to be aware of the following:

Battery Notice: This product MAY contain a small nonrechargeable battery which (if applicable) is soldered in place. The average life span of this type of battery is approximately five years. When replacement becomes necessary, contact a qualified service representative to perform the replacement.

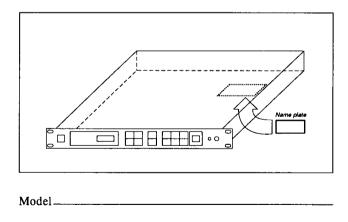
This product may also use "household" type batteries. Some of these may be rechargeable. Make sure that the battery being charged is a rechargeable type and that the charger is intended for the battery being charged.

When installing batteries, do not mix old batteries with new, or with batteries of a different type. Batteries MUST be installed correctly. Mismatches or incorrect installation may result in overheating and battery case rupture.

Warning: Do not attempt to disassemble, or incinerate any battery. Keep all batteries away from children. Dispose of used batteries promptly and as regulated by the laws in your area. Note: Check with any retailer of household type batteries in your area for battery disposal information.

Disposal Notice: Should this product become damaged beyond repair, or for some reason its useful life is considered to be at an end, please observe all local, state, and federal regulations that relate to the disposal of products that contain lead, batteries, plastics, etc. If your dealer is unable to assist you, please contact Yamaha directly.

NAME PLATE LOCATION: The graphic below indicates the location of the name plate for this model. The model number, serial number, power requirements, etc., are located on this plate. You should record the model number, serial number, and the date of purchase in the spaces provided below and retain this manual as a permanent record of your purchase.



Serial No.

Purchase Date ____

PLEASE KEEP THIS MANUAL

FCC INFORMATION (U. S. A.)

1. IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!

This product, when installed as indicated in the instructions contained in this manual, meets FCC requirements. Modifications not expressly approved by Yamaha may void your authority, granted by the FCC, to use the product.

- 2. IMPORTANT: When connecting this product to accessories and/or another product use only high quality shielded cables. Cable/s supplied with this product MUST be used. Follow all installation instructions. Failure to follow instructions could void your FCC authorization to use this product in the USA.
- 3. NOTE: This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class "B" digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in a residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the users manual, may cause interference harmful to the operation of other electronic devices. Compliance with FCC regulations does not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit "OFF" and "ON", please try to eliminate the problem by using one of the following measures:

Relocate either this product or the device that is being affected by the interference.

Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.

In the case of radio or TV interference, relocate/reorient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.

If these corrective measures do not produce satisfactory results, please contact the local retailer authorized to distribute this type of product. If you can not locate the appropriate retailer, please contact Yamaha Corporation of America, Electronic Service Division, 6600 Orangethorpe Ave, Buena Park, CA 90620

The above statements apply ONLY to those products distributed by Yamaha Corporation of America or its subsidiaries.



DRUM TRIGGER MODULE

Welcome to the Yamaha TMX—This is a highly advanced, dynamic triggering system with onboard cutting edge sound designs. As the most user friendly digital instrument in it's class, the TMX will provide you with years of musical enjoyment. We'd like to thank you for your purchase and congratulate you on a wise selection.

In order to take full advantage of the TMX, please read this manual carefully and try out all of the examples set forth.

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Caution: This section is for drummers and percussionists that have had previous experience with sound systems and MIDI percussion. For all others, please, we strongly suggest skipping the 'Plug and Play'.

This quick-guide should have you up and running with the TMX in 20 minutes or less!! With the proper size sound system, your neighbors are sure to enjoy witnessing your first test drive with the powerful new TMX Drum Trigger Module.

When you have finished your initial TMX run-through, please be sure to carefully study the rest of the manual. In this way, you will get the most performance power from your TMX. It is often very helpful to sit and read the manual away from the drum kit during the first few days with the instrument. Try to absorb and digest the TMX operating functions *before* you begin editing and customizing your drum kits. For those of you who just can't wait... as the title says—Plug and Play!!

Pad Set Up: Demo Set Up #1

If you are using all pads, plug them directly into the TMX inputs as follows— (We recommend 9 pads for sound plus 2 pads for program changes and 1 foot switch for the hi-hat mode).

Using 1/4" audio cables, connect the pads to the TMX Inputs as follows: (the snare pad is the only one that will use 2 inputs).

Bass Drum	Input 1	
Snare (Pad)	Input 2	2
Tom 1	Input 3	3

Tom 2	Input 4
Tom 3	Input 5
Snare (Rim)	Input 6
Additional Pads	Inputs 7, 8 & 9 (Left to Right)
Hi-Hat Pad	Input 12

Pad Inputs 10 and 11 can be used for Increment/Decrement functions. Connect the pad that you wish to use as an increment (step up) to input 10. Connect the pad that you wish to use as a decrement pad (step down) to input 11. These pads are optional—you can also step through kits by pressing +1/YES or -1/NO.

The hi-hat pad will be connected to input 12. The foot switch will plug directly into the input labeled "Foot Sw.". You will now be able to achieve realistic hi-hat 'open' and 'close' effects by stepping on the foot switch while playing pad #12.

Acoustic Drums with Pads: Demo Set Up #2

This set up is based around a 5 piece acoustic kit and 5 pads (with 2 optional program change pads). If you are using acoustic drums, mount the triggers on the drums and connect pads as follows:

For the Bass drum, place the trigger on batter head approximately 2" from the edge of the drum. Place the Snare trigger on the batterhead approximately 1" from the edge of the drum. The Tom triggers should be placed on the shell, just underneath the rim of each drum.

Using 1/4" cables, connect the acoustic drum triggers (Yamaha DT-10's) to the TMX as follows:

Bass Drum	Input 1	Tom 2	Input 4
Snare	Input 2	Tom 3	Input 5
Tom 1	Input 3	Additional Pads	Inputs 6, 7, 8 & 9 (Left to Right)

Pad Inputs 10 and 11 can be used for Increment/Decrement functions. Connect the pad that you wish to use as an increment (step up) to input 10. Connect the pad that you wish to use as a decrement pad (step down) to input 11. *These pads are optional—you can also step through kits by pressing +1/YES or -1/NO*.

The hi-hat pad will be connected to input 12. The foot switch will plug directly into the input labeled "Foot Sw.". You will now be able to achieve realistic hi-hat 'open' and 'close' effects by stepping on the foot switch while playing pad #12.

Note: Inputs 6 through 12 were designed for DEMO purposes, to be used strictly with pads for the factory preset kits. These can be changed at any time to suit your needs as you begin to create your own custom set-ups.

Power up the TMX!!

Connect the Main Outputs on the TMX back panel to your sound system, or plug in your headphones— then power up your sound system (or amplifier).

Chain Mode

Press 'Chain'. Choose the chain name that corresponds to your set-up (all pads or acoustic triggers). Use pad inputs 10 and 11 to change kits, or cursor right till you are on Step: 01 of the song chain. Now use the +1/-1 keys to select performances and Play, Play, Play!

SECTION 1

TMX Overview

The TMX drum trigger module is designed to accommodate any drummer who needs to trigger contemporary sounds from pads and/or acoustic drums. These sounds include kick drums, snares, percussion, special effects, cymbals, horns and bass (to mention just a few!). It is also designed to function as a drum sample module for use with sequencers in professional MIDI production and educational MIDI systems (see General MIDI Performance #25).

Here's an overview of some of the TMX's features:

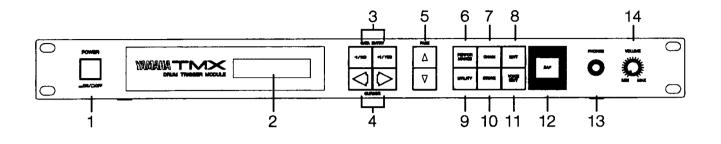
- 245 on board "voices" featuring state of the art industrial, techno, jazz, dance, studio, metal and funk sound designs.
- Powerful, easy to use "ZAP" feature allows you to quickly and easily edit any voice in seconds.
- 12 trigger inputs (for pads, acoustic triggers or triggering from tape).
- 32 Performance memories.
- 'Super' user friendly operating system.
- Automatic trigger "learn" function.
- Automatic MIDI "learn" function.
- MIDI In, MIDI Out.
- Total control over MIDI Velocity settings.
- Real-time trigger level readout.
- 4 audio outputs.

- Sophisticated rejection parameters to eliminate double or 'false' triggering.
- Start and Stop/Pause QY10/20 music sequencer from pads.
- Bypass feature (useful for live performance or studio).
- Large, clear LCD display.
- 16 Song 'Chains' with 16 'Steps' in each.
- System exclusive bulk storage.
- Compatible line of acoustic drum triggers (Yamaha DT-10 triggers) and electronic drum pads.
- Increment/Decrement pad inputs on back panel to access performances, and chain steps.
- Realistic Hi-Hat Mode.
- Convenient 1 rack space size.

The next two pages illustrate and identify all the buttons, plugs, switches and displays on the front and back panels of the TMX.

Following those pages is a diagram of the suggested set-up that we have designed to work specifically with Song Chain Number 2= Acoustic triggers with pads.

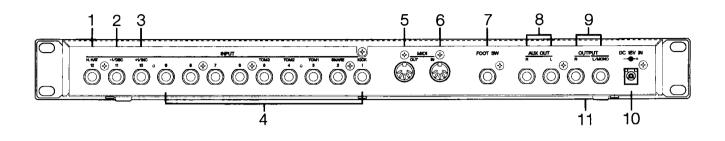
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- 1. **Power** switch This turns the **TMX** on and off. The LCD will light when the power is on. *All **TMX** data is maintained in memory even when the power is off.
- LCD (Liquid Crystal Display) This display shows the various parameters available in all TMX modes. Actual displays are shown in the following chapters.
- 3. **Data Entry** (-1/No and +1/Yes) Buttons— Allow you to either increment or decrement a parameter value, change drum performances, step through chains or answer questions with either a 'yes' or a 'no'.
- 5. Page UP rand Page DOWN . -- Allow you to move from one edit page to another.

- 6. **Performance** Selects Performance Play Mode.
- 7. **Chain** Selects Chain Play Mode and Chain Edit Mode.
- 8. Edit Selects Edit Mode.
- 9. Utility Selects Utility mode.
- 10. **Store** Selects Performance Store Mode or Chain Store Mode.
- 11. **Voice Edit** Selects Voice Edit Mode. This is a 'Voice Monitor' Key as well.
- 12. **ZAP** Quick access to Pitch/Modify feature in Voice Edit Mode.
- 13. Phones Stereo Headphone jack.
- 14. Volume Main volume control for TMX phones and rear panel outputs.



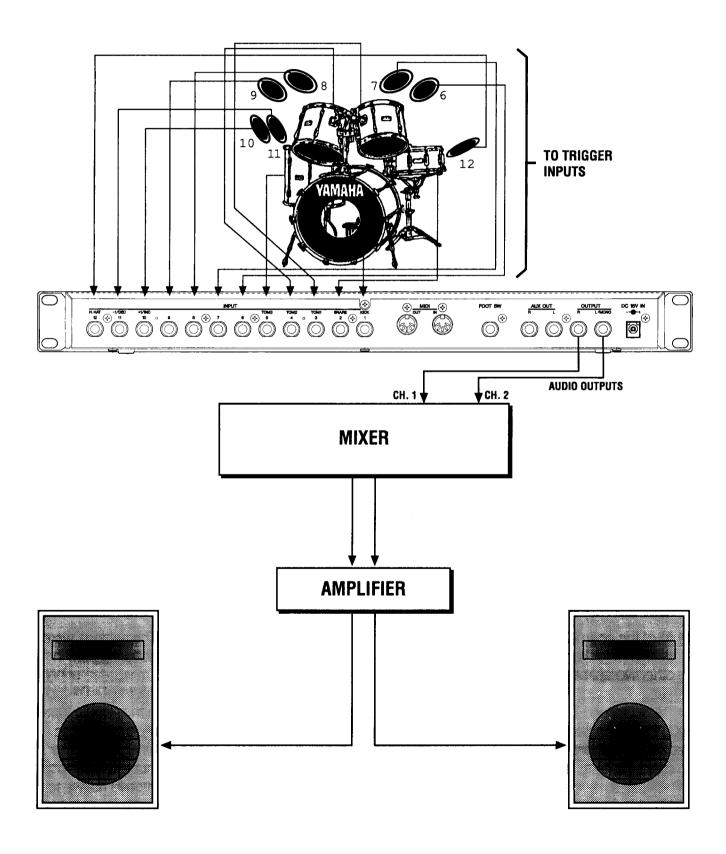


- 1. Input 12 1/4" Jack for Hi-Hat pad input or triggers.
- Input 11 --- 1/4" Jack for normal pad, function pad or triggers.
- Input 10 1/4" Jack for normal pad, function pad or triggers.
- 4. Inputs 1–9 For Pads or acoustic triggers.
- MIDI OUT For triggering external sound devices, Start/Stop QY10/20 Sequencer, or system exclusive storage.
- MIDI IN To receive note on/off information from sequencers, keyboards and system exclusive information.

- 7. Foot Switch (FC 5) For Hi-hat mode pedal effects (open & close).
- 8. Aux Out L & R For separate processing of designated sounds, which can be assigned while in Voice Edit mode.
- 9. Main Outputs Primary audio outputs.
- 10. **DC 15V In** AC Power supply input. Use the AC adaptor which comes with your TMX only.
- 11. Chord Hook

Acoustic Drums with Pads: Demo Set Up #2

Designed to Work with Song Chain #2



SECTION 2

Step by Step TMX

...an out of the box set-up guide

PLACEMENT

The TMX is a sturdy, light, 1 rack space instrument that should be placed on a strong table top or mounted in a standard keyboard module/effects rack unit.

MONITORING SOUND

If your TMX Set-up includes all Yamaha electronic pads and the TMX module, then a pair of headphones may be an ideal monitoring system for practicing (especially in small apartments or at home when other family members are around!!).

If your TMX set-up includes acoustic drums with Yamaha triggers, then we suggest the following options:

- a) You can use a full size stereo P.A. System with separate mixer, power amp and speakers (15" woofers with horns will translate the sounds nicely).
- b) Buy a 15" speaker with a built in power amp. This option will be a mono system that will function just fine for a home practicing applications and will also be loud enough for many small club situations.

AUDIO CONNECTIONS

As a precaution, always make sure the volume is down on your speaker system before powering up this or any connected electronic gear.

Turn down the volume of your P.A. System and the Main volume on the TMX front panel.

Connect the TMX "Main Outputs" (not the Aux. Outs) to your P.A. System channels. You will need (2) 1/4" cables for stereo or (1) 1/4" cable from L/Mono out for a Mono system.

