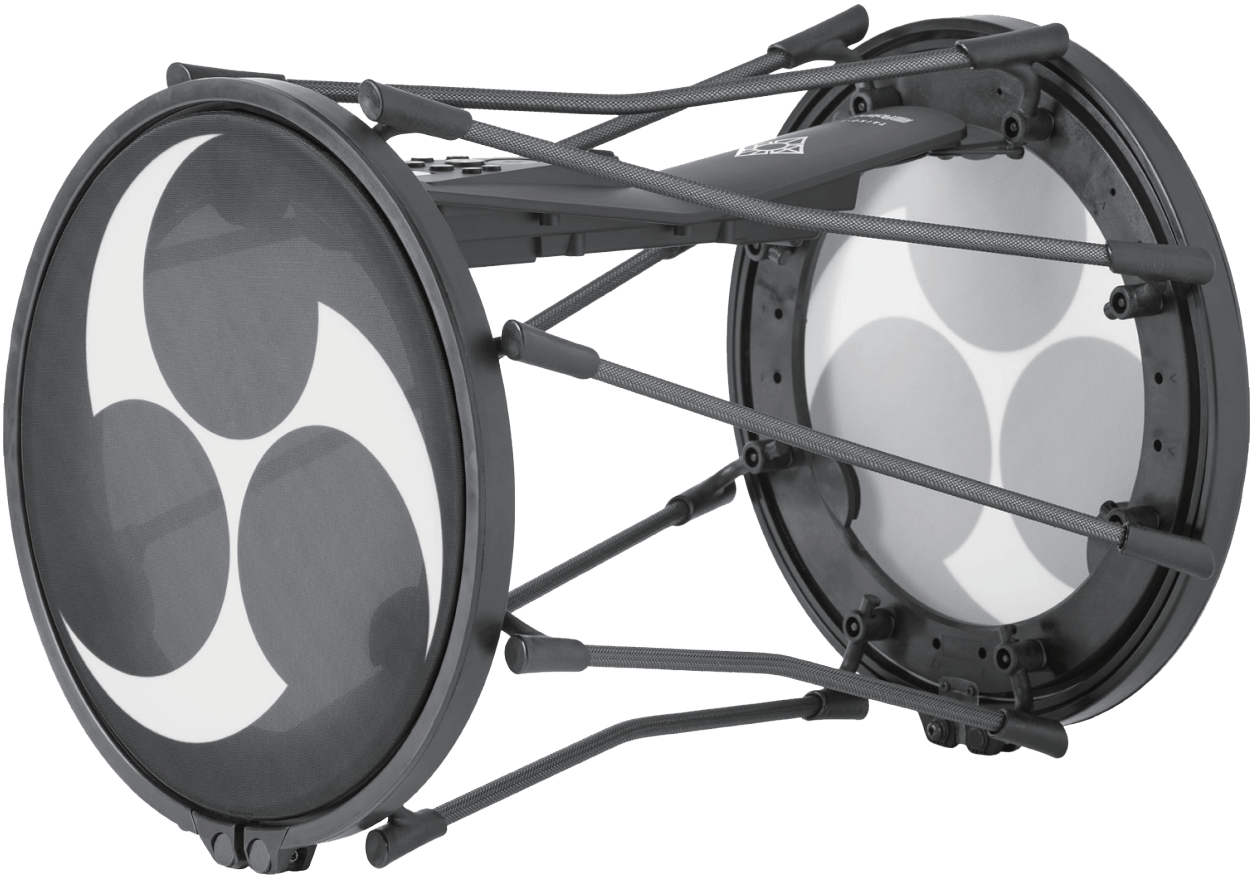
Roland



TAIKO-1

Electronic Taiko Percussion

Reference Manual

Bluetooth®

01

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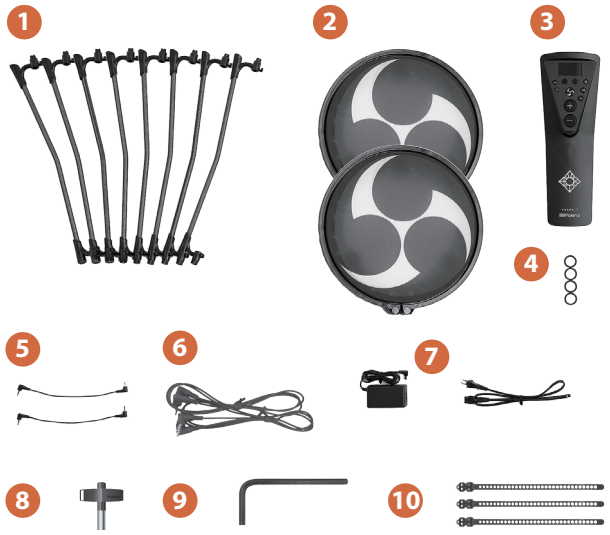
Assembly

Checking the Parts



	Part name	Quantity
1	Rods (with pad attachment screws)	8
2	Pads	2
3	Sound module	1
4	Rubber ring (for securing the sound module)	4
5	Trigger cables (0.2 m)	2
6	Trigger cables (1.0 m) (*1)	2
7	AC adaptor + power cord	1
8	Drum key	1
9	Hex wrench (*2)	1
10	Cable clamps	3

*1 Use the trigger cable (1.0 m) when playing the taiko while not on your shoulder.
➡ "Setting up the Floor Stands" (p. 6)

*2 The hex wrench is used to adjust the tension of the heads.
➡ "Adjusting the Head Tension" (p. 42)

Watch a video that explains TAIKO-1 assembly.

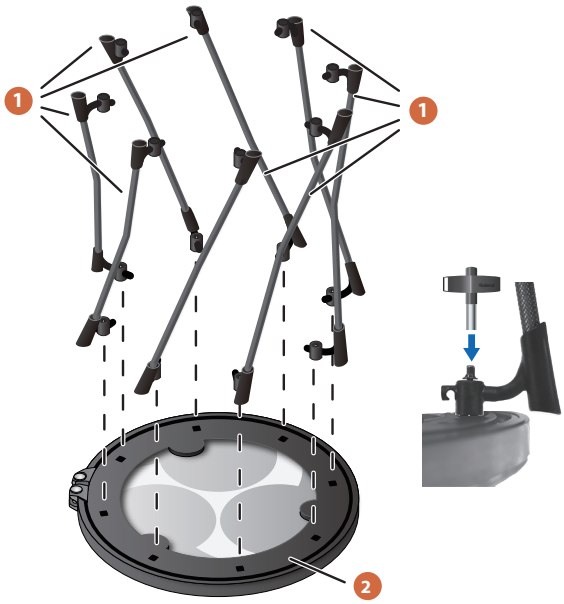
Access the following URL on your computer or smartphone.

http://roland.cm/taiko_qs

Assembly

If necessary, spread out a blanket or similar material to prevent the TAIKO-1 or floor from being scratched during assembly.

1. Attach the rods to the pad



1-1. Place the pad (2) so that the surface with holes in it faces upward.

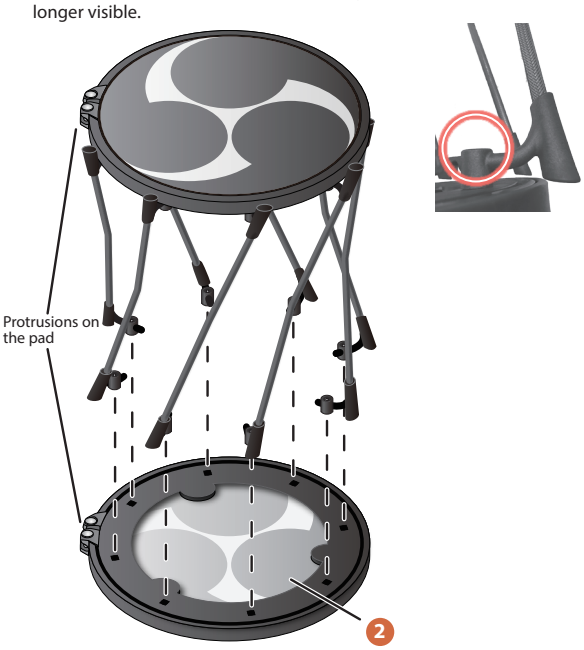
1-2. One at a time, insert the rods (1 eight locations) into the holes of the pad.