TMX SUGGESTED DRUM SET-UPS

The TMX comes with 25 'preset' drum kits already programmed for your convenience. When we say programmed, we mean everything!! Each preset performance includes:

- a) 61 specially edited voices designed specifically for the given performance's musical style (metal, funk, techno etc.).
- b) All of the optimal sensitivity settings for the pads and/or acoustic drum triggers. The settings were designed for Yamaha electronic pads, EP75 and KP75, and Yamaha DT-10 acoustic triggers. In other words, all you need to do is wire up the triggers or pads and play!!

NOTE: You can edit and 'customize' these performances at any time. The 25 drum performances provided are there to get you started.

Set-up Number 1: Pads Only

Using 1/4" audio cables, connect the pads to the TMX Inputs as follows: (the snare pad is the only one that will use 2 inputs).

Bass Drum	Input 1
Snare (Pad)	Input 2
Tom 1	Input 3

Tom 2	Input 4
Tom 3	Input 5
Snare (Rim)	Input 6
Additional	Inputs 7, 8 & 9
Pads	(Left to Right)

Pad Inputs 10 and 11 can be used for Increment/Decrement functions. (Stepping through performance set-ups in chain mode). Connect the pad that you wish to use as an increment (step up) to input 10. Connect the pad that you wish to use as a decrement pad (step down) to input 11. The exact placement of these pads will vary according to your taste... wherever you feel comfortable.

The hi-hat pad will be connected to input 12. The foot switch will plug directly into the input labeled "Foot Sw.". Be sure and place pad #12 where you would ordinarily place your hi-hat, and place the foot switch directly beneath it (...like a hi-hat... get it?). You will now be able to achieve realistic hi-hat 'open' and 'close' effects by stepping on the foot switch. Place Pads 7, 8 and 9 from left to right respectively.

Set-up Number 2: Acoustic drums with triggers and pads

This performance is designed for use with a five piece acoustic kit, 5 drum pads for triggering and 2 more pads for program changes. Before we discuss their connections, we need to examine trigger placement.

For the Bass drum, place the trigger on batter head approximately 2" from the edge of the drum. Place the Snare trigger on the batterhead approximately 1" from the edge of the drum. The Tom triggers should be placed on the shell, just underneath the rim of each drum (see Section 4 Trigger-ing discussion).

Using 1/4" cables, connect the acoustic drum triggers (Yamaha DT-10's) to the TMX as follows:

Bass DrumInpu	ut 1	Tom 2	. Input 4
SnareInpu	ut 2	Tom 3	Input 5
Tom 1Inpu	ut 3	Additional Pad	. Inputs 6, 7, 8 & 9 (Left to Right)
Pad 12 Inpu	ut 12	FC5 (type) Foot switch	.Foot Sw. Input

Pad Inputs 10 and 11 can be used for Increment/Decrement functions. (Stepping through performance set-ups in chain mode). Connect the pad that you wish to use as an increment (step up) to input 10. Connect the pad that you wish to use as a decrement pad (step down) to input 11. The exact placement of these pads will vary according to your taste... wherever you feel comfortable.

The hi-hat pad will be connected to input 12. The foot switch will plug directly into the input labeled "Foot Sw.". Be sure and place pad #12 where you would ordinarily place your hi-hat, and place the foot switch directly beneath it (...like a hi-hat... get it?). You will now be able to achieve realistic hihat 'open' and 'close' effects by stepping on the foot switch. Place Pads 7, 8 and 9 from left to right respectively.

POWER SUPPLY

Note: Use AC Power Adaptor which comes with your TMX only!!

Insert AC adaptor plug into the power jack on the TMX rear panel. The AC Adaptor should be plugged into a switched barrier strip (power strip). Always turn off the power strip when the TMX is not in use to preserve the life of the AC Adaptor. Use the Chord Hook for a secure connection.

Now... power up the TMX... Keeping the mixer and power amp volumes down, power up the P.A. System. Turn up the TMX volume, and then the Amp or P.A. volume (slowly) to find a comfortable playing level.

And now... you've been told a thousand times and here comes one thousand and one: A Note about hearing loss!!

All drummers should seriously consider hearing protection when playing. The drug store variety 'foam cylinder' earplugs are cheap and work wonderfully (25-35 decibel reduction!). However, they are not 'linear' in their reduction (meaning that 'bright' sound gets blocked more than 'boomy' sound, resulting in a 'muffled' sound). A visit to an audiologist for a hearing test and a custom fitted set of earplugs is a worthwhile investment. Custom fitted 'prescription' earplugs will offer you a much more 'linear' sound (you still hear brightness, but the overall volume of sound will be lower-but still sound natural).

There, that wasn't so bad.. was it? Let's move on!! I said LET's MOVE ON!!

AUDITIONING DRUM PRESETS

You can select TMX Performance presets by selecting the proper song chain for your set-up. Press **Chain**. Now press the +1/YES key to select either #1: Pad Kits or #2: Acoustic Triggers. By hitting your program pads (10 and 11) you will step through hundreds of exciting TMX sounds.

If you don't have pads plugged into 10 and 11, then simply press the +1/YES key to select new performances within a given Song Chain. To do this, use the cursor right button to place it at Step 1 of the Song Chain.

AUDITIONING TMX VOICES

Each of the 245 TMX Voices has dozens of variations, which can be fully exploited by hitting the 'ZAP' button. To audition the 61 voices used in the current performance, simply press Voice Edit. By tapping this button you can play the TMX from the Front Panel. Now move the cursor over to the Note # section of the window and scroll through the voices (using the +1/inc.-1/dec. keys). Be sure to put the Note # back to it's original assignment. If you have forgotten (which we fully expect you to), simply hit Performance then +1/YES followed by -1/NO to get back to the original kit. This works because unless you have saved a set-up (by hitting Store), the performance set-up will revert back to the last saved preset (in this case, the factory presets). More on the Store function later...

This concludes the "Out of the box" set-up guide. At this point you will have completed your initial TMX set-up. You're now ready to play factory presets at home, on a gig or in the studio.

Please move on to the Guided Tour of the TMX operations (Section 3) so that you can customize your drum performances and create your very own sound edits.

SECTION 3 Guided Tour/ TM×Operations

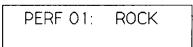
This section of the manual is designed to walk you through all of the TMX functions and features. At the end of this section you will have a solid understanding of all the TMX hardware and software operations. Pay special attention to this section. This is where you will gain command of your new instrument. After reading this section, please try the tutorial (Section 5). Now let's take a look at each edit page!

GETTING STARTED

Turn on the TMX using the front panel power switch. The LCD display should look like this:



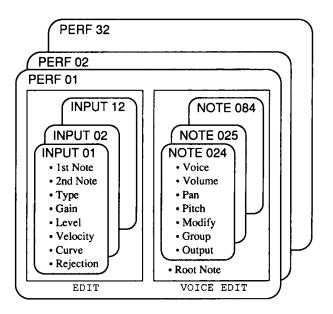
The display will immediately go to **Performance Play Mode**. The TMX will call up the last performance that you were working on. This is a nice feature if your ever experience a temporary power failure. Fresh out of the box, performance 01 will come up:



Now press the **Edit** button. You have entered the **Edit Mode**. These are 10 edit pages that allow you to choose sounds and adjust sensitivity settings for triggers and pads.

All the Edit and Voice Edit parameter setups can be kept in each of the 32 Performance memories.

By changing the Performance number using a footswitch or a pad, you can easily call up many different types of drum kits with your own parameter settings.



Edit Mode

The display on each page in Edit mode works as follows: "IN" changes to "IN" when changes are made, meaning that information on this particular input has been affected, but not stored.

The TMX is capable of playing 1 or 2 internal sounds from each input. This is what we mean by 1st note and/or 2nd note in the section that follows.

Pg1. Choosing the 1st note:

Use the +1/YES or -1/NO to change the sound (MIDI note number). The voice corresponding to each MIDI note number is set in the Voice Edit mode.



- Trigger input number ("IN") can be a value from 1 through 12
- MIDI Note number can be a value of "OFF" or corresponding MIDI note number.

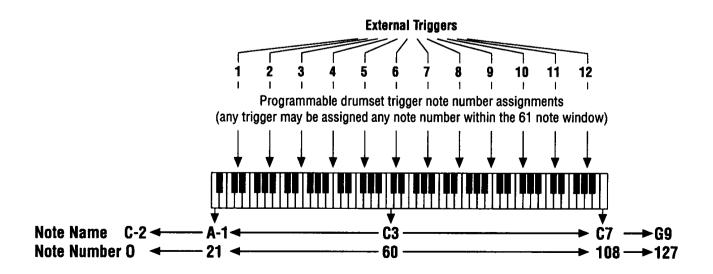
Pg2. Choosing the 2nd note (a layered sound) :

Press the down J, cursor to check the 2nd note assignment. Set the MIDI note number for the 2nd note, following the procedure from above.



Special Note on MIDI Notes:

Correspondence Between Note Numbers, Note Names and Trigger Inputs



Each TMX Performance is composed of 61 MIDI Notes. It is important for you to visualize this even if you do not own a MIDI keybcard. Please note the synthesizer keyboard in the diagram above. Each note on the keyboard (when dealing with MIDI) is assigned not only a name (such as 'middle C' or the 'F below middle C'), but a **MIDI Note Number** as well. 'Middle C' is given the note number 60. C# above 'middle C' (or C#3) will be note number 61, and so on. We have assigned a different drum or percussion sample to each of the 61 MIDI notes in each performance. You will then assign a MIDI note to each pad or drum.

There are 32 separate drum performances in the TMX. Each has a new set of sampled voices assigned to the 61 note MIDI table. *Performances are completely independent from one another.* For example, 'Perf. 01:ROCK', Input#1 may have first note '36:KikHallB' assigned. If you check Perf. '02:STUDIO', first note '36' may read KikDryT1. I think you get the picture.

Note: Any time you change something in Performance Edit mode, the word "PERF" will change to "pERF" to remind you that you haven't yet saved the new edited version using the **Store** button.

Pg3. Choosing trigger type:

Select the appropriate trigger type by using the +1/YES or -1/NO keys.



- Input number can be a value of 1 through 12
- Trigger type can be Pad, Snare, Hi Tom, Lo Tom or Kick

This setting decides the time between initial triggering impact and the point that the TMX starts to read the input level and rejection value. Be sure to choose the correct trigger type before moving on to the **Auto Set** feature.

Pg4. Auto Set-Up:

The **Auto Set-up** function lets the TMX analyze the signal characteristics of each input. Armed with what it has learned, the TMX then automatically sets optimum values for the parameters in the Performance Edit mode that control how it treats incoming trigger signals. Although slight fine-tuning of these parameters manually can sometimes improve the response time or triggering accuracy, the TMX's **Auto Set-up** functions should be all you need to establish excellent trigger response and accuracy.

IN-01	AUTO SET	
Pg4	HIT 3 ON	

- Input number can be a value from 1 through 12
- Auto Set-up can be "ON" or "OFF"

To turn the **Auto Set-up** function "ON" or "OFF", use the **+1/YES** or **-1/NO** key. When this function is on "Hit 3", the machine is waiting for you to strike the pad 3 times at your maximum volume. When you're done with the three hits, **Auto Set** will automatically shut off indicating that the TMX has set all of the optimal sensitivity parameters. Repeat this process for every input *only if necessary*.

Pg5. Gain Control:

You can adjust the gain level manually and monitor the input level. We recommend that the input level reaches approximately 90%-99% when you hit the pad/drum at your maximum volume. The gain setting is a way for you to modify or fine tune the incoming trigger signal, The gain setting can be adjusted using the **+1/YES** or **-1/NO** keys. As you raise the gain towards the maximum #63, you will increase the overall signal strength. As you lower the number towards 0, you will decrease the signal strength.

The right side of this display will show you incoming level as a percentage each time you hit a pad or drum. This is one way to gauge whether the **Gain** setting is correctly set, and whether your initial trigger setup is performing accurately—if all is set correctly, soft hits will show up as fairly low percentages in the display and loud hits will get you a 90–99% reading. If this isn't happening, try raising or lowering the **Gain** setting.



- Input number can be a value from 1 through 12
- The Gain value can be from 00-63

Pg6. Level Range Settings:

Level refers to incoming trigger level. The percentage on the left side of Level represents your minimum trigger level. The percentage on the right side represents maximum trigger level.

IN-01	LE VEL
Pg6	06%-99%

Pg7. Velocity Settings:

Velocity refers to outgoing MIDI velocity levels. The percentage on the left side of **Velocity** represents the minimum outgoing MIDI velocity. The percentage on the right side represents the maximum outgoing MIDI velocity.



Here's how the four values relate:

The minimum incoming trigger level relates directly to the minimum outgoing MIDI velocity level. The maximum incoming trigger level relates directly to the maximum outgoing MIDI velocity level. Here's what the default settings mean:

- At 6% of your maximum playing volume, the TMX will send out a MIDI velocity of 001.
- At 99% of your playing volume (the loudest you play), the **TMX** will send out a MIDI velocity of 127.

As an example of how to use these percentages and levels, let's say you don't even want to hear the sound until you're at about half of your maximum volume, and you want the sound to kick in at MIDI velocity 64 or halfway up the MIDI velocity scale. Once the sound kicks in, you want it to continue normally to full volume. Here's the edit procedure: (See diagram #2, Pg.17)

Step 1: Go back to Edit page 6 and put the cursor on the minimum level setting. Use the **+1/YES** key to increase this number to 50%.

Step 2: Go back to Edit page 7 and use the cursor right button to move the minimum outgoing velocity value. Use the **+1/YES** key to increase this number to 64.

Pg8. Velocity Curve:

The TMX has four velocity curves. Each one will allow you to send out progressively larger velocities (MIDI volume). A curve is a pattern or preset shape of dynamics that defines how the TMX translates the strength of each hit on your pad or drum into outgoing MIDI velocity information. In other words, the TMX curves allow you to adjust the MIDI velocity information that is sent out relative to how hard you hit the pad or drum.

Hit a pad or drum to select it for editing. You will notice that the far right of the display shows a number every time you hit the drum. This is the **outgoing MIDI velocity** that was sent when you hit the pad or drum. It's basically the MIDI equivalent of the volume level that was received from your last hit. MIDI velocities range from 001–127, with 001 being as soft as it gets and 127 as loud as it gets.

- Input number (1–12)
- Select Velocity Curve (4 types).

Now let's look at each of the four velocity curves:

Curve #1: This curve sends fairly low MIDI velocities, until you start to play pretty hard. It then increases quickly, finally matching your loudest volume.