MEMO

The rods should be facing diagonally when correctly inserted.

1-3. Use the drum key 8 to tighten the bolts of the rods (1 eight locations) until they no longer turn.

The appropriate tightness is approximately when the bolt head is no longer visible.



1-4. Place the other pad (2) so that the surface with holes in it is facing upward.

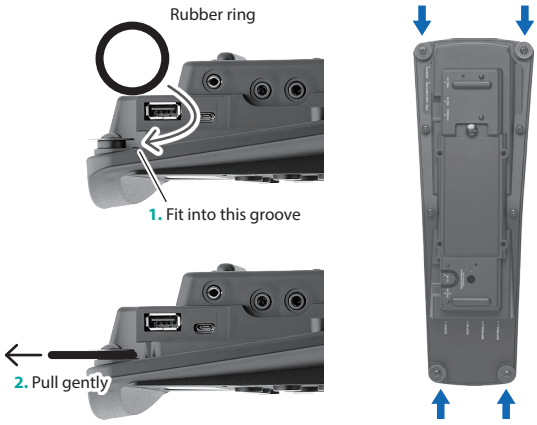
1-5. Turn over the pad to which the rods are attached, position the pads so that the projections of the two pads are aligned, and then consecutively insert the rods into the holes of the other pad one by one.

1-6. While making sure that the rods are inserted in the holes of the pad, use the drum key 8 to tighten the bolts of the rods (1 eight locations) until they no longer turn.

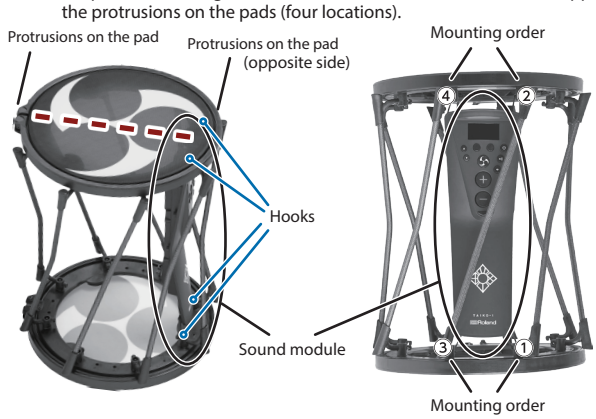
2. Attaching the sound module

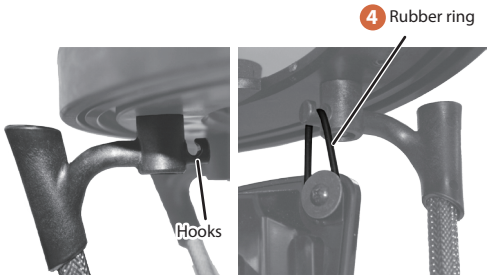
*** When attaching the sound module, take care that you are not injured by an rubber ring.**

2-1. Attach an rubber ring (4) to each of the four corners of the sound module (3) (four locations).
Gently pull the rubber ring to fit it into the groove.



2-2. Loop the rubber ring over the hooks of the rods that are located opposite the protrusions on the pads (four locations).





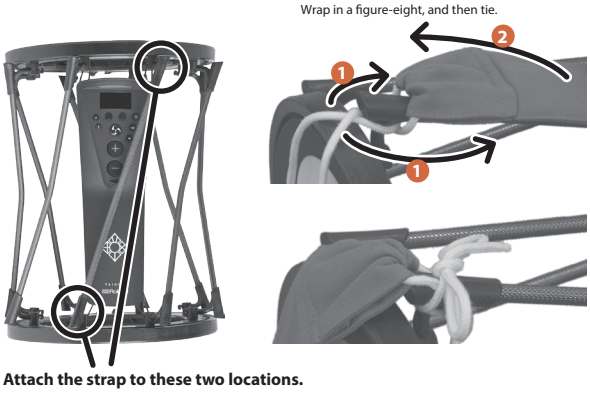
3. Attaching the trigger cables

3-1. Connect the trigger cables (0.2 m) (5) to the TRIG OUT jacks of the two pads.

3-2. Connect the other end of each cable to the TRIG IN 1/2 jacks of the sound module.

Attaching a Strap

You can attach a commercially available taiko strap and play this instrument.
To attach a strap, wrap it around the tip of the rod as shown in the illustration (two locations).



Attach the strap to these two locations.

NOTE

If the wrapping is insufficient, the strap might be displaced or disconnected. Fasten it securely to prevent the instrument from dropping.

Disassembly

1. Detach the sound module

1-1. Disconnect all connection cables such as the AC adaptor and trigger cables.

1-2. One by one, pull and detach each rubber ring that is attached to the rod hooks (four locations), and detach the sound module.
This is easier if you remove the rubber rings first.

2. Loosen all bolts for the rods of the pad 1

2-1. Use the drum key to loosen the bolts until you can see their heads from the side.
Do not remove them from the rods; leave them attached.
Loosen all eight bolts of the rods.

3. Pull the rods out of the pad

3-1. Taking care not to apply excessive force to the connector section, pull out the rod perpendicularly from the pad.

4. Disassemble the pad 2 in the same way

4-1. Loosen the bolts of the other pad in the same way, and pull out the rods.

Setting up the Floor Stands

What you'll need besides the TAIKO-1 and stand

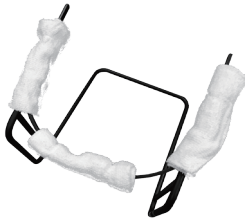
- String (0.5 m) × 4
- Thick cloth/fabric (used for cushioning) × 3

1. Remove the pads and sound module of the TAIKO-1.

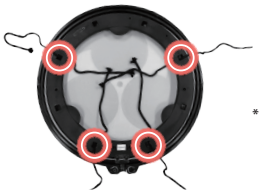
➡ "Disassembly" (p. 5)

* The rods and rings are not used here.

2. Wrap the cloths or fabric around the stand (three places).



3. Turn the pad over and thread the strings through the holes where the rods are usually mounted (four places).

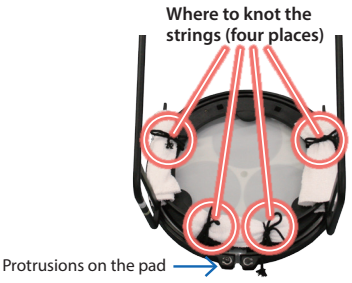


* Make sure to thread the string through the holes at the specified places. If you thread the strings through other places, this could damage the sensor.

4. Flip the stand upside down that you wrapped with cloths or fabric in step 1, and place it on the pad that you turned over.

Position the pad so that the protrusion faces towards you.

5. Tie the strings into knots (four places).



6. Turn the assembled unit over.

7. Connect the pad and sound module with the included trigger cable (1.0 m).

Pad: TRIG OUT jack

TAIKO-1: TRIG IN 1 jack (or TRIG IN 2 jack)

Set all Xtalk Cancel parameters to "0."

➡ "Configuring the Other Pad Not to Sound (Xtalk Cancel)" (p. 29)

Depending on the stand and how you strike the TAIKO-1, you may get a better drumming feel by adjusting the parameters.

➡ "Configuring the Trigger Settings" (p. 28)

MEMO

You can line up two sets of pads that you have respectively attached to the floor stands, for two people to play. In this case, connect the TRIG OUT jack of the second pad to the TRIG IN 2 jack (or the TRIG IN 1 jack) of the TAIKO-1.

Place the sound module on the floor for use.

Disassembly

To disassemble the units, use the reverse process you used when assembling them.