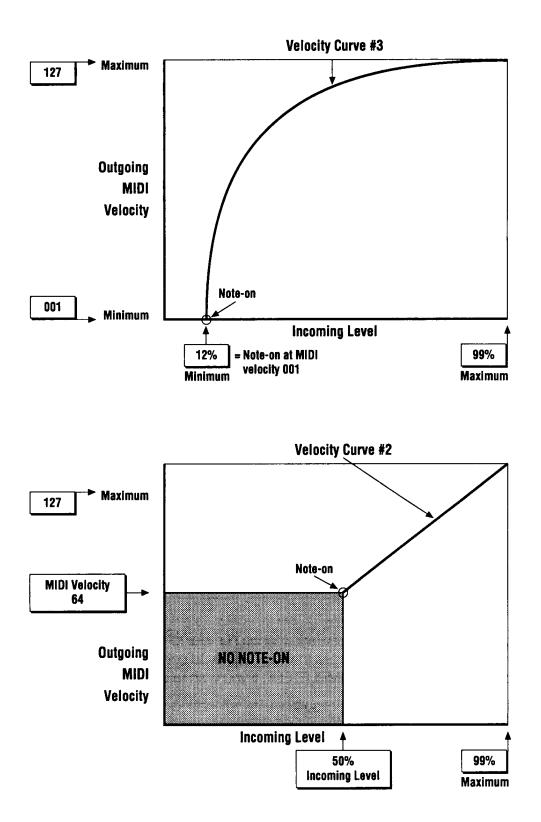
Curve #2: This curve does the best job of recreating normal 'acoustic' dynamics. When you play soft, it generates low MIDI output velocities. At medium playing volumes, it generates medium MIDI velocities, and playing loudly generates high MIDI velocities.



Curve #3: This curve function the same as Curve #2, but will reach maximum velocity quicker and be less sensitive to lower velocities.

Curve #4: This curve gets loud quickly and stays loud. It's best suited for 'rock' style playing, or for someone who hits lightly, but wants a big sound.

The following two diagrams illustrate the principles of the TMX Level/Velocity settings, the second is the edit from page 15.



Pg9. Rejection Control:



The **Rejection Control** is the best defense you have to insure accurate triggering, especially if you are trying to avoid false and/or double triggering (cross talk).

The TMX rejection parameter is a combination of self rejection and other rejection. The **self rejec-tion** gives you the ability to ignore hits on the same input for a preset amount of time, which can help eliminate double-triggering. The value is expressed in milliseconds (ms) in the chart below. Ideally, you want to keep this value as low as your double-triggering situation will allow. The values are pre-programmed accordingly:

The **other rejection** gives you the ability to avoid falsely triggering a sound just from hitting a drum or pad nearby (we call this crosstalk). The values are pre-programmed.

Tips on avoiding false and double triggers:

- Never keep your sound system or monitor system too close to your drum kit. Try different angles with your speakers. Direct, high volume can sometimes cause a pad or acoustic trigger to "do it's own thing" in a manner of speaking!
- Be sure that pads and/or drums are not physically touching each other, unless of course there is mutual consent. Transfer of excess vibration can cause a false trigger.

For more tips, see "Discussion of Triggering" (Section 4).

Pg10. Trigger Copy:

This page let's you copy the trigger input parameter values of one performance set-up to another. It copies all sensitivity settings, but not the sounds. This is a tremendous time saver if your drum setup stays consistent. This means that you need only set levels and velocity information once, and then enter new sounds to be triggered using new performance locations with different names.

TRIGGER COPY: TO 01 : ROCK

 Performance No. (1–32) > Choose the Performance number to copy and press the STORE key. The display reads "Are you sure?". Press the +1/YES key to complete this function. If you choose 'YES', the display will change to "COMPLETED!". If you wish to cancel the procedure, press "No".

Voice Edit Mode

Simply press the Voice Edit Key.

Pg1. Voice Assign:

When you touch the **Voice Edit** key, you will hear the sound that you are editing. Use the **+1/YES** key to change the data. Experimentation is the key to having fun in the voice edit mode. Go for it!! Use the cursor left and right to select the MIDI note number, voice number and sound bank. Use

the **+1/YES** key or the **-1/NO** key to change these values. Tap the voice edit key to monitor (play) the sounds, or just play the pad or drum that you are editing.

- MIDI Note Number (Root Note-Root Note +60)
- Voice Number range from 00K-42K, 00S-59S, 00T-47T, 00C-18C, 00P-32P, 00E-41E, where K=Kicks, S=Snares, T=Toms, P=Percussion and E=Effects banks.

Many TMX voices are made up of more than one sample. In case of single layer voices, "=" is shown between the voice number and the voice name. In case of dual layer voices, ":" is shown.

Pg2. Volume and Panning:

Use the cursor left and right keys to access note, volume and pan. Use the +1/YES & -1/NO keys to change the values.

Panning allows you to assign a voice to any of the seven positions in the stereo field.

- MIDI Note Number (Root Note-Root Note +60)
- Volume (00-99)
- Pan (L7-L1, C, R1-R7). This assigns a voice a definite place in the stereo image (Left to Right).

Pg3. Pitch Modify:

- The pitch can be varied from -700¢ to +700¢ in 10¢ steps.
- The Modify value can be from 1–9.

Note: 100¢=1 semitone. This is important for voices of definite pitch such as bass, horns, vibes, etc..

Modify changes the timbre of the dual layer voices by changing the relative volume of each layered wave. In cases where single-layer voices are used, "-" is shown and the cursor doesn't move to this parameter. The cursor moves to Modify only in cases where dual-layer voices are used. Press ZAP in any mode except Store mode and Chain Store mode, and you can jump directly to this page. Hitting the ZAP button again will return you to the last page you were working on.

Pg4. Group:

NOTE	GROUP
036	MONO

There are seven choices for grouping, that may be assigned by cursoring over to the **Group** portion of the display. They are:

- Poly The voice sounds in polyphonic mode.
- Semi...... The voice sounds in polyphonic mode up to two hits. When the third hit comes, the first hit is damped.
- Mono The voice sounds in monophonic mode.
- Group 1 to 4 If a voice in the group is hit, the prior voice in the same group is damped.

The **Group** principle is especially useful in the hi-hat mode. The hat pedal voice and the hat open voice are assigned to the same group (usually group 1). Try assigning a press roll voice and a bass drum voice to the same group. Experiment!!

Pg5. Output:

Assign voices that may need separate processing (reverb, equalization) to the Auxiliary outputs.

NOTE OUTPUT 036 MAIN

• Use the +1/YES key or -1/NO key to change from main to aux outputs.

You can adjust panning assignments for the auxiliary outputs the same as you would for the main outputs. If you wish to use the aux outputs as an individual output assign a voice to L7 or R7.

Pg6. Root Note (MIDI Note Range):

The TMX sounds can be assigned to any MIDI note, within a five octave, 61 note range, from MIDI note #24 to #84. This range can be changed using the root note feature. For example, the bottom root note can be shifted to MIDI note 00, in which case the highest note would now be five octaves above that (MIDI note 60). Shifting the root note to the highest possible value (67) means that the highest note will end up being MIDI note #127.

Pg7. Voice Copy:

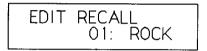
This page let's you copy the voice parameter values from one performance to another.

VOICE TO 01	COPY:01 ROCK

Choose the Performance number (1–32) to copy and press **Store**. The display reads "Are you sure?". Press 'YES' to copy the parameter values. The display now changes to "Completed!". If you wish to cancel the procedure, press 'NO'.

Pg8. Edit Recall:

If you get out of the **Edit** mode in the middle of the editing process, the voice(s) in the **Edit** buffer are saved into a **Recall** buffer. This function allows you to restore the data from the recall buffer to the edit buffer so that you can safely store your work.



Press **Store** and the display reads "Are you Sure?". Press "YES" and the display changes to "Completed!". If you wish to cancel the procedure, press "NO".

Storing Performances

In **Store** mode, you can save the edited performance in memory and choose a name for it. **You can duplicate performances by storing them with new names to other performance loca-tions**. In store mode, the display shows as follows:

- Performance number can be a value from 1-32
- Name the performance using a maximum of eight characters

The following characters are available for Performance name.

[space]!"#\$%%'()*+,-./0123456789:;<=>?0 ABCDEFGHIJKLMNOP@RSTUVWXYZ[¥]^_` abcdef9hijklmnop@rstuvwxyz(|)+ Use the right cursor to the access performance name. To change the letters use the +1 and -1 keys. Use the ZAP key to leave a blank space when creating a name.

```
PERF STORE:01
Are you sure?
```

To store a performance, answer the "Are you sure?" prompt with a 'YES'.

PERF STORE:01			
Completed!			

To abort the procedure press 'NO'.

Chain Mode

This mode allows you to step through a preset sequence of performances in any order you set. Each chain has a maximum of 16 steps. When the last step is reached, the chain will "wrap" around to Step 1 again.

In Chain mode, the display shows as follows:

- The Chain number can be a value from 1-16
- The Step number can be a value from 1-16

The Chain name and performance number corresponding to each step are also displayed.

Chain Edit Mode

This mode allows you to assign one Performance for each step of the **Chain**. To edit a chain, first select a chain to be edited, and then enter **Chain Edit** mode by pressing the 'Chain' button.

In **Chain Edit** mode, you don't edit a Chain itself, but a copy of it in an edit buffer. Therefore, store the edited chain in **Chain Store Mode** to keep it in memory.

In Chain Edit mode, the display on each page shows as follows:

1. Performance Number

- The Performance number can be a value from 1-32
- "STEP" changes to "sTEP" in the process of Chain Editing.

2. Maximum Step Number:

While playing in Chain Mode, after the fixed maximum number of Steps has been reached, it returns to Step 01.

3. Chain Store:

To access this, press Store while in Chain Edit mode.

In **Chain Store** mode, you can save the edited Chain in memory and choose a name for it. You can also copy the edited Chain data by storing it with a different chain number.

In Chain Store mode, the display is as follows:

- Chain number can be a value from 1–16
- Name the Chain using a maximum of eight characters

To change the letters use the +1 and -1 keys. Use the ZAP key to leave a blank space when creating a name. Press **Store** and the display changes to:

CHAIN STORE :01 ARE YOU SURE?

CHAIN STORE :01 COMPLETED!

Press "NO" to abort the procedure.

Utility Mode

This mode lets you set and modify global parameters for the TMX's operating system.

Any changes made in the Utility Mode will have a direct impact on all 32 Performance memories collectively, as opposed to using Edit Mode where you can adjust Performance parameters individually. Settings you make in Utility Mode will always remain as you left then no matter which TMX mode you're using.

Press the **Utility** button. You will be on the **Learn Mode** page. Learn mode should say "ON". If it does not, please press the **+1/YES** key. When learn mode is on, the TMX automatically knows which input you are working on, just by listening to the last drum or pad you have hit. This is a definite time saver. It is also called **Trigger Learn**. In the same fashion, the TMX will "listen" for MIDI notes played on a keyboard connected to the TMX MIDI IN (from the keyboard MIDI OUT).

In Utility mode, the display on each page is shown as follows:

1. Learn Mode:



When the Learn mode is on, the TMX works in the following way:

• When it receives a trigger signal

Edit ModeAutomatically sets the input number when you tap a pad.

Voice Edit ModeAutomatically sets the MIDI note number assigned to the triggered input .

• When it receives MIDI notes

Edit ModeAutomatically assigns the MIDI note number on the first or second note.

Voice Edit ModeAutomatically sets the MIDI note number from a MIDI keyboard.

2. Bypass Mode:

When the **Bypass** mode is on, the cursor changes to "_" and MIDI note and voice outputs are temporarily disabled.

This means you will not hear or be able to play any internal TMX sounds or any externally triggered sounds.

Bypass can be turned on and off by using the footswitch or pad #10(if it is properly assigned to the Bypass function).

Bypass mode can be convenient for live or studio performance when you need to hear only acoustic drums.

By pressing the +1/YES key from this page, it can also be activated.

3. Interface Mode

You can decide how the TMX reacts to the receiving trigger signal.

UTIL-03 INTERFACE=NORMAL

Each mode works in the following way:

	TMX Internal Sound	MIDI Signal Transmission
Normal	YES	YES
MIDI	NO	YES
Sound	YES	NO

*Note: To further clarify the 3 modes, you must understand the following:

- 1. When the TMX is in Normal mode, its internal processor is performing the task of accessing TMX sounds as well as transmitting MIDI to external sounds. TMX can handle both jobs simultaneously with very accurate trigger response.
- 2. In cases where you are only using the TMX to trigger external sounds, you should consider using MIDI mode which will allocate all of the TMX processing power to do only one job, not two. This may yeild a slightly faster trigger response.
- 3. If you are only using the TMX internal sounds, Sound mode will yeild the fastest possible trigger response.

Note: If you only wish to start/stop/pause an QY10/20 sequncer from a pad without sending any MIDI channel messages(without triggering the QY10/20 internal sounds), then set this page to Sound mode.

If you are only using the TMX Internal Sounds, then **Sound Mode** will yield the fastest possible trigger response.

Please refer to Section 6 for more tips on this function.

4. Foot switch Function:

This page allows you to set the Foot switch function.

FUNC=HI-HAT

• Foot Switch (Hi-hat, increment, bypass, start/stop)

Each function works in the following way:

- Hi-hatactivates the hi-hat mode assigned to input #12.
- Incrementincrements (increasing to the next one up) through Performances or steps in Chain mode.
- BypassSwitches bypass mode on and off.
- Start/Stop Starts and Stops an external device (QY10 or QY20).

5. Pedal Note:

When you step on the foot switch while it is assigned to Hi-hat, the triggered note on this page will be any sound that you assign to it, most commonly, the hi-hat pedal sample (the sound of your foot closing a hi-hat).



6. Closed Note:

Leaving your foot down on the pedal will alter the voice assigned to pad #12. For example, if a closed hi-hat sample has been assigned, pressing down and lifting your foot will allow you to alternate between a closed hi-hat and an open hi-hat, or whatever samples you choose..



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7. Pedal Velocity:

You can set the output velocity (1-127) for the pedal note. This is where you set the volume for the sound you are playing with your foot switch.



8. Monitor Velocity:

You can set the monitor velocity (1-127) when the Voice Edit key is pressed in Voice Edit mode.



9. Pad Function (Input #10):

This allows you to select the pad function for Pad #10.

Each function works in the following way:

- Normalworks as a regular input.
- Incrementincrements (increasing to the next one up) through Performances or steps
 in Chain mode.
- BypassSwitches bypass mode on and off.
- Pause Pauses an external device such as QY10/20.

10. Pad Function (Input #11):

This allows you to select the pad function for Pad #11.



Each function works in the following way:

- Normalworks as a regular input.
- Decrement decrements (decreasing to the next one down) through Performances or steps in Chain mode.

- Damp Damps the sounding voices.
- Start/StopStarts and Stops an external device such as QY10/20.

11. MIDI Receive Channel:

Allows you to choose channels 1-16 or Omni (Omni Receives on all channels).

If you are sending the TMX a program change message to call up a specific Performance or simply triggering the TMX voices from a sequencer, the MIDI channels must always match.



12. MIDI Transmit Channel:

Allows you to choose the Transmit channel (1–16) of the TMX.



13. Program Change:

This page allows you to choose whether the TMX receives and transmits program changes or not.



14. Exclusive:

Enables or Disables System Exclusive dump receiving. You cannot receive a new "Set" of performances and song chains if this is set to "Off".



15. Device Number:

Allows you to choose the device number (1–16). This number must match the number on the sending device to allow communication when you are sending and receiving Sys.EX Dumps.



• You can choose to save (PERF. [ALL or 1-32], Chain, Utility, ALL).

Select the Chain number to be dumped and press Store. The display changes to:

UTIL-16	
Are you ready?	

Press 'YES' to bulk dump.

Press 'NO' to cancel the procedure.

UTIL-16 Transmit:P01

Please refer to Section 8, "Data Back-up" for a complete guide to using this function.

17. Trigger Mute:

This function allows you to temporarily mute any or all of the trigger inputs. This is helpful if you are trying to isolate your work on one particular input, *especially* the Rim input on a Snare pad.

Each mode works in the following way using the data entry keys:

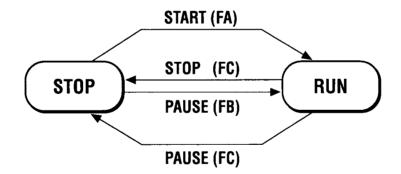
- THRU receives signals from all the trigger inputs.
- CUSTmutes trigger inputs marked with an ' *' (using the +1/Yes key).
- MUTE mutes all trigger inputs.

18. External Rhythm/Sequence Start-Stop-Pause:

The TMX has the ability to start, stop and pause Yamaha QY10 or QY20 sequencer when using the function pads or footswitch.

- 1. To use this function, you must first check the Utility Mode page 3 and make sure that the Interface Mode is set to Sound.
- 2. Now connect a MIDI cable from the TMX MIDI out to the QY10/20 sequencer MIDI in.
- 3. Now choose the QY10/20 song or pattern that you would like to trigger from the TMX.
- It's time to decide which TMX input will control the QY10/20 Let's try Utility Mode page 9, input 10, and set this to Pause. Now go to Utility Mode page 10 and set input 11 to start/stop. Remember these inputs can be used as function pads, not just for TMX sounds.
- 5. You can return to any TMX Performance and begin control the music in the QY10/20 from pads connected to the inputs #10 and #11. Experiment!
- Note 1: If you set the Interface Mode to Normal or MIDI, TMX will send channel messages to the QY10/20 and you will hear the QY10/20 internal sounds, too.
- Note 2: You can also assign your footswitch to control the QY10/20 sequencer.

Status of the external device when the TMX sends out START/STOP or PAUSE. (Transmitted MIDI code is shown in [].



19. Factory Reset:

This function resets all the parameters of the TMX to their factory, "out-of-the-box" default values including the Performances #1~#25. All other Performances will not be restored.

Turn the unit on while pressing UTILITY and STORE simultaneously.

WARNING!!! Be sure that you have saved all of your drum kits/voice edits and song chains to an external storage device (such as the MDF 2 Datafiler) before using this function!!!!! Using factory reset will essentially erase everything in the machine and replace it.

SECTION 4

Triggering Discussion

This is a discussion of triggering principles and techniques. It is not intended to be the final and only word on the subject, but rather to bring up enough points to make you consider some things that otherwise might have slipped by unnoticed. The material covered here is accurate, but much of the "technique" of triggering is dependent on your ability to put the pieces of your own situation together. Experiment with the various aspects of your triggering set-up; because of the great numbers of variables involved, what works for someone else won't always work for you.

General Triggering Observations

Triggering is more experimentation and research than cold, hard scientific facts. No amount of scientific study or testing can change the fact that the objective is to obtain a clean, clear, consistent signal from something that's giving you extraneous frequencies, strange signal peaks and many other variables! These include drum size, room acoustics, type of pickup, playing style, pickup mounting, the trigger reading device, the triggered tone generator, type of drumhead and drum tuning. Triggering from electronic pads is usually easier because you have a direct, somewhat less affected trigger signal.

Pickup Placement and Mounting for Snare Drums

Placement and mounting of the pickup can make a big difference. The most sensible place is the outside edge of the drumhead, close to the bearing edge of the drum. Ideally, the pickup should be mounted on the drumhead, very close to where you hit the drum, but this would put the pickup in constant danger of being hit. Since the drumhead is the first thing to vibrate, mounting the pickup on it allows the triggering system to be as fast and accurate as possible. If the pickup is being mounted on a coated drumhead, scrape away the coating at the place where it is to be mounted. A pickup can be placed inside shell, outside the shell, on the counterhoop and a variety of other places.

YAMAHA DT10 pickups are supplied with double-sided sticky tape. This works well. As an alternative to sticky tape, clear silicone sealant can be used to mount the pickup. A thin coating of sealant should be applied to the drumhead at the point of contact with the pickup. The pickup should then be lightly pressed into the sealant and allowed to dry in that position. Check various brands of silicone sealant since some dry more quickly than others. The ideal material for mounting a pickup provides cushioned flexibility for it, while allowing the accurate reading of dynamics.

Once the pickup is firmly mounted on the drumhead, a small piece of cloth duct tape should be applied over it. This adds further security for the pickup and protects it from flying objects (such as drum sticks). Plumber's duct tape (often grey-colored) should not be used, because it contains metal, which can cause false or double triggering problems. When changing triggers or drumheads, the cloth duct tape can be carefully peeled away. If the pickup is mounted with double sticky tape, it can be carefully removed by hand. If the pickup is mounted with silicone, it can be carefully removed with a small knife or razor blade.

When deciding to mount the pickup, try to keep the trigger out of the line of fire and away from other drums. This will decrease the possibility of false triggering.

In general, smaller drums are easier to trigger from than larger drums. There is less of an expanse of drumhead to vibrate and the signal settles into something "readable" much more quickly. The larger the drum, the longer it takes to reach it's peak signal, and the more bashing around of frequencies occurs. Tuning also plays an important role in triggering. The more evenly the head is tuned, the more even and accurate the triggered response will be.

The amount of force exerted on a bass drum head can be considerably more than on a drum hit with a stick. This makes it a special case for triggering. In general, the closer the pickup is mounted to the place where the beater hits, the quicker and more accurate the triggering will be. Snare drums have snares against the bottom head and this makes them another special case for triggering. As soon as you hit a snare drum, the snares snap back against the bottom head. This acts as a dampening factor and prevents the snare drum from ringing as long as the tom tom. This is a help for triggering. The shorter the decay of the drum, the less likelihood of a double trigger occurring.

Electronic Pads

Electronic pads generally send out one of the cleanest, clearest and easiest-to-read trigger signals. They incorporate a pickup that has been shock-mounted into a frame that resonates much less than an acoustic drum. Some pickups are inherently "hotter" than others (they output greater volt-ages with softer hits). This is not particularly an advantage, since the TMX will perform equally well with varying degrees of input levels. Some adjustment of the input level may be necessary, but all incoming pad signals should be fairly easy to use as a triggering source. One thing to watch out for is the pad mounting systems. Some mounting systems allow for too much vibration between pads. Try to develop a mounting system that allows the pads to be tightened securely in place, while still being isolated from external vibrations.

Toms

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When triggering from acoustic toms, always place the trigger on the shell just below the rim of each drum. This will provide the most "maintenance free" and accurate trigger response. You won't have to remove the trigger every time you change drumheads.

Tutorial/ Helpful Tips

Using the TMX Creatively

This section is designed to walk you through the entire 'creative process' of designing your own drum kits and song chains. Let's create a possible scenario to demonstrate this 'process'.

You are rehearsing with your band. You decide it would be really cool to switch to some heavy industrial/metal samples in the middle of the song, and then switch to a variation of the original set-up for the remainder of the song.

To achieve this musical objective, you are obviously going to need three different drum performances. Before we discuss how to chain these three kits together into a **Song Chain**, let's go ahead and design them first.

Since we are dealing with a 'pads only' type of set-up (for this example), we can make good use of the factory presets provided in memory. The factory presets are a great foundation for building custorn kits, because all of the optimal sensitivity settings have already been programmed. We're only interested in changing the sounds assigned to each input. Let's start with PERF 01: ROCK. (If you're using acoustic drums, substitute PERF 13: T ROCK).

Step 1:

We're going to change the name from "ROCK" to "GRIZZL A", which is the name of the tune we're working on (and don't even ask what a 'GRIZZL' is!!). **Press Performance**, then the **+1/ YES** or **-1/NO** key until you get to PERF 01: ROCK.

Now **press Store**, then the right cursor r_{i}). The blinking cursor is now on the **Name** line. Using the data keys plus the cursor below them, change the name to "GRIZZL A". The 'A' will indicate to you that this is the first of the three kits for the song called 'GRIZZL'. To leave a blank space in a name (like between the 'L' in 'GRIZZL' and the 'A'), **press the ZAP** button. Since we really like the Rock kit (preset #1), let's store this new kit to user memory #30 by pressing the left cursor until we're blinking on '01'. Now **press the +1/YES key** until PERF 30:GRIZZL A appears. Now **press Store**. The TMX asks "Are you sure?" **Press +1/YES** and you will return to PERF. MODE KIT #30 GRIZZL A. You now have an exact replica of PERF.01: ROCK copied to PERF.30 with a new name. Get used to this short cut. You will use this many times. We are now at 'PERF. 30: GRIZZL A'.

Step 2: Edit Mode

Press EDIT. Be sure you are on edit page #1. To change the voice on your kick drum, simply play 1 hit on the kick pad- the TMX knows where you are. To change the kick drum voice or sound, simply **press +1/YES** until you find a kick sample that you like. When you find a sound that you are happy with, experiment a little and **ZAP** it. **Press the ZAP** button. You are now on the page that reads NOTE PITCH MOD (Modify). Use the data entry keys to change the modify parameter from 1-9 or anywhere in between. Play the kick drum as you change the values. That's what we call easy editing.

Now let's go a little further. Hit the left arrow and change the pitch. When you are satisfied, **press ZAP** once more, and it will return you right back to where you were (Edit page #1 PERF. Edit Mode). Want a really fat kick sound? Hit the page down cursor and check the 2nd note assign-

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ment. Change that note number to anything! Experiment! Go ahead and ZAP that second note—we dare you!

Step 3:

Repeat step #2 on all the remaining inputs and really go for it! Use your imagination. If at any point you wish to take a break or you're finished with the editing, simply **press Store**. Then **press Store again**, and at the "Are you sure?" prompt **press YES**.

Step 4:

Creating the other two drum sets, based on PERF: 30 'GRIZZL A'- using the Store button.

Press Performance, making sure that you are on PERF: 30 'GRIZZL A'.

Now press the Store button and Store PERF: 30 to location 31 (using the +1/YES key).

Essentially you are copying 'PERF: 30 GRIZZL A' to 'PERF: 31. Rename it 'GRIZZL B', then copy #31 to PER: 32 and rename it 'GRIZZL C'. Now change PERF. 31 to an 'industrial' sounding kit [or any new sound that you prefer] and make 32 a variation on 30).

Helpful Hint: IF you are editing PERF: 31 GRIZZL B and you can't find enough 'industrial' effects in the 61 notes given to you in Performance Edit, don't despair! While you're in Performance Edit Page 1 looking at MIDI Note 36 for the kick drum input (it may say 036: KIKHallB, use your Voice Edit skills. Immediately hit Voice Edit. Cursor up to page 1. Now you're looking at the MIDI Note with a sample assigned to it. Use the data entry keys and change the voice assigned to the MIDI note 36. Try the right arrow until it blinks on the 'K', then press +1/YES until it reads E for the 'Special EFX' bank. Now hit the left arrow then +1 or -1 to change EFX samples. Play the bass drum throughout this process to audition sounds or edits (you may also press the Voice Edit key to trigger the sound that you are working with). When your finished, hit the regular Edit button and repeat this process for all inputs.

Note: Remember, when customizing your kits, staying in PERF. EDIT mode and changing the MIDI notes for each input will give you a choice of 61 different sounds (plus hundreds of variations using the ZAP mode). If you recall, we set up a note table of 61 notes/voices to choose from for each preset.

If you're not completely happy with the sounds in the note table, you can hit the Voice Edit button and have 245 sample choices for each input. In Voice Edit mode, you are essentially designing your own note table, which is cool!... but it may take a little longer.

Step 5:

Putting the 3 kits into Song Chain mode.

Press Chain, then press +1/YES twice until you get to-

|--|

Now press **Chain** again. You have entered **Chain Edit** mode. The cursor is on Step 1. Press +1/ YES to assign performance #30. Use the right arrow (cursor) to move to Step 2 and change that to performance #31, and right arrow again to Step 3 assigning it performance #32. Using page down, change the Step Length value to 3. Press the **Store** button. Name the chain 'GRIZZL using data entry keys. Hit **Store** again, and the prompt 'Are you sure?' will come up. Hit the YES button. This will automatically put you back in **Chain Play** mode. You are now ready to play the chain, stepping through performances using your **Inc/Dec** pads (Pad inputs 10 & 11) or by cursoring over to the word **Step** and using the +1 or -1 keys. We recommend for live performance, using the **Inc/Dec** pads exclusively.

Playing External MIDI Sound Modules from the TMX

The TMX can be used at any time as a Trigger-to-MIDI converter to trigger additional drum machines, digital samplers and/or keyboard synthesizers (or modules). There are three approaches to this:

MIDI Connections:

TMX MIDI out to the Sound Module MIDI in.

Approach#1:

If you wish to layer TMX sounds on each input with sounds from external devices, you must refer to the **Utility Mode** called **interface Mode**. Switch to '**Normal**'. In this mode, the TMX allows you to hear it's internal voices, while sending trigger information over MIDI. With this approach, it is aiways best to turn the volume knob on the front panel all the way down or 'mute' all channels in utility mode. Next, choose the MIDI notes in **Edit** mode that correspond to the sounds on the external device that you are triggering. Be sure that the TMX's MIDI transmit channel matches the receive channel on the external device. MIDI transmit channel is found under the **Utility** functions.

Once you have established MIDI notes for each pad, go to **Voice Edit** mode and layer in a TMX sound by choosing the most musical 'voice' for that particular MIDI note number. At this point, you may want to turn up the volume on the front panel... this should help! (Eh hemm...) ... anyway...