Setting up on a Three-Pillar Stand

What you'll need besides the TAIKO-1 and stand

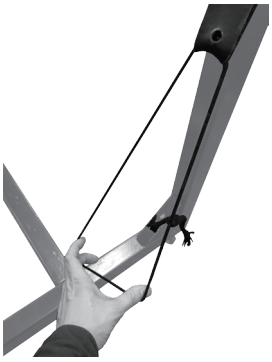
- String (1 m) × 3

1. Disconnect all connection cables such as the AC adaptor and trigger cables.

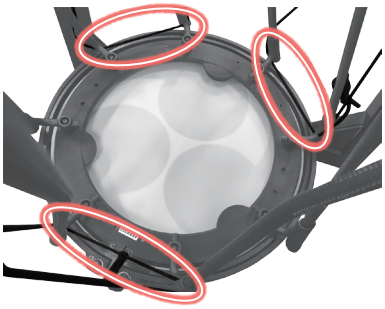
2. Remove the sound module of the TAIKO-1.

Leave the rubber rings on the sound module.

3. Thread the string through the belt on each pillar of the three-pillar stand, and tie a string into a loop (three places).



4. Hook the string loops onto the rods of the TAIKO-1, as shown in the illustration.

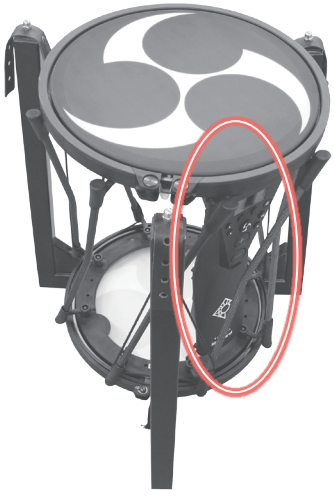


Place the pad so the protrusions on the pad face towards you.
Each string loop should hook onto two rods.

5. Attach the sound module.

Attach the sound module so that it is a little to the right from the center, making the buttons easier to operate.

View from the front (player's side)



Connect the pad and sound module with the included trigger cable (0.2 m).
Pad: TRIG OUT jack
TAIKO-1: TRIG IN 1 jack
(Do not connect the sound module to the lower pad.)

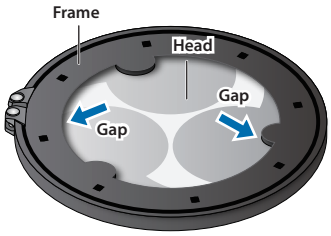
Disassembly

To disassemble the units, use the reverse process you used when assembling them.

Caution when replacing the head

(do not insert your hand or fingers)

Do not insert your hand or fingers into the area indicated by the arrow in the illustration. Doing so might cause injury or damage.



The rubber components of the head and rim are consumable parts whose performance will decline with use over time.
If the head becomes torn, or if the surface of the head sags even when the head tension is correctly adjusted, replace the head.
If the rubber of the rim is damaged, contact the retailer from whom you purchased the product, or the nearest Roland Service Center.

➡ "Adjusting the Head Tension" (p. 42)

Handling caution (about the screws)

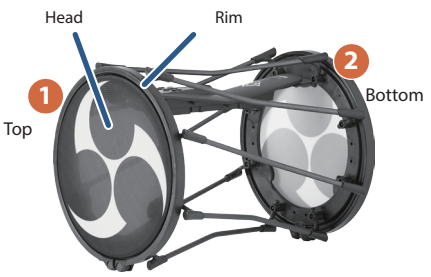
Do not touch the screws of the projections, since doing so might cause the heads to loosen.

Specifying the pads to use (Active Pad)

With the TAIKO-1, you can use both pads; but if you want to use only one pad, you can enable just one. This helps prevent the lower surface from operating unintentionally.

➡ "Specifying the Pads to Use (Active Pad)" (p. 29)

Panel Descriptions



1 Pad 1 (head 1/rim 1)

Pad 1 (PAD1) is the pad that is attached to the upper surface and connected to the TRIG IN 1 jack.

The mesh area is called the "head (PAD1H)," and the rubber area is called the "rim (PAD1R)."

2 Pad 2 (head 2/rim 2)

Pad 2 (PAD2) is the pad that is attached to the lower surface and connected to the TRIG IN 2 jack.

The mesh area is called the "head (PAD2H)," and the rubber area is called the "rim (PAD2R)."

Performance Techniques

About the "bachi" (sticks) to use

You can use bachi (sticks) made of either magnolia tree wood or maple.

Using maple sticks

When using maple sticks, the mesh head (surface) and the rubber on the rim (edge) wears out more quickly.

Wear and tear on the sticks

The sticks may tend out wear out after playing on the mesh (heads) for some time.

Caution on using chipped/broken sticks

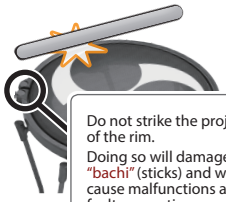
Do not use chipped or broken sticks, as doing so may damage the surface of the heads.

* **When playing the TAIKO-1, do not strike any location other than the surface or rim of the pad (including the rods or the sound module). Failure to observe this causes malfunctions or damage to the instrument.**

Head

Strike the head.
The nuances of the tone change according to the location of the head that you strike.

Rim

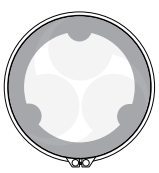


Do not strike the projection of the rim.
Doing so will damage the "bachi" (sticks) and will also cause malfunctions and faulty operation.

Strike the rim.
You hear a sound other than that produced by the head.

NOTE

If you strongly strike the mesh area between the surface and the rim (the gray area in the illustration), the "bachi" (sticks) will strike the material on the rear of the head, and the sensor will not work correctly. Since this will also damage the parts, take care not to perform so strongly that you strike the material on the rear.



MEMO

- This instrument does not support playing the head and rim of the same pad simultaneously (including open rim shots).
- This instrument does not support playing the rim of pad 1 and of pad 2 simultaneously.

* **Depending on how the pads are set up, it is possible to simultaneously strike the rim of pad 1 and of pad 2.**
➡ **"Setting up the Floor Stands"** (p. 6)

Top Panel

1 Display

Shows various information according to the operation.

2 [▲] [▼] buttons

Move the cursor. The currently selected item is highlighted.

3 F1 (left) button, F2 (right) button

The function of these buttons changes depending on what is shown in the display.

4 [ ] (TOMOE) button

Regardless of the screen that is shown, pressing this button takes you back to the top screen and selects a favorite kit (with the factory settings).

You can change the function of this button.

➡ **"Configuring the Pedal Jacks and Shortcut Settings (Control Settings)"** (p. 36)

5 [+] [-] buttons

Selects a kit or modifies a value.