Approach #2:

If you want to trigger external sounds without layering them with TMX sounds, then go to **Interface Mode** and set the TMX to '**MIDI**'. The TMX will transmit MIDI, but internal sounds will be muted.

Approach #3:

If you want to play the internal sounds of the TMX without sending MIDI trigger information out other unit, then you want to be in **'Sound'** mode.

This mode also allows you to start, stop and pause the QY10 or QY20 sequencer without sending channel messages.

Hint: If you would like to transmit program changes to 'call up' a specific patch on your external sound module, please refer to Utility Mode pg. 13 and set program change to 'ON'.

Employing the TMX as a MIDI Sound Module

The TMX internal sounds can be played and controlled from a MIDI sequencer and or a MIDI keyboard. Enter the **Utility** mode and be sure that the TMX receive channel matches the channel on which you are sending from the external MIDI device. By sending MIDI data from the keyboard or sequencer, you can access all of the sounds in a chosen TMX performance. Moreover, by changing patches in the course of a 'sequenced song', you can access any other TMX performances that you may need. Program changes range from 1 to 32 only. Be sure that Program change transmission/ reception reads 'ON' in **Utility** mode page 13.

CONNECTIONS:

MIDI Device (keyboard or sequencer) MIDI out to the TMX MIDI in.

Data Backup Using System Exclusive Messages

By employing MIDI exclusive messages, or 'Bulk Dump' in **Utility** mode, you can store the following information to a MIDI data filer such as a Yamaha MDF-2 or to another TMX:

- All Performance or Individual Performances
- All Chains
- Utility Settings
- All (Saving 'All' is most common)

To save "ALL DATA", you need to cursor right until it is blinking on 'ALL'. Now hit the Store button and answer "YES" to send the data.

Note: For live and studio performing, it is very important to back up your TMX data. An investment in a MIDI data filer is strongly suggested. With each new bulk store, you have a clean slate to write a new set of 32 kits and 16 song chains. You could show up to a gig with 32,000 kits and 1,600 song chains. This would be suitable for very long gigs!

To load a bulk dump back into the TMX, the device number of the sending unit must match the device number on the TMX. Also, 'Exclusive' must be enabled in the TMX (Utility page 12). How the data is sent back to the TMX will vary, depending on the unit sending the data. When TMX is receiving data, the display screen will read as follows:

Receive:P01

If any errors are detected while the TMX is receiving bulk data, the display will read as follows:

Receive Error!

If this is the case, simply send the bulk data one more time.

***Warning! Warning!:** Be sure that you have saved anything you need to keep before loading System Exclusive back into the TMX, as a bulk load completely writes over all data already in the TMX.

Recording into a Sequencer from Your TMX Drumset

Step 1:

Make the correct MIDI connection- TMX MIDI out to sequencer MIDI in, and sequencer MIDI out to TMX MIDI in. Choose the correct MIDI transmit channel from the TMX and the correct receive channel on the sequencer.

Step 2:

Choose the performance you wish to record with.

Step 3:

Press record on your sequencer and play away!

Step 4:

Stop the sequencer.

Step 5:

Be sure that the TMX receive channel matches the sequencer transmit channel (or leave the TMX in OMNI mode).

Step 6:

Play the sequencer and listen back to your performance.

**This is a very professional and musical way to record drum patterns. Use it to your advantage!

Triggering from Tape

Suppose you have just completed recording drums for your band, but you just aren't able to get the drum sounds you wanted (maybe the studio is small and doesn't have the equipment it takes, or maybe your drums just aren't translating well, or the engineer can't get the sound you want). No problem! All you need to do is feed the outputs of the tape machine to the trigger inputs on the TMX and adjust them as if you were setting up triggers for your acoustic kit. With your knowledge of the TMX, you should be able to get killer drum sounds.

For example, a 'rattle' noise from your kick drum is ruining the sound of the drum, but it's already been recorded and you're starting to mix! Simply connect the tape out of the multi-track tape recorder to the trigger input that you wish to work with. Next, adjust the sensitivity as you would for any drum, until you are satisfied with the result. Now, choose the bass drum of your dreams (possibly a layer) and either record it onto a clean track or let it run live from the TMX during the mix. This is a very common practice, and most engineers will be able to do this very easily. You may also wish to layer this new triggered drum with the original acoustic drum for a more natural effect. With this in mind, you can replace snares or add bizarre effects to your toms as an after thought—the possibilities are endless!

TMX Diagnostics

Trouble Shooting or, "What to do if ... "

This section addresses some of the more common questions and problems regarding the use of the TMX. Check for answers to any problems here *before* calling your local music store or YAMAHA.

The TMX isn't reading your playing at all/ there's no triggered sound.

- 1. Be sure that the trigger or pad is plugged into the TMX input.
- 2. Make sure that the TMX isn't in 'Bypass' mode.
- 3. Make sure that your MIDI connections are correct (only if you are triggering an external device).
- 4. Go to the **Performance Edit** page and see if any incoming level percentage is showing when you hit a drum or pad.
- 5. Check to see that the trigger hasn't slipped off the drum, or the 1/4" cable hasn't been disconnected from the pad or drum trigger or trigger input.
- 6. Check to see if there is a short in the pickup or in the cable itself.
- 7. The gain setting needs to be higher.
- 8. Try a different velocity curve.
- 9. Check Performance Edit mode pages 6 and 7. The minimum incoming level should be low enough to read most of your hits (between 4% and 20%). The maximum outgoing velocity should be high enough to give you audible sound (between 100 and 127).
- 10. Redo the Auto-set procedure and be sure you select the right type of drum to auto-set.
- 11. Make sure that you have a MIDI note with a voice assigned to the trigger input. (See Performance Edit window 1).
- 12. Check the volume knob on the front panel- it sounds silly, but it could be turned down for any number of reasons while you're working with the **TMX.**
- 13. Check the Mute page (the last page in Utility mode). Have you left any or all inputs muted?
- 14. Be sure that the given MIDI note is not assigned to an **auxiliary output** that you may not be monitoring.
- 15. Check the volume in Voice Edit mode of the given MIDI note/voice (0-99).
- 16. Check **Utility Mode** page 3—Interface Mode. If this reads 'MIDI', you will not hear the internal TMX sounds. If this reads 'Sound', then you will not be able to transmit MIDI to an external device.
- 17. Have you accidentally plugged in the rim input instead of the pad input?

The Auto-set procedure doesn't work

1. The pick-up or cable have worked their way loose and the pick-up is no longer able to sense velocity accurately.

- 2. The pick-up or pad has a bad cable.
- 3. Double check for a secure fit at the trigger input and the pad/trigger output of the TMX.
- 4. Redo the Auto-set procedure and select the correct trigger type.

The drum is 'double-triggering' itself

- 1. Raise the rejection parameter.
- 2. Redo the Auto-set.
- 3. The pick-up or cable is faulty.

You are experiencing 'cross-talk' or 'false triggering'

- 1. Raise the rejection parameter.
- 2. Make sure that no pads or drums are touching each other.
- 3. The pick-ups or cables are faulty.
- 4. Redo the Auto-set.

Inconsistent Tracking

- 1. Check velocity curve on Edit page 8. Curves 2 and 3 should provide smoother tracking.
- 2. Check for group assignments in **Voice Edit** mode. Having 2 voices assigned to the same group will cause them to cut one another off.

Every hit is too loud

- 1. Lower the gain setting.
- 2. Make sure the velocity settings on Edit page 7 are not both set to 127.
- 3. Don't use Curve #4. Try velocity Curve #1 or #2.

The TMX went into bypass mode all by itself

- 1. Check **Utility** mode edit page 2.
- 2. Check to see that function pad 10 is not accidentally assigned to bypass (edit page 8).
- 3. Check the Mute page (the last page in Utility mode). Have you left any or all inputs muted?
- 4. Check the Interface Mode selection.

You just accidentally trashed all your work by switching to a new Performance before storing the one you were working on

1. Don't panic—go to **Edit recall** (the last page in Voice edit mode). The Edit buffer can be a life-saver.

Voice List

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Snares	No.	S00	01S	02S	SEO	04S	05S	06S	07S	08S	S 60	10S	11S	12S	13S	14S	15S	16S	17S	18S	19S	20S	21S	22S	23S	24S	255	26S	27S	28S	29S	30S	31S	32S	33S	34S	35S	36S	37S	38S	39S	40S	41S	42S	43S
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Kicks	No.	00K	01K	02K	03K	04K	05K	06K	07K	08K	09K	10K	11K	12K	13K	14K	15K	16K	17K	18K	19K	20K	21K	22K	23K	24K	25K	26K	27K	28K	29K	30K	31K	32K	33K	34K	35K	36K	37K	38K	39K	40K	41K	42K	

Name Mod.	BrushHit -	BrushTap	SideRev	SideStik ()	W/outSnr	BigMtlSr 0	DryMpISr -	MMetalSr -	SnrRoHit O	SnrRoLit O	Snapr O	BMLeveSr O	PunchSnr O	MetCupSr 0	WalkSnrM O	
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Toms	No.	00T	01T	02T	03T	04T	05T	06T	07T	08T	T60	10T	11T	12T	13T	14T	15T	16T	17T	18T	19T	20T	21T	22T	23T	24T

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1st : 1st note trigger input assignment 2nd : 2nd note trigger input assignment

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Voice Name OmchKik	GuitRevL	Splat	GuitRevL	PressRol	ScraRezz	Stick	WBlock	WBlock	WBlock	KikCnert Vit Lin	NIKLIVC CideDau	Stockev Cott Doce	Clan	RMI eveCr	Tomburk	HarDing	TomPurd	HatPdl	Tombur?	HatHIF	TomPwr2	TomPwr1	Crash 1	TomPwr1	Ride 1	China	EdgeCup	Tambrine	Splash	Cowbell	Crash 2	CastaCiv	Kide 2	Bongola	CongMute	CongaHi	CongaLo	TimblHi	TimblLo	AgogoHi	AgogoLo	Cabasa	Shaker Which Ut	WhistILo	ShortGui	Guiro	Claves	WBlock	WBlock	CuicaHi	CuicaLo	Triangle	Triangle	Shaker	BuckLnoo
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Voice Name Pitch Mod.	Echo 0 ·	GuitRevL 0 -	Revit 0 -	ElecAnvi 0 -	Scratch 0 - Scratch 0 -	Stick 0 -	WBlock -120 -	WBlock 250 -	WBlock 630 -	Kikl8Dry 0 5				W/outCar D c		Hatrie 1 0 5	TomDrug 0 5	HarPdi 0 -		HarDon 0	TomDrv2 0 5	TomDrv1 -200 5	Crash 2 0 -	TomDry1 0 5	Ride 1 0 -	China 0 -	EdgeCup 0 5	Tambrine 0 5	Splash 0 -	Cowbell 0 -	Crash 1 0 -	CastaCiv 0	Ride 2 0	Boneol o	ConeMute	CongaHi 0	CongaLo 0	TimblHi	TimblLo 0 -	AgogoHi 0 5	Agogolo 0 5	Cabasa 0 5	Shaker 0 -		ShortGui 0 1	Guim 0 .	Claves 0 -	WBlock 100 -	WBlock -200 -	CuicaHi 0 ·	CuicaLo	Triangle 0 -	Triangle	Shaker	EFTalk
No. Voice Name Pitch Mod. 14F OrchHir? 0	Echo 0 ·	GuitRevL 0 -	Revit 0 -	ElecAnvi 0 -	Scratch 0 - Scratch 0 -	Stick 0 -	WBlock -120 -	WBlock 250 -	WBlock 630 -	1 02K Kikl8Dy 0 5		4/S SlocStik U 5				Hatrie 1 0 5	TomDrug 0 5			HarDon 0	18T TomDrv2 0 5	17T TomDrv1 -200 5	10C Crash 2 0 -	TomDry1 0 5	14C Ride 1 0 -	18C China 0 -	EdgeCup 0 5	Tambrine 0 5	Splash 0 -	Cowbell 0 -	Crash 1 0 -	CastaCiv 0	Ride 2 0	Boneol o	ConeMute	CongaHi 0	CongaLo 0	TimblHi	TimblLo 0 -	AgogoHi 0 5	Agogolo 0 5	Cabasa 0 5	Shaker 0 -		ShortGui 0 1	Guim 0 .	Claves 0 -	WBlock 100 -	WBlock -200 -	CuicaHi 0 ·	CuicaLo	Triangle 0 -	Triangle	16P Shaker	EFTalk

PERF 04: POP

fote 15	st 2nd	źż	Voice Name		
-		38E	ThmBass	-	~ ·
		20E	EFTube	0	
		24E	EFBDJet	0	~
	-	12E	MetlRysm	0	.
\downarrow		21E	Scratch	0	•
_	_	22E	ScraRezz	0	•
-	_	31P	Stick	0	•
_		12	W Block	92	•
	_	177	WBIOCK	3	·
4		157	WBlock	050	•
_	_	ğ	Kik18Dry	•	۶
-	_	21K	KikProl	0	•
_	_	46S	SideRev	0	ŝ
7		155	SurHiPop	0	s
_		02P	Cap	0	
Ľ	- 	48S	W/outSnr	0	5
-		171	TomPM 4	c	-
+		į	Unit 1		, ,
ľ		3	Town I		
+		100	10mrw 4	2	
_		3	HatPdl	9	·
-		31T	ReviTom2	90 90	s
L	2	050	HatOpn	0	•
•	4	31T	ReviTom2	0	Ś
		160	TomRM 1	0	Ś
6		န	Crash 1	•	
3		З	ReviToml	0	s
000		140	Ride 1	•	
' 		2 2 2 2	China	• •	
_		3 4	FidenCin		~
╞		<u>8</u>			
+	-	130	Calcob		
+	+	3	oplasn	-	•
+	-	171		2	•
_	_	R	Crash 2	-	•
-	_	9E	CastaClv	0	•
_		150	Ride 2	0	s
	_	03P	BongoHi	•	•
		6 49	BongoLo	0	•
-		d 60	CongMute	0	ŀ
Ļ		410	ConeaHi	0	5
╞		080	Concerto	-	
╀		101	TELLIN		
+		5		-	•
+		3	TIMDITO	•	•
+	_	3	AgogoHi	9	
4	_	910	AgogoLo	•	r
_	_	0 5P	Cabasa	0	s
		16P	Shaker	0	•
		21P	WhistIHi	0	
		22P	WhistILo	0	.
		15P	ShortGui	-	-
Ļ		4Þ	Guin	-	
Ļ		3	Carae	, -	
Ļ		36	WPlack		•
-	-	1	WDIAL	Ş	·
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_		21/2	Cuicallo	-	•
\downarrow	-	205	Triangle	0	•
\downarrow	-	407	Inangle	•	·
+		2	Shaker	•	•
2	c	-			
		111	Scratch	•	•