6 [⏻] button

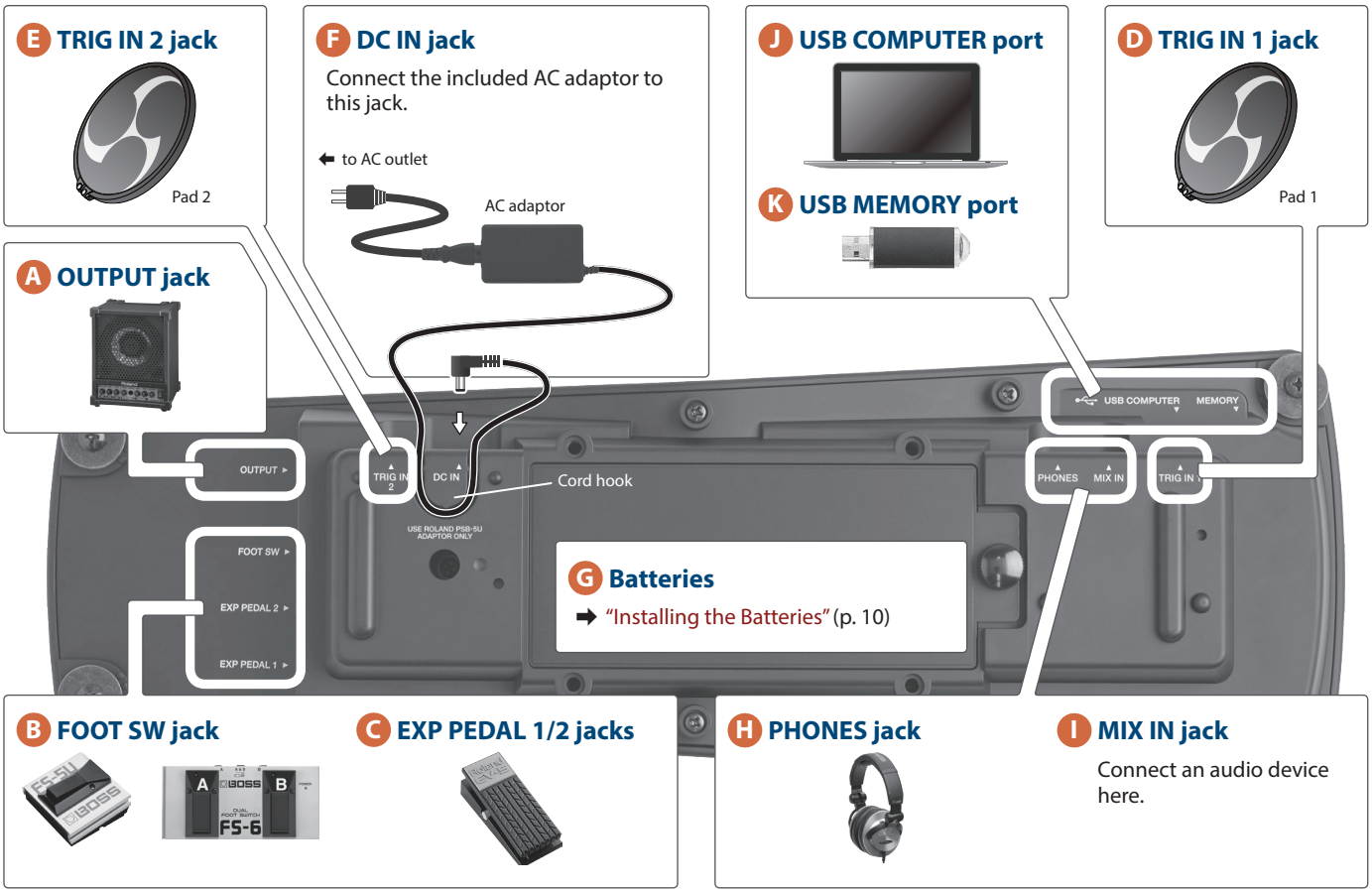
Turns the power on/off.

7 [ ] [ ] buttons

Raises or lowers the volume. When you press a button, the current volume is shown (the previous screen reappears after several seconds).

Rear Panel (Connecting Your Equipment)

* To prevent malfunction and equipment failure, always turn down the volume, and turn off all the units before making any connections.



A OUTPUT jack (mono)

Outputs the sound. Connect this to your amplified speaker or mixer.

As necessary, use the cable clamp to tie the cable to the rod.

B FOOT SW jack

You can connect a footswitch (BOSS FS-5U, FS-6; sold separately) and use it to control various parameters.

➡ **"Configuring the Pedal Jacks and Shortcut Settings (Control Settings)"** (p. 36)

Factory settings:

You can use FOOT SW 1/2 to step forward or backward through the kits, one at a time.

C EXP PEDAL 1/2 jacks

You can connect an expression pedal (EV-5, sold separately) and use it to control various parameters.

➡ **"Configuring the Pedal Jacks and Shortcut Settings (Control Settings)"** (p. 36)

Factory settings:

You can use EXP PEDAL 1 to control the overall volume.

You can use EXP PEDAL 2 to control the volume of the "ji-uchi" (base beat).

* **Use only the specified expression pedal. Connecting any other expression pedals may cause the unit to malfunction or become damaged.**

D TRIG IN 1 jack

Use the included trigger cable to connect the TRIG OUT jack of pad 1 to the TRIG IN 1 jack.

E TRIG IN 2 jack

Use the included trigger cable to connect the TRIG OUT jack of pad 2 to the TRIG IN 2 jack.

F DC IN jack

Connect the included AC adaptor to this jack.

* **Use the cord hook to secure the cord of the AC adaptor as shown in the illustration.**

G Batteries

➡ "Installing the Batteries" (p. 10)

H PHONES jack

Connect your headphones here. Use a stereo mini plug for this connection.

* **Even if headphones are connected, sound is still output from the OUTPUT jack.**

I MIX IN jack

Connect an external audio device.

Use a stereo mini plug for this connection.

J USB COMPUTER port

Connect your computer to the TAIKO-1's USB port via USB cable.

* **Do not use a micro USB cable that is designed only for charging a device. Cables used for charging only cannot transmit data.**

K USB MEMORY port

You can connect a USB flash drive here.

➡ "Backing up to USB Flash Drive (USB Memory)" (p. 33)

* **Never turn off the power or remove the USB flash drive while the message "Processing..." is displayed.**

Getting Ready

Installing the Batteries

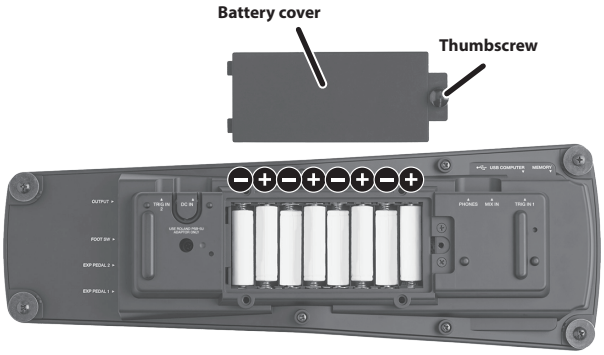
As an alternative to using the AC adaptor, you can use commercially available AA-size rechargeable Ni-MH batteries.

* **When an AC adaptor is used, the unit is powered by the AC adaptor even if batteries are installed.**
* **When turning the unit over, be careful so as to protect the buttons from damage. Also, handle the unit carefully; do not drop it.**

1. Remove the battery cover.

1-1. Remove the thumbscrew from the battery cover.

1-2. Slide the battery cover forward and remove it.



2. Insert the batteries into the battery case in the correct orientation.

3. Close the battery cover.

* **Handling batteries improperly may cause the risk of explosion or fluid leakage. Make sure to carefully observe all of the items related to batteries that are listed in "USING THE UNIT SAFELY" and "IMPORTANT NOTES" (found in the leaflet "USING THE UNIT SAFELY" and the Owner's Manual).**

Remaining battery indication

When the remaining battery power runs low, a battery low icon ( ) appears in the upper right of the display. When this appears, install fresh batteries as soon as possible.

If you continue to use the instrument in this state, the "Battery Low!" message appears, and finally the TAIKO-1 stops functioning entirely.

Turning the Power On/Off

* **Before turning the unit on/off, always be sure to turn down the volume on all connected devices. Even with the volume turned down, you might hear some sound when switching the instrument on/off. This is normal and does not indicate a malfunction.**

Turning the power on

1. Turn on the equipment in this order: TAIKO-1 (press the [⏻] button) → connected devices.

2. Use the [◀] [◀))] buttons to adjust the volume.

MEMO

Hold down the [◀))] button and press the [◀] button to make the value increase quickly. Hold down the [◀] button and press the [◀))] button to make the value decrease quickly.

* **The power to this instrument turns off automatically after a certain amount of time has passed since it was played or operated (Auto Off function).**

If you do not want the power to turn off automatically, disengage the Auto Off function.

➡ "Setting the Screen and AUTO OFF Function (LCD/Auto Off)" (p. 39)

- To restore power, turn the power on again.

Turning the power off

1. Turn off the equipment in this order: connected devices → TAIKO-1 (long-press the [⏻] button).

Basic Operations

Function settings (F1/F2 buttons)

F1 button F2 button

These buttons execute the functions shown in the lower part of the display.

The functions vary for each screen.

* In the Owner's Manual, these buttons are described as "function" and (button): for example, "MENU" (F2 button).

Moving the cursor ([▲] [▼] buttons)

[▲] [▼] buttons

The cursor is a highlighted area onscreen that shows the setting you can change. If there are multiple items to set onscreen, use the [▲] [▼] buttons to move the cursor to the item you want to change.

MEMO

Press the [▼] button while holding down the [▲] button to make the cursor move up quickly, and press the [▲] button while holding down the [▼] button to make the cursor move down quickly.

Changing a value ([+] [–] buttons)

[+] [-] buttons

Use the [+] [–] buttons to change the value that is highlighted by the cursor.