PERF 05: TEKNO

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Pitch	0	0	8	•	-	-		2	21-5	220	630	-	0	•	•	•	•	8 9	•	•	•	8	•	0	ş,	5	5			0	0	0	0	0	•	•	•	0						0	0	0	0	0	0	0	•	8,	•	•	•	-	- 5	30
Voice Name	BellSizz	OrchHit2	OrchHit2	Revit	Metukysm	Scratch	DUCKUD00	NUD1 -1-	W BIOCK	WBlock	WBlock	Kik24RTC	KikTekno	SideRev	SnrAna2	Cap	SarHiPMP	ElecTom3	AnalgCls	ElecTom3	HatPdl	ElecTom2	AnalgOpn	ElecTom2	Electom1	Crash I	Election 1	Cine 1	Edor	Tambrine	Splash	Cowbell	Crash 2	CastaClv	Ride 2	BongoHi	BongoLo	CongMute	CongaHi	Timble	Timbilio	AmonHi	Aenenlin	Cabasa	Shaker	WhistHi	WhistILo	ShortGui	Guiro	Claves	WBlock	WBlock	CuicaHi	CuicaLo	Triangle	Inangle	Snaker	OrchHitl
No.	03E	14E	14E	176	IZE	712		110	12	23P	23P	¥	27K	46S	36S	02P	17S	† ‡	20	47	ğ	46T		40T	108	ŝ	451		ي و	3 di	13C	12P	10C	09E	1SC	03P	đ	90	4/0		100	đ	010	05P	16P	21P	22P	15P	14P	06P	23P	23P	28P	211	20P	202	2	13E
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lst		-					T						-		1		9			s			12	4		2	m 0	•													T				1	1				Π						T		2 =
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Pitch	0	8	-	•	-		-	2	31.	220	630	•	8	•	0	0	0	99 9	•	-300	0	900	0	8	-200	0	8	0	0	0	0	0	0	0	0	0	0	-200	0	0	0	0	0	0	0	0	0	•	•	•	•	•	0	<u>8</u>	0	0				0
Voice Name	SDJet	Drips	CrechKuk	LoZip	ErBUlet	Scratch	SCTAKCZZ	SUCK	W BIOCK	WBlock	01	KikANJng	KikNWoof	SideRev	AnlgPuSr	Clap	SarHiPMP	TomEl L	AnalgCls	TomEl L	HatPdl	TomEl L	AnalgOpn	TomEl L	TomEl H	Scratch	TomEl H	RideCup	China	RideCup	Tambrine	Splash	Cowbel 1	Crash 2	CastaCiv	Ride 2	EFBongo	EFBongo	EFTalk	PCTalkUp		TimblHi	TimblLo	AgogoHi	AgogoLo	Cabasa	Shaker	WhistlHi	WhistlLo	ShortGui	Guiro	Claves	WBlock		OuicaHi	CuicaLo	Inangle	Inangic	Comban	RevrsSnr
Ň	31E	25E	H H	29E	74E	- 117	112	110	122	757	23P	36K	34K	46S	32S	02P	17S	44T	01C	4 T	8	44T	080 080	44T	43T	21E	43T	17C	18C	17C	17P	13C	12P	100	00E	15C	07E	07E	33E	25P	26P	18P	19P	00	01P	05P	16P	21P	22P	15P	I4P	8	23P	23P	28P	27P			101	16E
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PERF 07: HOUSE

Mod. · | v | v | v 2 m ~ . <u>n</u>nn S ' n n ก่ง Ś SS S 0 -120 630 630 Voice Name Pitch 0 <u>8</u> 310 - <u>8</u>-8800 8 8 000 0 000 BrassEns 3 BrassEns 3 BrassEns 3 BrassEns 3 BrassEns 3 BrassEns 5 Scratkez 5 Scratkez 5 SideRv WBlock WBlock 5 SideRv 4 Bongold 1 CmchKik PressRol Splat Puc 3 4 5&7 lst 1 12 9 6 6 Ξ * 2

PERF 08: JAZZ

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Pitch	•	•	- -			0	0	-120	250	630	-250	0	0	0	0	0	-200	0	0	0	•	•	8	0	0	0	•	•	-	-			0	0	0	0	0	0	0	0	0	•	•	-		•	.	-	0	8	-170	0	0	0	0	0	0	0
Voice Name	OrchHitl	SFXAfnoll	Deuren	ChortBol	Scratch	Echo	Stick	WBlock	WBlock	WBlock	KikJazz1	Kik18Dry	SideRev	SnrRoom2	Clap	SnrRim2	BrshTom3	HatCls 1	TomJazz4	HatPdl	BrshTom2	HatOpn	TomJazz3	BrshToml	Crash 1	TomJazzl	Kide I	Cuna	Traffic	Lamonne Salach	Optiasii	Crach 2	CastaCiv	Ride 2	BongoHi	Bongolo	CongMute	CongaHi	Congalo	TimblHi	TimbiLo	AgogoHi	AgogoLo	Catolasa	WhierIHi	Whiell o	ShortGui	Guin	Claves	WBlock	WBlock	CuicaHi	CuicaLo	Triangle	Triangle	Shaker	BrushHit	BrushTap
Ŋ,	13E	₹ ₽	3		315	10E	31P	23P	23P	23P	06K	02K	46S	255	02P	42S	237	8	03T	ğ	77	ŝ	120	21T	8	5	4	20	2	130	202		3 H	150	03P	Q4P	460	07P	08P	18P	<u>19</u>	9	10	ja j		30	10-	14P	06P	23P	23P	28P	27P	20P	205	16P	44S	45S
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MerTM	CastaCiv	EFBoneo	RevisSor	Revit	Scratch	Galon	Stick	WBlock	WBlock	WBlock	Kik24RTC	BD King	SideRev	Sar137	Cap	W/outSnr	TomRM 5		IOMKM 5	TomRM 2	18	TomRM 2	TomRM 1	Crash 1	TomRM 1	EdgeCup	China	EdgeCup	1 amonute Carleeb	Optasti	Crash 2	CastaClv	Ride 2	BongoHi	BongoLo	CongMute	Concal o	TimblHi	TimbiLo	AgogoHi	AgogoLo	Chabase	VINiedUI	WhistlLo	ShortGui	Guiro	Claves	WBlock	WBlock	CuicaHi	CuicaLo	I nangle	I riangle Shalver	Junk	SFXAfro
+	00E	01E	16F	11	21E	26E	31P	23P	23P	23P	14K	26K	46S	125	02P	48S	13T	20		ŝĒ		101	160	8	09T	16C	18C	S t	1/1	200	30	09E	15C	03P	8	460	0%D	18P	19P	90P	01P	40	20	211	150	44	96P	23P	23P	28P	277	205	201	10P	05E
191	-	-	+	-								-		2		6	5		4	+	13		+-	6	3	8					+				-	-	+		-		-	+	+		+							+	+	9	2=
-	5 X	25	35	,7 26	38	i R	36	32	33	2	35	36	37	38	39	4	41	4	.	ŧ :	t AA	2 4	48	49	8	51	52	53	¥:	812	85	58	56	8	19	8	82	59	99	67	8	8	2;	- F	72	24	22	26	H	78	62	8	50 S	55 56	2

PERF 10: BALLAD

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Æ	50		2	0	•	•	0	0	250	630	0	0	0	0	0	0	0	0	0	0	0	0	0	•	0	0	5		•	, 0	0	0	0	0	0	0			0	0	0	0	0	0	0	•	0	•	•			- -		0	0	0	0	0
Voice Name	ElecAnvi	Erbongo	EFIUCE	RevrsSnr	Galon	Scratch	ScraRezz	Stick	WBlock	WBlock	WBlock	KikHallC	BD King	SideRev	SurRevi	Clan	SnrRoom1	TomMpl 3	HatCls 1	EchoTom3		TomMpl 2	HatOpn	EchoTom2	TomMpl 1	Crash 1	Echolomi	Figecup	Edentun	Tambrine	Splash	Cowbell	Crash 2	CastaCiv	Ride 2	BongoHi	BongoLo	Congrature	Coneal o	TimblHi	TimblLo	AgogoHi	AgogoLo	Cabasa	Shaker	WhistlHi	WhistILo	ShortGui	Curro	Claves	W BIOCK	ConTom?	ConTom3	Trianele	Triangle	Shaker	PCTalkUp	SFXAfroU
No	01E	3/0	20E	16E	26E	21E	22E	31P	23P	23P	23P	17K	26K	46S	285	02P	24S	16T	200	26T	060	1ST	05C	25T	14T	8	24T	2 S	2 2 2	179	13C	12P	10	9 <u>6</u>	<u>S</u>	03P	4	160	USP 08D	18P	4 61	d0	01P	05P	16P	21P	22P	15P	14P	39	22	1/7	201	20P	20P	16P	25P	06E
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PERF 11: FUNK

5 7 1.05 Continut 8 7 1.05 Continut 9 2.16 ErBoac 2.16 Bubblet 3 1 2.16 Seration 2.26 Seration 3 1 1.27 VBlock 2 Second 2 3 1 1.28 Kutkoom2 6 1 1.35 Kutkoom2 6 1 1 3 Kutkoom2 2 Second 2 2 2 Second 2	Note	lst	2nd	°Z	Voice Name	Pitch	Mod
OTE EFBORP 0 24E EFBORP 0 21B Scarkk 0 23P WBlock 150 23P WBlock 150 23P Sirker 0 23P WBlock 150 23 0 127 23P WBlock 100 127 TomRMJ 0 137 TomRMJ 0 138 IAC TomRMJ 138 IAC TomRMJ 139	2 2	-		19 19 19	RevisSur	-	
24E EFEDIAR 0 27B Junk 0 27B Junk 0 27B Junk 0 23P WBlock 19 23P WBlock 150 23P WBlock 160 23P WBlock 100 23P WBlock 100 23P WBlock 100 <	3	-		100	FERMIN		• •
27B Junk 21B Scratch 0 21B Scratch 0 21B Scratch 0 21B Sick Access 0 21B Sick Access 0 21B Sick Access 0 23P WBlock 230 23P WBlock 200 23P WBlock 200 23P WBlock 200 23P WBlock 0 23	9			110	ECD/14		•
2.15 Stratch 0 2.16 Stratch 0 2.11 Stratch 0 2.12 Stratch 0 2.11 1.1 1.23P WBlock 2.11 1.1 1.23P WBlock 2.00 2.11 1.1 1.23F Kitkbortz 0 0 2.11 1.1 1.23F Kitkbortz 0 0 2.11 1.1 1.23F Kitkbortz 0 0 2.11 1.1 1.23F Kitkbortz 0 0 0 2.11 1.20RSN4 0 0 0 0 0 0 2.11 1.20RSN4 0	57			745	Erbuet	5	~
21B Serately 0 23P WBlock -150 1 12K Stack 0 23P WBlock -150 - 1 12K Kikkoom2 0 - 23P WBlock -150 - - 1 12K Kikkoom2 0 - 2 30S Sinderva 0 - 5 117 TomRMA 0 - 6 005 Fander 0 - 12 TomRMA 0 - - 8 117 TomRMA 0 - 12 TomRMA 0 - 0 - 8 13C TomRMA 0 - 0 - 13 097 TomRMA 0 - 0 - 13 097 TomRMA 0 - 0 - 13 097 TomRMA	2			27E	Junk	-	n
328 Starkezz 0 239 WBlock 150 239 WBlock 500 239 WBlock 500 239 WBlock 500 239 WBlock 500 239 Sinkeon2 0 239 Sinkeon2 0 239 Sinkeon2 0 230 Sinkeon2 0 3 107 TamRM1 117 TomRM1 0 3 107 TomRM1 118 Bangoli 0 1190 TomRM1 0 1107 TomRM1 0 1107 TomRM1 0	ณ			21E	Scratch	•	•
23P WBlock -150 1 122P WBlock -150 23P WBlock -150 - 2 33K Kikkomiz 0 - 2 465 Sikkev 0 - 2 005 Sikkev 0 - 11 7 TomRM3 0 - 2 005 TomRM1 0 - 3 007 TomRM1 0 - 11 7 TomRM1 0 - 13 0 0 - 0 - 13 0 0 - 0 - 13 0 0 0 - 0 13 0 0 0 0 0 <	8			22E	SCRAKEZZ	•	•
2.3P WBIOCK -1.30 1 1.31K KikkZrom2 0 2.3P WBIOCK 630 -1.30 1 1.31K KikkZrom2 0 2 305 SinRev3 0 -1.30 2 305 SinRev3 0 -9 5 117 TomRM4 0 -9 6 005 SinRev3 0 -9 7 TomRM1 2 0 -9 9 0057 TamRM1 0 -9 9 0077 TomRM1 2 0 117 TomRM1 2 0 -9 9 097 TomRM1 0 -9 117 TomRM1 0 -9 0 -9 117 TomRM1 0 -9 0 -9 0 -9 117 TomRM1 0 0 -9 -9 0 -9 -9 -9 </td <td></td> <td></td> <td></td> <td>316</td> <td>Shck</td> <td>0</td> <td>·</td>				316	Shck	0	·
23P WBIOCK 230 1 12K KitkRoom2 0 2 33K KitkRoom2 0 2 30S Sitebardek 20 2 30S Sitebardek 0 2 30S Sitebardek 0 5 12T TomRM 0 6 005 Jancka 0 5 107 TomRM 0 12 TomRM 0 0 13 0 0 10 0 13 0 10 100 0 13 107 TomRM 0 0 13 107 TomRM 0 0 13 10	2			23P	WBlock	<u>.</u>	•
1 2.3P WBlock 630 1 33K Kikbroff 0 2 33K Kikbroff 0 2 33K Kikbroff 0 2 346 SifeRev 0 5 117 TomRM 4 0 117 TomRM 4 0 9 007 Harbul 100 TomRM 0 117 TomRM 2 00 9 9 007 TomRM 2 0 9 107 TomRM 1 0 9 9 117 TomRM 0 1 0 9 137 FamRM 0 1 0 9 137 Spath Cassh 0 0 9 137 Spath Cassh 0 0 9 137 Spath Cassh 0 0 9 1379 Spath <td>8</td> <td></td> <td></td> <td>23P</td> <td>WBlock</td> <td>250</td> <td>•</td>	8			23P	WBlock	250	•
1 1.2.K Kikkoom2 0 9 1 1.2.K Kikkoom2 0 9 6 0.05 Sin/kevy 0 9 6 0.05 Sin/kevy 0 9 5 117 TomRMA 0 9 127 TomRMA 0 9 0 9 12 TomRMA 0 1 1 0 9 12 TomRMA 0 1 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 10 10 10 10 10 10 11 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10	¥			23P	WBlock	630	
1 338 Kikbertek 0 2 305 Sinflevis 0 2 305 Sinflevis 0 5 107 TomRMi 0 0 127 TomRMi 0 0 0 2 305 Sinflevis 0 0 5 107 TomRMi 0 0 12 107 TomRMi 0 0 12 107 TomRMi 0 0 13 097 TomRMi 0 0 14 107 TomRMi 0 0 117 TomRMi 0 0 0 138 1347 TomRMi 0 0 139 097 TomRMi 0 0 137 TomRMi 0 0 0 138 1347 Ridel 0 0 139 Congluin 0 0 0 <t< td=""><td>35</td><td></td><td>-</td><td>12K</td><td>KikRoom2</td><td>0</td><td>s</td></t<>	35		-	12K	KikRoom2	0	s
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PERF 15:T METAL