MEMO

If you hold down the [+] button and press the [–] button, the value increases quickly. If you hold down the [–] button and press the [+] button, the value decreases quickly.

TOMOE boost (speed up)

Editing a value

If you hold down the [ ] (TOMOE) button and press the [+] or [–] button, the value changes at ultra-high speed.

Moving the cursor

If you hold down the [ ] (TOMOE) button and press the [▲] or [▼] buttons, the value changes at ultra-high speed.

Changing the volume

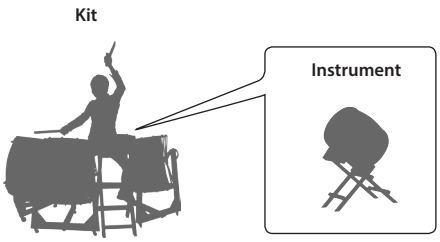
If you hold down the [ ] (TOMOE) button and press the [ ] or [ ] button, the volume changes at ultra-high speed.

Setting the Optimum Sound for the Output Destination (Output Mode)

➡ "Configuring the OUTPUT/PHONES Jack (Output Settings)" (p. 36)

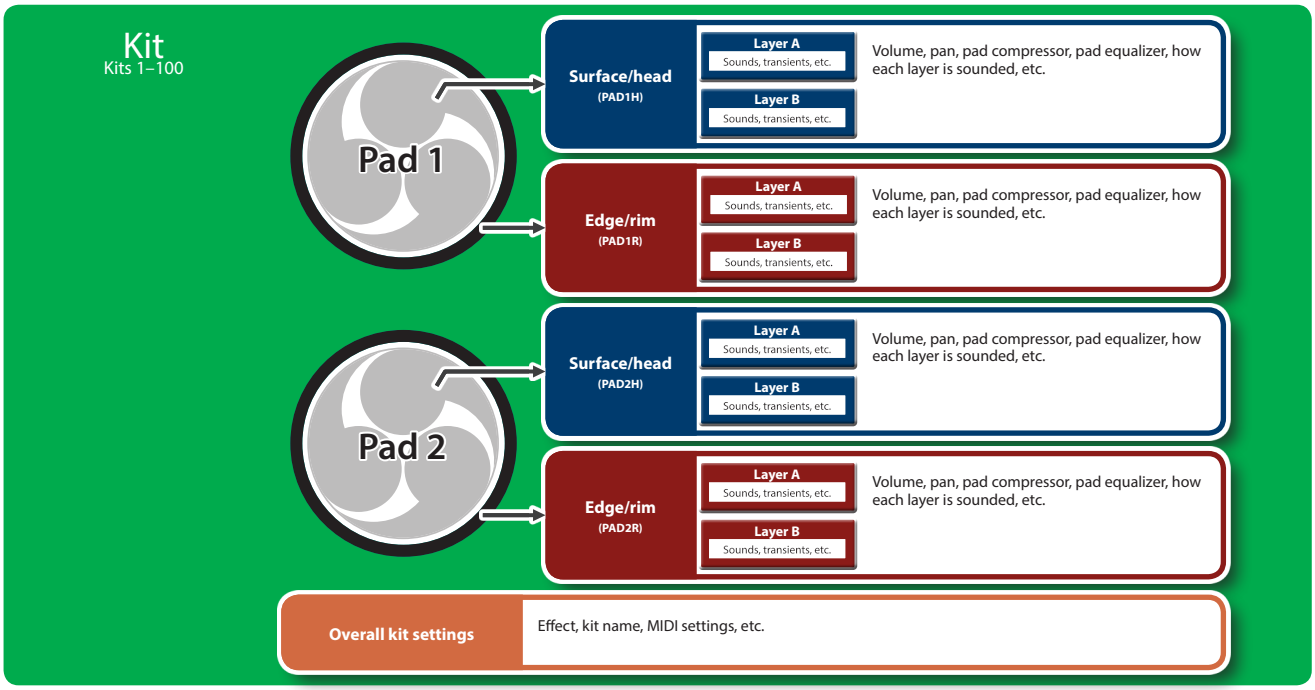
Kits

The sounds that play when you strike the pads of this instrument are called "instruments." The set of instruments allocated to each pad is called a "kit." The kits are configured as shown below.



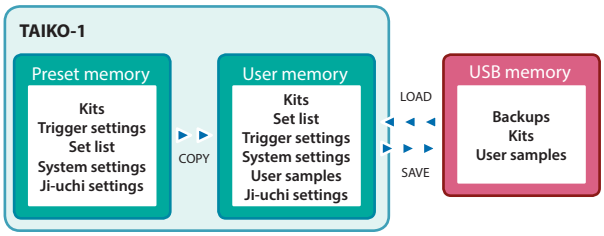
MEMO

When you change the settings for a kit, the changes are saved automatically.



Memory

The settings for kits, triggers and so on are saved in what is called "memory."



Preset memory

This is where the factory default settings are stored.
You can copy the preset memory data to user memory and restore the unit to factory settings.

User memory

The settings used when editing or playing this instrument are stored here.
You can load or copy data from a USB flash drive or from preset memory (p. 33).

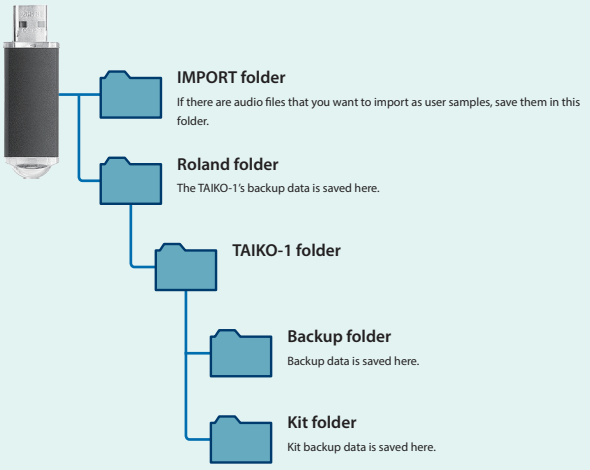
USB flash drive (32 GB max.)

The settings saved in user memory are stored as a single set on the USB flash drive, and up to 99 sets can be saved (backed up).
You can also save up to 999 kits aside from the backups.

MEMO

- Data saved to USB flash drive can be loaded or copied into user memory. For details, refer to **"Loading Backup Data (Load Backup)"** (p. 34).

USB flash drive folder architecture



Playing

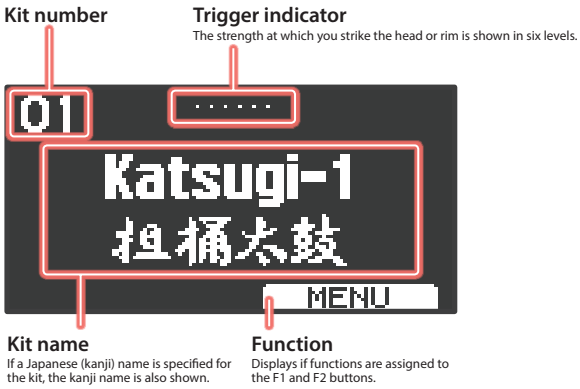
Selecting a Sound (Kit)

The TAIKO-1 assigns separate sounds to the head and rim of the two pads. These four sounds are collectively called a "kit."
There are 50 preset kits. By switching kits, you can perform using a variety of different sounds.

1. **Press "BACK" (F1 button) several times to access the top screen.**
2. **Use the [+] [–] buttons to select the kit.**

About the top screen

This is the basic screen of the TAIKO-1, which appears when you turn on the power.



MEMO

You can edit the sounds of the kit.
For details, refer to "Editing Sounds and Other Settings for Kits (Kit Edit)" (p. 16).

Playing Along with a Song

Using the MIX IN Jack

You can perform along with a song that's playing back on the external device, if the output from that device is input via the MIX IN jack.

*** To adjust the playback volume, adjust the volume on your mobile device.**

Using a Bluetooth Device

If an external device is connected via Bluetooth, you can play along with a song playing back on the external device.