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Voice Name	BuckChoo	Revissin	MetCupSr	WaterGng	Kik18Amb	Scratch	ScraRezz	Stick	WBlock	WBlock	WBlock	Kir74PTC	Vibburt1	TT I DI	SIGENCY	dourn	Cap	DryMpISr	TomKM 5	HatCls 1	TomRM 4	HatPdl	TomRM 3	HatOpn	TomRM 2	TomRM 1	Crash 1	TomRM 1	Ride 1	China	RideCup	Tambrine	Splash	Cowbell	Cash Cu	Dide 7	RonenHi	Boneol o	ConeMute	ConeaHi	Congalo	TimblHi	TimbiLo	AgogoHi	AgogoLo	Cabasa	PC Fugns	CongSlap	WhistHi	CongHeel	Guiro	Claves	WBlock	PCTalkUp	CuicaHi	CuicaLo	SDIet	PressRol	BellSizz	CruchKik
ý Z	98E	16E	57S	19E	29K	21E	22E	31P	23P	23P	30	14K	AM	4 974	2 4 2	2	470	ŝ	131	8	ħ	ğ	11T	S	Ē	5	ğ	5	Ä	ž	170	4 <u>1</u>	2	421	38	1	2 dEU	d d	90	07P	08P	18P	19P	d 00	01P	OSP	32P	10P	21P	11P	14P	96P	23P	25P	28P	212	31F	18E	03E	04E
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Voice Name	OrchHit2	OrchHit2	WalkShrm	EFBDJet	KIKANAKM	Scratten	Suarca	WRInck	WBlock	WBlock	Kik24RTC	BD King	SideRev	SnrWaaoo	Clap	DryMpISr	EchoTom3	AnalgCls	EchoTom3	HatPdl	ECD010m2	AnaugOpii EchoTom?	EchoTom	Crash 1	EchoToml	Ride 1	China	RideCup	Tambrine	Splash	Cowbell	Crash 2	CastaCiv	Kide 2	BongoHi	ConsMute	CongaHi	Congalo	TimblHi	TimblLo	AgogoHi	AgogoLo	Cabasa	PC Fuges	Congotap	IHINIMA	Congree	Cuuro	WBlock	PCTalkUp	CuicaHi	CuicaLo	Tublr	Tubir	Tubir	SqureWv	SqureWv
No.	14E	HE S	20	24E	37.K	717	110	110	23P	23P	14K	26K	46S	38S	02P	50S	26T	20	26T	S S	102	18L	17T	100	24T	14 F	18C	17C	17P	<u>1</u> 30	12P	2	00E		30			08P	18P	19P	dOD	01P	05P	32P	3	117	19	¥ dy	23P	25P	28P	270	3FE	뛵	34E	36E	36E
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1st : 1st note trigger input assignment 2nd : 2nd note trigger input assignment

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	6		13P	Cowbel2	4	
28		1	23K	Kik18Gat	10	2
			21E	Scratch	•	
8			22E	ScraRezz	0	•
			31P	Stick	0	
-			23P	WBlock	-120	•
1			730	WBlock	35	•
T		Ι	14K	Kit/JAPTC	39	-
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	6		325	AnlePuSr	100	,
2			02P	Gan	0	
T			50S	DryMplSr	0	9
Γ			08T	TomPwr5	110	
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*			Ē	Tambrine	0	S
22			13C	Splash	0	•
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5			3	Crash 2	•	•
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			150	Ride 2	•	ŝ
8			03P	BongoHi	•	•
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8			d 60	CongMute	0	•
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22			23P	WBlock	0	
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32			28P	CuicaHi	0	•
T			27P	CuicaLo	0	
		3	12C	ChokeFX	-430	
		4	28P	CuicaHi	520	
82		5	08K	KikBBal	0	•
	10		05E	SFXAfro	0	-
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PERF 19:T HOUSE

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Voice Name	SynBass	SynBass	GuitRevL	BrassEns	KikDanc2	Scratch	SCRAKEZZ	Stick	WBlock	WBlock	WBlock	Kik24RTC	KikAnaRM	SideRev	SnrAnal	Clap	DryMpISr	TomTekB3	AnalgCls	TomTekB3	HatPdl	TomTekB2	AnalgOpn	TomTekB2	TomTekB1	Crash 1	TomTekB1	Ride 1	China	RideCup	Tambrine	Splasn	Cowcell	Victor)	Ride 2	BoneoHi	Bongollo	CongMute	CongaHi	Congalo	TimblHi	TimbiLo	AgogoHi	AgogoLo	DC Fnore	Convellar	WhistlHi	ConsHeel	Guiro	Claves	WBlock	PCTalkUp	CuicaHi	CuicaLo	Triangle	Krash	Shaker	EFBongo
ġ	37E	37E	ΞE	41E	31K	21E	377	31P	23P	23P	23P	14K	37K	46S	35S	02P	50S	41T	07C	41T	ğ	Ę	280	4	39T	န	39T	¥	22	5	<u>11</u>	3	۲¢	38	150	970	04P	d6 0	07P	08P	18P	<u>q</u>	8	110	300		1P	11	14P	90	23P	25P	28P	27P	20P	28E	16P	01E
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PERF 20:T JAZZ

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Voice Name	BrushSwp	BrushHit	BrushTap	PressRol	ShortKol	Scratch	SCIAKCZZ	VU'Block	WBlock	WBlock	Kil/JTTT	VibBal	CideDay	SarDoom?	SurBirch	Surlarz	BrehTom3	HatCls 1	TomJazz4	HatPdl	BrshTom2	HatOpn	TomJazz2	BrshToml	Crash I	TomJazz1	Kide	DideCun	Tambrine	Spiash	Cowbel1	Crash 2	CastaCiv	Ride 4	Bonool o	CongMute	CongaHi	Congalo	TimblHi	TimblLo	AgogoHi	Agogolo	DC Enore	ConeSlan	WhistlHi	ConeHeel	Guiro	Claves	WBlock	PCTalkUp	CuicaHi	CuicaLo	Triangle	Brass	ThemBass	Vib CA
No.	435	\$¥	45S	3	35	212	1	320	220	300	AP1	100	Von	222	32	115	23T	8	03T	8	22T	050	01T	217	ğ	5	4 2 2	ر 12 1	17P	13C	12P	8	90E	200	S S	d60	07P	08P	18P	9	3	10	30	dol	10	all.	14P	06P	23P	25P	28P	27P	dog ig	칆볉	3/E	305
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Voice Name	Echo	Galon	RevisSur	CuicaHi	ThmBass	StraRers	Stick	WBlock	WBlock	WBlock	Kik24RTC	Kiklazz2	Sidekev	Sarkevs	DryMnlSr	TomRM 5	153	TomPW 4	TomDM 3		TomPW 2	TomRM 1		Ride 1	China	RideCup	Tambrine	Splash	Crash 2	CastaClv	Ride 2	BongoHi	Consolute	CongaHi	Congalio	TimblHi	TimblLo	Agogori	Cabasa	PC Fngrs	CongSlap	WhistIHi	Guim	Claves	WBlock	PCTalkUp	CuicaHi	SurHiPMP	ContaHi	Tambrine	
No	<u>10</u>	26E	16E	28P	385	21E	31P	23P	23P	23P	I4K	11K	46S	36		13T	01C	35T	S F	080	33T	7 60	S S	170	180	17C	4 <u>1</u>	2 2 2 2	i S	09E	S	03P	ġ Ş	S B	08P	18P	<u>6</u>	a a	OSP	32P	d 0	21P	14P	98	23P	25P	28P	200	07P	17P	
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Voice Name RevisSnr	Echo	EFBongo	Drips	KikHallC	Scratch	ScraRezz	Stick	WBlock	WBlock	WBlock	Kik24RTC	KikHallA	SideRev	SurRev2		The Maler	T-mDM 4		Tanca I		Hatrol	TomRM 3	HatOpn	TomPwr2	TomRM 1	Crash 1	TomPwr2	Dide 1	Viii	Cutta	Kloclup	1 amorine	Splash	Cowbell	Crash 2	CastaCiv	Kloc 2	HongoHi	BongoLo	Concelli	Congaru	TimhiHi	Timble o	AenenHi	Apopolo	Cabasa	PC Fugns	CongSlap	WhistlHi	CongHeel	Guiro	Claves	WBlock	PCTalkUp	CuicaHi	CuicaLo	Triangle	TimpaniH	TimpaniL	EFBDJet	SDJet
2 ¹		OTE	25E	17K	21E	22E	31P	23P	23P	23P	14K	15K	46S	Soc	30		35	102	3	190	3	Ē	050	0ST	760	8	150	J.			2	1/1	2	120	2	BE:	2	3			100	5 G	90	a de	010	05P	32P	10P	21P	IIP	14P	06P	23P	25P	28P	27P	20P	29P	30P	24E	31E
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PERF 23:T FUNK

PERF 24:T LATIN

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Voice Name	LoZip	ElecAnvi	BuckChoo	EFTalk	KikPro2	Scratch	Scrakezz	Stick	WBlock	WBlock	WBlock	Kik24RTC	KikDanc2	SideRev	SnrRev3	Clan	DryMplSr	TomRM 5	HatCls 1	TomRM 4		TomPM 3		TomRM 2	TomRM 1	Cash	TomRM	Ride 1	China	DideCun	Tamhrine	Sulach	Comball	Cueh 2	CastaCiv	Ride 2	BongoHi	BongoLo	CongMute	CongaHi	CongaLo	TimblHi	TimblLo	AgogoHi	AgogoLo	Cabasa	PC Figns	CongSlap	WhistlHi	CongHeel	Curro	Claves	WBlock	PCTalkUp	Cuicaru	Culcaro	Trangle	Timenil	OrchHit?	OrchHitl
No.	29E	OIE	OSE 0	33E	22K	21E	22E	31P	23P	23P	23P	14K	31K	46S	305	02P	50S	13T	80	12T	Ne Ne	117	1.50	3E	i a	, ig	e le	140			2 <u>e</u>	130		14	20E	150	03P	04P	G 0	07P	08P	18P	19P	90	01P	05P	32P	ð	21P	1IP	14P	490	23P	25P	285	717	202	200	JAF 1	13E
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Voice Name	WaterGng	Orchell	COWDEIL	CrashFX	ECDO	SCRICH	Stick	WBlack	WRInck	WBlock	Kik24RTC	KikRooml	SideRev	SFXAfroU	ð	MMetalSr	PCTalkUp	HaftCIs I	10mKM 3	Disc.	HatOm	TomRM 2	Echo	Crash 1	EFBongo	Ride 1	China	RideCup	Sulash	Cowbell	Crash 2	CastaCiv	Ride 2	BongoHi	CongNute	ConcaHi	Congaluo	TimblHi	TimblLo		AgogoLo	Catosa	WhierIHi	WhistlLo		Guiro	Claves	WBlock	PCTalkUp	CuicaHi	CuicaLo	Trangle	2 Tupanin Shaker	Timmanil	Combel?	TO TOTAL
Ż	19E	3	1	2	3	715		110	30	23P	14K	11K	46S	00E	02P	51S	25P	S :		S R		35	IOE	8	07E	4	<u></u>	20		12P	<u>10</u>	00E	150	03P	38	440	08P	18P	19P	90	010		101 21P	22P	15P	14P	9 90	23P	25P	28P	27P	402	162	10 10	120	171
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PERF 25:G,NLMIDI

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Voice Name	Revit	Junk	Erbongo	Mcukysm	Countreb	ScraRezz	Stick	WBlock	WBlock	WBlock	Kik24RTC	KikHallB	SideRev	Snr137	Clap	SurAnal		TomInard	HatPdl	TomJazz2	HatOpn	TomJazz2	TomJazzl	Crash 1	1 OMUAZZI	- Sing	RideCup	Tambrine	Splash	Cowbell	7 USED	Ride 2	BongoHi	BongoLo	CongMute	CongaHi	TimhHi	TimbiLo	AgogoHi	AgogoLo	Cabasa	Shaker	WhistHi	WIIBULO ShortGui	Guin	Claves	WBlock	WBlock	CuicaHi	CuicaLo	Triangle	Thangic	PC Fagrs	OrchHirl
ģ	11	21E	0JE	77		21E	31P	23P	23P	23P	14K	16K	46S	12S	89 80	35S	150	B		01T	05C	01T	Ę	8	31		170	17P	130	12P	S	12	03P	04P	90	410	180	- 61	doo	01P	05P	49	21P	49	AP I	06P	23P	23P	28P	27P	8 8		3 2 2	131
2nd					T	T	T												Ť																	T		T							T							T	T	T
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1st : 1st note trigger input assignment 2nd : 2nd note trigger input assignment

PERF 26: KICKS*

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Pitch	•	•	•	•	0	0	0	0	6			•	5	5	•	•	•	0	-	•	•	0	0	•	•	0	•	0	0	•	•				- -	, c	, c		0	0	0	0	0	0	0	0	•	•	•	0	0	0	•	•	•				0	0
Voice Name	KikDryHv	KikDryMp	Kik18Dry	Kik24Dry	KikDryTl	KikDryT2	KikJazz1	KikJazz2	KikBBal	KitNatid	VILATOALI.	MENDIN	KIKKOOMI	KikRoom2	Kik18RM	Kik24RTC	KikHallA	KikHallB	KikhallC	KikLive	KikGatel	KikGate2	KikProl	KikPro2	Kik18Gat	KikFatGt	KikLitGt	BD King	KikTekno	KikAnalg	Kikl8Amb	Vil Darch	Vib Analy	Vibi-Tab	KikNWoof			KikAnaRM	KikCnert	KikHoror	KikRath	KikTalkB	KikScrem	KikDryHv	KikDryMp	Kik18Dry	Kik24Dry	KikDryTl	KikDryT2	KikJazzl	KikJazz2	KikBBal	KikNakid	KikNStak	KikRooml	Kikkoom2	Kik24RTC	KikHallA	KikHallB	KikHallC
No.	¥.	01K	ğ	03K	04K	0SK	06K	07K	08K	AOV	44	5	¥.	12K	13K	14K	15K	16K	17K	18K	19K	20K	21K	22K	23K	24K	25K	26K	27K	28K	29K	AN	AIC	720	ALC	A No	ANY C	37K	38K	39K	40K	41K	42K	00K	01K	02K	03K	04K	05K	96K	07K	08K	00K	10K	IIK	12K	ACI NAL	15K	16K	17K
2nd													-																																															
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PERF 27: SNARES"