➡ "Using the Bluetooth® Functionality" (p. 31)

Using the Lesson Function (Lesson)

You can sound a "ji-uchi" (base beat) or metronome, and practice along with this to improve your rhythmic accuracy, or record and play back your performance.

Sounding the Ji-uchi (Ji-uchi)

The TAIKO-1 can sound a ji-uchi, which is like a metronome. By performing along with the ji-uchi, you can practice the basics and improve your performance skill.

What is ji-uchi?

Ji-uchi is the basic rhythm of the song.
The ji-uchi is struck like a metronome, and the song is played in time with it.
Since the ji-uchi also plays a role in determining the expression or tempo of the song (corresponding to the conductor of an orchestra), it is an extremely important part.

1. **Press "MENU" (F2 button).**
2. **Use the [▲] [▼] buttons to select "Lesson," and then press "SELECT" (F2 button).**
3. **Use the [▲] [▼] buttons to select "Ji-uchi," and then press "SELECT" (F2 button).**

   The setting screen appears.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Ji-uchi Volume	0–31, MAX	Sets the volume of the ji-uchi.
Track	➡ "Ji-uchi List" (p. 52)	Selects the ji-uchi pattern.
Tempo	20–260	Sets the tempo.
Velocity	1–32	Sets the strength of the sound.

*** The tempo and velocity can be set for each track.**

4. **Press "PLAY ▶" (F2 button).**

   You can also switch to another screen while the ji-uchi plays.
5. **Press "STOP ■" (F2 button).**

   If a screen other than the ji-uchi setting screen is shown, access the ji-uchi setting screen and then press "STOP ■" (F2 button).
6. **Press "BACK" (F1 button) several times to return to the top screen.**

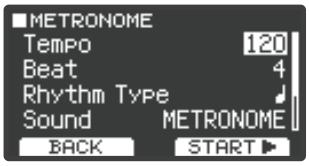
MEMO

You can use MIDI to make the instrument play that sounds the ji-uchi. For details, refer to "Ji-uchi Instrument List" (p. 52).

Using the Metronome (Metronome)

1. **Press "MENU" (F2 button).**
2. **Use the [▲] [▼] buttons to select "Lesson," and then press "SELECT" (F2 button).**
3. **Use the [▲] [▼] buttons to select "Metronome," and then press "SELECT" (F2 button).**

   The setting screen appears.



Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Tempo	20–260	Sets the tempo of the metronome.
Beat	1–9	Sets the time signature (the number of beats per measure).
Rhythm Type	♩–♪	Sets the interval of the metronome.
Sound	➡ "Metronome Sounds" (p. 53)	Adjusts the metronome's sound.
Pan	L30–CTR–R30	Sets the stereo position of the metronome.
Metronome Volume	0–31, MAX	Sets the volume of the metronome.

4. **Press "START ▶" (F2 button).**
5. **Press "STOP ■" (F2 button).**
6. **Press the F1 button several times to return to the top screen.**

Recording (Rec)

Here's how to record your performance and play it back repeatedly.

1. **Press "MENU" (F2 button).**
2. **Use the [▲] [▼] buttons to select "Lesson," and then press "SELECT" (F2 button).**
3. **Use the [▲] [▼] buttons to select "Rec," and then press "SELECT" (F2 button).**

   The STANDBY screen appears.
4. **Press "START" (F2 button) to start recording.**

   The screen switches to "RECORDING...," and recording starts.
5. **Press "STOP" (F1 button) to stop recording.**

   The PLAYBACK screen appears.

LOOP: Turn this on if you want to play back repeatedly. Turn this off if you want to play back only once.

6. **Press "PLAY ▶" (F2 button) to play back.**

   To stop, press "STOP ❚❚" (F2 button).
7. **When you are finished, press "BACK" (F1 button).**

   A confirmation message appears.
   If you decide to cancel, press "CANCEL" (F1 button).

NOTE

When you exit the REC (PLAYBACK) screen, the recorded content is lost.

8. **Press the [+] button to exit the PLAYBACK screen.**

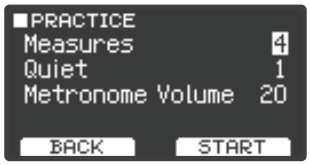
   The STANDBY screen appears.
9. **Press the F1 button several times to return to the top screen.**

Practicing (Practice)

This lets you practice keeping the tempo with your body.
For the first few measures, the click plays at the specified volume, but for the next several measures the click is muted. This cycle of several measures continues until you stop it.

1. **Press "MENU" (F2 button).**
2. **Use the [▲] [▼] buttons to select "Lesson," and then press "SELECT" (F2 button).**
3. **Use the [▲] [▼] buttons to select "Practice," and then press "SELECT" (F2 button).**

   The setting screen appears.

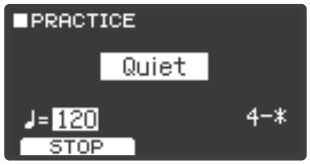


Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Measures	2, 4, 8, 16	Specify the length (measures) of the interval for which the click alternates between "sounding" and "quiet."
Quiet	RANDOM	The length of the "Quiet" interval randomly changes each time.
	1, 2, 4	Specifies the length (number of measures) of the "Quiet" interval. This setting cannot be longer than half of the "Measures" value.
Metronome Volume	0–31, MAX	Sets the volume of the metronome.

4. **Press "START" (F2 button) to start practice.**
5. **Strike the pad in time with the metronome.**

   The metronome plays during the first several measures. When you reach the last measure during which the metronome plays, the screen indicates "Ready.."

When the metronome stops sounding, the screen indication changes to "Quiet." Continue striking the pads during this time.



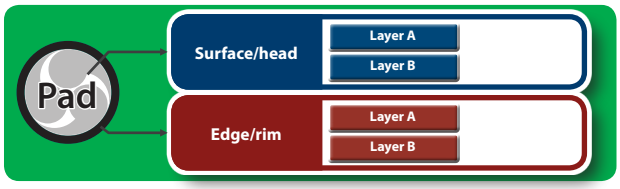
After the Quiet region, the proportion of your strikes that were played at an accurate tempo are shown as a percentage value.

6. **Press "STOP" (F1 button) to finish practicing.**
7. **Press the F1 button several times to return to the top screen.**

Editing Sounds and Other Settings for Kits (Kit Edit)

Kits and instruments

On the TAIKO-1, the sounds that play when you strike the pads are called "instruments" (INST). The set of instruments allocated to each pad is called a "kit."



Selecting a pad to configure

To edit the settings for a pad, strike that pad to select it. To select the rim of a pad, strike the rim.

Preventing the currently edited pad from changing (Trigger Lock)

If you want to audition your performance sounds while you edit the instruments, you can specify that the currently edited pad does not change even if you strike another pad.

➡ "Preventing the Currently Edited Pad from Changing (Trigger Lock)" (p. 30)

* **The pad remains locked even if you use MIDI messages to switch pads.**

MEMO

By assigning "Trig Lock" to the assignable buttons (p. 30), you can use buttons such as [ ] (TOMOE) to switch this on/off.

This shows how to edit the sounds of a kit.

1. Press "MENU" (F2 button).

2. Use the [▲] [▼] buttons to select "Kit Edit," and then press "SELECT" (F2 button).

The KIT EDIT screen appears.

3. Use the [▲] [▼] buttons to select the item, and then press "SELECT" (F2 button).

Setting an Instrument (Instrument)	page 16
Configuring the Effects (Effects)	page 18
Setting the Kit Level (Kit Level)	page 20
Mute Group (Mute Group)	page 20
Setting How the Nuance Changes According to Where You Strike the Pad (Kit Pad Control)	page 20
Controlling the Sounds Using a Connected Pedal (Pedal Control)	page 21
Controlling from an External MIDI Device (Kit MIDI)	page 21
Naming a Kit (Kit Name)	page 22
Giving a Kit a Kanji Name (Kit Kanji Name)	page 22

Saving your settings

Since the TAIKO-1 automatically saves the values that you change, there's no need to perform a specific operation to save your settings.

Settings are also saved when you turn off the power.

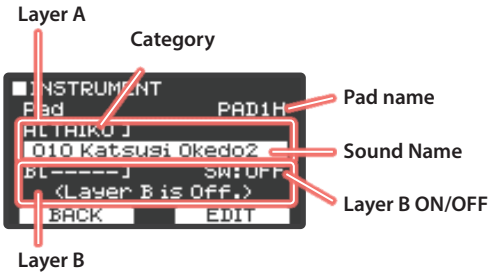
Setting an Instrument (Instrument)

This shows how to assign different sounds to the head or rim.

You can assign two sounds to an "instrument," which can also be played as a layer (layers A/B).

1. On the KIT EDIT screen, select "Instrument" and press "SELECT" (F2 button).

The INSTRUMENT screen appears.



Set the "SW" (switch) to "ON" to display the category and name, and to select the sound.

2. Strike to select the pad that you want to set.

3. Press "EDIT" (F2 button) for more detailed settings.

The INST EDIT (LAYER A) screen appears.

Here we make the settings for layer A.

4. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Pad	PAD1H–PAD2R	Selects the pad to set.
Level	-INF, -60.0–+6.0 [dB] (in units of 0.5)	Sets the volume of the instrument.
"Parameters Specific to Each Instrument"	➡ "Parameters Specific to Each Instrument" (p. 17)	
Pitch	-2400–2400	Sets the pitch of the instrument (in units of one cent). * **Semitone = 100 cents**
Decay	1–100	Sets the length of the sound's decay.
Dynamic Enhnc Sw	OFF, ON	Sets whether to use emphasize when you play the instrument strongly (ON) or not (OFF). * **This cannot be specified for user samples.**
Transient Sw	OFF, ON	Turn this on to boost or suppress the attack or release portions of the instrument (the transients). * **This cannot be specified for user samples.**
Transient Time	1–10	Adjusts the time over which the attack changes.
Transient Attack	-100–+100	Adjusts the attack. Use this to emphasize or de-emphasize the attack portion of the sound.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Transient Release	-100–+100	Adjusts the release. Use this to emphasize or de-emphasize the release portion of the sound.
Transient Gain	-12–+6 [dB]	Adjusts the volume after transient adjustment,

5. Press "LAYER B" (F2 button).

The INST EDIT (LAYER B) screen appears.

Now we make the settings for layer B.

6. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

* **The parameters are the same as for layer A.**

7. Press "COMMON" (F2 button).

The INST EDIT (COMMON) screen appears.

Here we configure the instrument overall (the settings common to layer A/B).

8. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Pad	PAD1H–PAD2R	Selects the pad to set.
Layer Type	These parameters set how layer A/B sound.	
	MIX	Layers A and B are always played together as a layer.
	FADE1	When you strike the pad at the "Fade Point" level or harder, layer B also plays together as a layer.
	FADE2, FADE3	When you strike the pad at the "Fade Point" level or harder, the sound of layer B is added in as a layer, according to how hard you play. **FADE2:** The volume of layers A and B are the same when the Fade Point is 127 or greater. **FADE3:** The volume of layers A and B are the same when the Fade Point is 127 + 32.
	SWITCH	Switches between layers according to how hard you play. Layer A plays when you strike the pad at a level weaker than the "Fade Point;" and layer B plays when you strike the pad at a level stronger than the "Fade Point."
Fade Point	1–127, 127+1–127+32	If you set the strength at which layer B plays to "1," layer B always plays regardless of how hard you strike the pad. If you set this to "127 + 32" (or "127" when "HI-Reso Velocity" is "OFF"), layer B only sounds when you strike the pad the hardest. * **This is not available when the Layer Type is "MIX."**
Pan	L30–R30	Adjusts the stereo position of each pad.
Fixed Value	1–127, 127+1 – 127+32, OFF	This produces a sound at a fixed velocity, regardless of how hard you strike the pad. This is useful when playing the phrases assigned to the user samples at a fixed volume.
Min Volume	0–15	Adjusts the minimum volume of each pad. This brings up the volume of the softest hits while maintaining the volume on the strongest hits. Use this to make softer strikes like ghost notes easier to hear.
Max Volume	-5–0	Adjusts the maximum volume of each pad. This lets you decrease the volume of the strongest hits while preserving their nuances. * **This is enabled only when "HI-Reso Velocity" (p. 38) is on.**

9. Press the F1 button several times to return to the top screen.

Parameters Specific to Each Instrument

Some instruments have parameters that are particularly used for editing that instrument.

Type 1

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Tuning	-100–100	Adjusts the tuning of the head.
Muffling	0–10	Adjusts the muffling (how much the sound is muted).
Shell Depth	-2–+2	Adjusts the depth of the shell.
Stick Type	Soft, Standard, Hard	Selects the stick hardness.
Low Level	-5–+5	Adjusts the sound level of the lower frequencies.

Type 2

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Tuning	-100–100	Adjusts the tuning of the head.
Muffling	0–10	Adjusts the muffling (how much the sound is muted).

MEMO

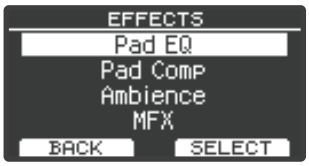
Refer to "Instrument List" (p. 43) for which particular parameters (patterns) correspond to which instrument.

Configuring the Effects (Effects)

Here are the settings for the kit and instrument effects.

1. On the KIT EDIT screen, select "Effects" and then press "SELECT" (F2 button).

The EFFECTS screen appears.



2. Use the [▲] [▼] buttons to select the item, and then press "SELECT" (F2 button).

Applying an Equalizer for Each Pad (Pad EQ)	page 18
Applying a Compressor to Each Pad (Pad Comp)	page 18
Applying Ambience to the Entire Kit (Ambience)	page 19
Applying MFX to Each Pad (MFX)	page 19

Applying an Equalizer for Each Pad (Pad EQ)

Here's how to apply a three-band equalizer (EQ) to each pad.

1. On the EFFECTS screen, select "Pad EQ" and then press "SELECT" (F2 button).

The PAD EQ screen appears.

2. Strike to select the pad that you want to set.

3. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Pad	PAD1H–PAD2R	Selects the pad to set.
EQ Sw	OFF, ON	Turns the pad equalizer on/off.
Low Freq	20–1k [Hz]	Sets the center frequency.
Low Gain	-15–+15 [dB]	Sets the amount of boost/cut.
Mid Freq	20–16k [Hz]	Sets the center frequency.
Mid Q	0.5–8.0	Sets the bandwidth of the frequency region. Higher values make the bandwidth narrower.
Mid Gain	-15–+15 [dB]	Sets the amount of boost/cut.
High Freq	1k–16k [Hz]	Sets the center frequency.
High Gain	-15–+15 [dB]	Sets the amount of boost/cut.

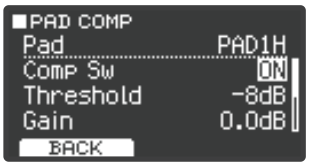
4. Press the F1 button several times to return to the top screen.

Applying a Compressor to Each Pad (Pad Comp)

Here's how to use a compressor (Comp) for each pad.

1. On the EFFECTS screen, select "Pad Comp" and then press "SELECT" (F2 button).

The PAD COMP screen appears.



2. Strike to select the pad that you want to set.

3. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Pad	PAD1H–PAD2R	Selects the pad to set.
Comp Sw	OFF, ON	Turns the pad compressor on/off.
Threshold	-48–0 [dB]	Sets the volume level at which compression starts.
Gain	-24.0–+24.0 [dB] (in units of 0.5)	Sets the compressor output level.
Ratio	1:1, 2:1, 3:1, 4:1, 8:1, 16:1, 32:1, 100:1	Sets the compression ratio.
Attack	0.1, 1–100 [ms]	Sets how long it takes before compression is applied.
Release	10–1000 [ms]	Sets how long it takes before the compression returns to normal.
Knee	HARD, SOFT1–3	Sets the attack of the sound at the moment compression is applied.

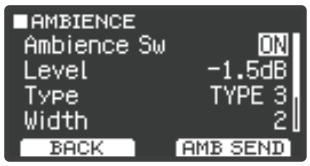
4. Press the F1 button several times to return to the top screen.

Applying Ambience to the Entire Kit (Ambience)

Here's how to apply ambience to a kit.