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Mod.	S	s	S	5		5	•	~	5			.	2	2	5	ŝ	s	S	5	2					v		.		n 4	~	1	~	γ	2	~	~	s	·	•	ñ	Ś	s	s	Ś	s	•	•	·	s	5	s	5	5	1	5	2	s	S	S	v	s	s	v
Pitch	0	•	•	0	0	0	0	0	-			-	-	•	0	0	0	0	0	0	0	6								-	-		-	•		•	•	0	0	0	•	•	•	0	0	•	0	•	0	0	•	0	0	0	0	•	0	0	0	0	0	0	0
Voice Name	Sur965Wd	SnrWood	SnrBrass	SnrPicco	SarWdDry	SarRiDry	SnrMtDry	SnrPickL	SarSnank	SurWordu	Carbinet		SILIAZZ	Snr137	PunchSr	PwrMplSr	SnrHiPop	SnrTrash	SurHiPMP	GatePcSr	SnrGate 1	SnrGate2	SurGate3	SurProc	SurBuDin	Surboom 1	Carboom		Surkoom	Surkoom4	Surkevi	Snrkev2	SnrRev3	Snrkev4	AnigPuSr	AnigAmbi	SurTekno	SurAnal	SnrAna2	SnrBgAna	SnrWaaoo	SnrAPing	SnrAnaRv	SarRim1	SnrRim2	BrushSwp	BrushHit	BrushTap	SideRev	SideStik	W/outSnr	BigMulSr	DryMpISr	MMetalSr	SnrRoHit	SnrRoLit	Snapr	BMLeveSr	PunchSnr	MetCupSr	WalkSnrM	SnrXreem	SnrXreem
No.	8	01S	02S	03S	04S	05S	88 88	07S	085	200	201	3	-	125	13S	14S	15S	165	175	185	195	202	215	300	236	240	340	33	8	217	287	\$2	SOS	315	325	335	34S	355	365	37S	38S	39S	Ş	41S	42S	43S	44S	45S	46S	47S	48S	49S	50S	51S	52S	53S	54S	55S	56S	57S	58S	59S	59S
2nd													-													T																																					
lst		5											ļ			2		9			S			1	4	r	0	• •	^ •	~																																9	Ξ
Note	24	ุร	26	27	28	29	30	31	32	33	3	5	ร	36	37	33	39	\$	41	42	43	44	45	۶Y	24	40	ç	f S	3	75	7	ກະ	7	2	รเ	2	8	5	8	6	ខ	8	\$	65	8	67	88	69	6	71	72	73	74	75	76	7	78	79	8	81	82	83	84

PERF 28: TOMS*

Mod.	3	s	s	5	s	S	5	s	-	ñ	2	s	s	s	s	s	~	~	~	~	~ ~		2	v	ŝ	s	5	s	5	ŝ	5	n	•		6	ه	9	s	s	s	5	1	n *	n -		- -	. 4	ŝ	-	-	4	4	s	0	~	~	1
Pitch	0	•	0	0	0	0	0	•	•	•	•	•	•	•	•	•	0	-	-	-			0		0	0	0	0	0	0	•			ò	0	0	0	0	•	•	0	-	> <	-		, -	0	0	0	0	0	0	0	0	0		•
Voice Name	TomJazzl	TomJazz2	TomJazz3	TomJazz4	TomPwr1	TomPwr2	TomPwr3	TomPwr4	TomPwr5	TomRM 1	TomRM 2	TomRM 3	TomRM 4	TomRM 5	TomMpl 1	TomMpl 2	TomMpl 3	TomDryl	10mDry2	Tombrys	DeehTom1	Breh Tom?	BrshTom3	EchoTom1	EchoTom2	EchoTom3	ConTom1	ConTom2	ConTom3	ReviToml	ReviTom2	TomPW 1	TomDAV 2	TomPW 4	TomTek1	TomTek2	TomTek3	TomTekB1	TomTekB2	TomTekB3	SpaceTom	I OUTER H	1 OMEL L	Electom1	ElecTom2	Tomlarri	TomJazz2	TomJazz3	TomJazz4	TomPwr1	TomPwr2	TomPwr3	TomPwr4	TomPwr5	TomRM I	TomKM 2	TomRM 4
No	00T	01T	5T	03T	04T	OST	탱	Ē	۶ ۲	ş	ĕ	Ξ	127	13T	ž	<u>ب</u> ع	161	E	181	141	14	117 777	23T	24T	25T	26T	277	28T	29T	Ĕ	31T	321	211	331	36T	37	38T	39T	ŧ	41T	421	401	4	10 1	įĘ	J.	01T	02T	03T	Q4T	0ST	06T	년	08T	5	51	121
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Note	24	25	58	27	8	53	R	5	33	33	\$	35	8	ñ	8	8	a i	4	4	÷ ź	ŧ	2	4	8	6	8	51	52	S	2	2	85	2	s 8	8	15	62	63	2	3	8	2	8 9	6 6	2 F	: 5	2	74	75	2	11	78	8	8	2 S	25	3 2

PERF 29: EFX*

PERF 30: QY10

Voice Name Pitch Mod.

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Note 1st 2nd

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Pitch		0	0	0	0	0	0	0	90	•	•	-				0	0	0	0	0	0	0	•	•	-			0	0	0	0	•	•	0	-500	3	90	200	8	8	500	009	8	8	5	38	202	ŝ	3 5	38	200	6	-300	-20	<u>8</u>	-
Voice Name	Fleckaul	WaterNet	BellSizz	CrnchKik	SFXAfro	SFXAfroU	EFBongo	BuckChoo	CastaCiv	Echo	GuitkevL	Metikysm	OrchHitz	ChortBol	Revie	Revit	PressRol	WaterGng	EFTube	Scratch	ScraRezz	TypeWrit	EFBDJet	Drips	Calon	Junk	LoZin	MetTM	SDJet	Splat	EFTalk	Tublr	Wire	SqureWv	SynBass	ThmBass	Brass	BrassEns	BrassEns	BrassEns	BraceEnc	BrassEns	BrassEns	BrassEns	Vib C4	Vib C4		Vib C4	VIB C4							
°Z		01E	03E	04E	05E	06E	07E	8E	09E	30:	HI.	120	146	1	16F	17E	18E	19E	20E	21E	22E	23E	24E	25E		2/12	102 HQ	30E	31E	32E	33E	34E	35E	36E	37E	38E	₿	41E	415	415	10	418	14	41E	39E	39E	39E	39E	375							
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1st : 1st note trigger input assignment 2nd : 2nd note trigger input assignment

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ន	-	2/12	Junk	•	~
52		(17E	Erbongo	0	2
27		12E	MetlRysm	•	·
28		11E	GuitRevL	0	•
29		21E	Scratch	0	•
30		22E	ScraRezz	0	-
31		31P	Stick	0	•
32		23P	WBlock	-120	
33		23P	WBlock	250	-
¥		23P	WBlock	630	•
35		1 10K	KikNStak	0	S
36		04K	KikDryTl	0	5
37		16K	KikHallB	0	s
38	2	29S	SnrRev2	0	5
39		SOO	Snr965Wd	0	2
\$	9	02T	TomJazz3	0	6
41		01T	TomJazz2	0	5
42		00T	TomJazzl	0	5
43	s	02P	Clap	0	
4		80	Crash 1	0	
45		47S	SideStik	0	s
46	12	140	Ride 1	0	•
47	4	80	HatCls 1	0	1
48		050	HatOpn	0	•
49	6	₹ ¥	HatHlf	0	s
s	3	100	TomJazz1	0	s
51	80	14C	Ride I	0	•
52		18C	China	0	-
53		17C	RideCup	0	•
\$		17P	Tambrine	0	5
55		13C	Splash	0	•
56		12P	Cowbell	0	•
57		ğ	Crash 2	•	•
58		00E	CastaCiv	0	•
59		130	Ride 2	0	S
8		28K	KikAnalg	•	•
61		12P	Cowbell	0	•
8		22S	SnrProc	•	s
5		SCE	SnrAna I	2	
\$		180	Congallo	-	2
83		4/0	Congani		•
85		1010	Amonto		
)9 88			AmonHi		.
39		d01	Timbil o		<i>.</i> .
88		181	TimblHi		
11		010	AnalgCls	0	3
72		16P	Shaker	0	
73		ISP	ShortGui	0	2
74		14P	Guiro	0	-
75		06P	Claves	•	•
76		23P	WBlock	8	·
F		23P	WBlock	-200	•
82		28P	CuicaHi	0	•
8		27P	Cuicallo	0	·
<u></u>		20P	Triangle	8	•
26		102	Inangle		•
70	2	300	PC Fnore		
32	2 =	13E	OrchHit1	0	•

PERF 31: USER

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Pitch	0	0	0	0	0	0	0	0	-120	250	630	0	0	0	0	0	0	0	0	0	0	- <u>7</u> 8		000-	0	0	0	0	0	0	5	5		0	0	0	0	0	5		0	0	0	0	0			0	100	-200	0	200	0	0	0	0
Voice Name	Revit	Junk	EFBongo	MetlRvsm	GuitRevI	Scratch	ScraRezz	Stick	WBlock	WBlock	WBlock	Kik24RTC	KikHallB	SideRev	Snr137	Clap	SurAnal	TomJazz4	HatCls 1	TomJazz3	HatPdl	TomJazz2	Tonlon	Tomlarr	Crash 1	TomJazzl	Ride 1	China	RideCup	Tambrine	Splash	Cowperi	Clash 2	Ride 2	BongoHi	BongoLo	CongMute	CongaHi	Congalo	Timble	AgogoHi	AgogoLo	Cabasa	Shaker	WhistiHi	wnisuLo	Guiro	Claves	WBlock	WBlock	CuicaHi	Triangle	Triangle	Shaker	PC Fngrs	OrchHitl
^c Z	17E	27E	07E	12E	111	21E	22E	31P	23P	23P	23P	14K	16K	46S	12S	02P	35S	03T	8	02T	ğ	L I	J F	T L	000	00T	14C	180	170	17P	13C	171		150	03P	04P	d 60	979	da la	e e	đ	01P	05P	16P	21P	122	14P	190	23P	23P	28P	20P	20P	16P	32P	13E
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Note	24	25	56	27	28	30	8	31	32	33	\$	35	36	37	38	39	4	41	42	6	4	45	6	48	49	50	51	52	53	8	3	00	ñ 9	e 65	8	61	8	83	84	3 5	67	68	69	2	7	72	74	75	76	71	78	¢ 08	81	82	83	84

PERF 32: USER

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Pitch		0		0	0	0	0	-120	250	630	0	•	0	0			0	0	0	-200	0	000	077-		c	0	0	0	0	0	0		0	0	0	0	0	0		0	0	0	0	0	0	-	2	-200	0	0	300	0	0	0	D
Voice Name	Kevit	EFBONFO	MetlRvsm	GuitRevL	Scratch	ScraRezz	Stick	WBlock	WBlock	WBlock	Kik24RTC	KikHallB	SideRev	Ser137	CLap SarAnd	Tom Jazz4	HatCls 1	TomJazz3	HatPdl	TomJazz2	HatOpn	TomJazz2	IomJazzi	Tom larr	Ride 1	China	RideCup	Tambrine	Splash	Cowbell	Crash 2	Ride 2	BongoHi	BongoLo	CongMute	CongaHi	Congalo	TimblHi	Amond	Appendia	Cabasa	Shaker	WhistlHi	WhistlLo	ShortGul	Curro	WRINCH	WBlock	CuicaHi	Cuicalo	Triangle	Triangle	Shaker	PC Fngrs	OrchHILL
Ŋ.	1/E 27F	07E	12E	IIE	21E	22E	31P	23P	23P	23P	14K	16K	46S	125	120	31	8	02T	860	01T	0 <u>5</u> 0	10	38	S E	140	180	17C	17P	13C	12P	3		03P	04P	99P	07P	08P	181	av av	010	05P	16P	21P	22P	421	145	23D	122	28P	27P	20P	20P	16P	32P	135
2nd											-																																												
lst	7	-										1	•	2	4	>		s			12	4	4	26		, 																												9	=
Note	47 22	28	27	28	29	30	31	32	33	¥	35	36	37	8	5	F 4	42	43	4	45	46	41	4 4	ţ,	315	52	53	¥	55	8	200	٩ <i>6</i>	8	61	62	63	2	3	80 59	39	69	70	7	2	212	4	24	24	78	62	80	18	82	83	84

51

Note	lst	2nd	Voice #	Voice Name	Volume	Pan	Pitch	Modify	Group	Output
24 25										
25			<u> </u>			+		<u> </u>		
20			<u> </u>					+		
28		<u> </u>								
29								+		
30						<u>†</u>			1	
31			1							
32		1			1					
33			1			1				1
34										
35 36										
36										
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Input	1st Note	1st Voice	2nd Note	2nd Voice	Туре	Gain	Level	Velocity	Curve	Reject
1							% - %			
2							<i>% - %</i>	-		
3							% - %	-		
4			1 1				% - %	-		
5							% - %	-		
6							% - %	-		
7	1						% - %	-		
8			1		-		% - %	-		
9							% - %	-		
10	1		····				% - %	-		
11							%-%	-		
12							%-%	-		

Fur	nction	Transmitted	: Recongnized	: Remarks
Basic Channel		1-16 1-16	+ : 1-16 : 1-16	+ : memorized :
		3 X ******	: 1,3 : X : X	: memorized :
Note Number :		24-84	+ : 24-84 : X	+ : *1 :
Velocity	Note on s Note off	0 9nH,v=1-127 X 9nH,v=0	: 0 v=1-127 : X	+ : :
After Touch	4	X X X	: X : X	:
Pitch Ber	nder	X	: X +	; ; +
Control Change	7	X	: : : : : : : : : : : : : :	Volume
Program Change	: True #	0 0-31 ************	: 0 0-31 : 0-31	+ : :
System Ex	clusive	0	: 0 +	+
System : : Common :	Song Sel :	X X X X	: X : X : X	: : : +
System Real Time	:Clock e:Commands	X 0	: X : X	: : :
:All	cal ON/OFF Notes OFF ive Sense set		: X : O : O : X	: : : :
Notes			OTE to ROOT NOTE+ range: 0-67)	60.

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