1. On the EFFECTS screen, select "Ambience" and then press "SELECT" (F2 button).

The AMBIENCE screen appears.



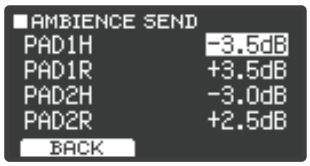
2. Strike to select the pad that you want to set.

3. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Ambience Sw	OFF, ON	Turns the ambience on/off.
Level	-INF, -60.0–+12.0 [dB] (in units of 0.5)	Adjusts the reverberation volume.
Type	TYPE 1–5	Sets the type of reverberation.
Width	0–9	Adjusts the ambience spread.
Low Gain	-15–+15 [dB]	Adjusts the boost/cut of the low frequency range.
High Gain	-15–+15 [dB]	Adjusts the boost/cut of the high frequency range.

4. Press "AMB SEND" (F2 button).

The AMBIENCE SEND screen appears.



5. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
PAD1H	-INF, -60.0–+6.0 [dB] (in units of 0.5)	These parameters adjust how much ambience is applied to each pad.
PAD1R		
PAD2H		
PAD2R		

6. Press the F1 button several times to return to the top screen.

Applying MFX to Each Pad (MFX)

Here's how to apply a multi-effect (MFX) to each pad.

1. On the EFFECTS screen, select "MFX" and then press "SELECT" (F2 button).

The MFX screen appears.

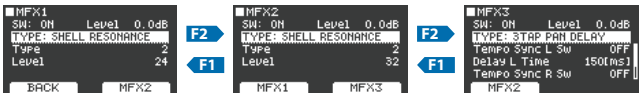
2. Strike to select the pad that you want to set.

3. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Pad	PAD1H–PAD2R	Selects the pad to set.
MFX Assign	OFF, MFX1–3	Selects the multi-effect that is applied for each pad.
Send Level	-INF, -60.0–+6.0 [dB] (in units of 0.5)	Adjusts the amount of effect applied for each pad.
Wet Only Sw	Wet Only	Only the effect sound is output.
	Dry+Wet	The dry sound and effect sound are both output.

4. Press "MFX1" (F2 button) to edit the MFX.

Use the F1 and F2 button to select MFX1–3.



MFX1 screen | MFX2 screen | MFX3 screen

5. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

The effect changes when you change the TYPE.

➡ For details on the MFX parameters, refer to "MFX List" (p. 45).

6. Press the F1 button several times to return to the top screen.

Setting the Kit Level (Kit Level)

Sets the volume of the kit.

1. On the KIT EDIT screen, select "Kit Level" and then press "SELECT" (F2 button).

The KIT LEVEL screen appears.

2. Use the [+] [–] buttons to edit the value.

Parameter	Value [+] [-] buttons	Explanation
Level	-INF, -60.0–+6.0 [dB] (in units of 0.5)	Here's how to set the volume of the kit.

3. Press the F1 button several times to return to the top screen.

Mute Group (Mute Group)

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

This is useful for sounds that sustain such as gongs or chappa (hand cymbals), so that you can mute their sound when hitting another pad and so forth.

1. On the KIT EDIT screen, select "Mute Group" and then press "SELECT" (F2 button).

The MUTE GROUP screen appears.

2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

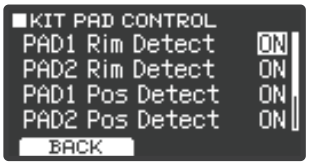
Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
PAD1H Send	OFF, GRP 1–4	These parameters specify the mute group number. When you strike the pad of the number specified in Send, the sound of the pad assigned to the same number in Receive is muted. * **The pad is not be muted if you specify the same number in MUTE Send and MUTE Receive for the same location (e.g., head or rim) of the same pad.**
PAD1H Receive		
PAD1R Send		
PAD1R Receive		
PAD2H Send		
PAD2H Receive		
PAD2R Send		
PAD2R Receive		

3. Press the F1 button several times to return to the top screen.

Setting How the Nuance Changes According to Where You Strike the Pad (Kit Pad Control)

1. On the KIT EDIT screen, select "Kit Pad Control" and then press "SELECT" (F2 button).

The KIT PAD CONTROL screen appears.



2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
PAD1 Rim Detect	OFF, ON	Sets whether the rim is detected.
PAD2 Rim Detect		
PAD1 Pos Detect	OFF, ON	Sets whether to change the sound (ON) or not (OFF) according to where you strike the pad (head).
PAD2 Pos Detect		
PAD1 Pos Area	-5–+5	Sets the strike point area for the head. Higher positive values widen the striking area further outwards from the center.
PAD2 Pos Area		

3. Press the F1 button several times to return to the top screen.

Controlling the Sounds Using a Connected Pedal (Pedal Control)

1. On the KIT EDIT screen, select "Pedal Control" and then press "SELECT" (F2 button).

The PEDAL CONTROL screen appears.

2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Pad	PAD1H–PAD2R	Selects the pad to set.
Pitch Ctrl Range	-24–24	Sets the amount that the pitch changes according to how far down you press the connected pedal.
Decay Ctrl Sw	OFF, ON	Set this to "ON" to control the decay with the connected pedal, and "OFF" if you don't want to control the decay with the pedal.
Level Ctrl Sw	OFF, ON	Set this to "ON" to control the level with the connected pedal, and "OFF" if you don't want to control the level with the pedal.

To set whether the connected pedal controls the pitch, decay or level, configure the settings in "Configuring the Pedal Jacks and Shortcut Settings (Control Settings)" (p. 36).

3. Press the F1 button several times to return to the top screen.

Controlling from an External MIDI Device (Kit MIDI)

1. On the KIT EDIT screen, select "Kit MIDI" and then press "SELECT" (F2 button).

The KIT MIDI screen appears.

The KIT MIDI screen contains the following settings.

Setting the Note Number for Each Pad (Note Number)	page 21
Setting the MIDI Channel for Each Pad (Channel)	page 22
Setting the Gate Time for Each Pad (Gate Time)	page 22

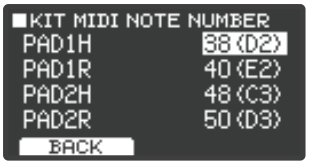
2. Use the [▲] [▼] buttons to select the item, and then press "SELECT" (F2 button).

Setting the Note Number for Each Pad (Note Number)

This shows how to set the note numbers for each pad.

1. On the KIT MIDI screen, select "Note Number" and then press "SELECT" (F2 button).

The KIT MIDI NOTE NUMBER screen appears.



2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
PAD1H	0 (C-)–127 (G9), OFF	**0 (C-)–127 (G9):** Sets the MIDI note number transmitted and received by each pad. **OFF:** Note messages are not transmitted or received.
PAD1R		
PAD2H		
PAD2R		

3. Press the F1 button several times to return to the top screen.

Setting the MIDI Channel for Each Pad (Channel)

This shows how to set the MIDI channels for each pad.

1. On the KIT MIDI screen, select "Channel" and then press "SELECT" (F2 button).

The KIT MIDI CHANNEL screen appears.

2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
PAD1H	GLOBAL, CH1–CH16	**GLOBAL:** The pad transmits/receives MIDI messages on the channel specified in the Global MIDI settings. **CH1–CH16:** Sets the MIDI channel used to transmit/receive note and control change messages for each pad.
PAD1R		
PAD2H		
PAD2R		

3. Press the F1 button several times to return to the top screen.

Setting the Gate Time for Each Pad (Gate Time)

This shows how to set the gate time for each pad.

1. On the KIT MIDI screen, select "Gate Time" and then press "SELECT" (F2 button).

The KIT MIDI GATE TIME screen appears.

2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
PAD1H	0.1–8.0 [s]	Sets the duration of the notes transmitted by each pad.
PAD1R		
PAD2H		
PAD2R		

3. Press the F1 button several times to return to the top screen.

Naming a Kit (Kit Name)

Here's how to name a kit.

1. On the KIT EDIT screen, select "Kit Name" and then press "SELECT" (F2 button).

The KIT NAME screen appears.

Kit name (select the character to edit)
Use the [▲] and [▼] buttons to move the cursor.

Select the character to input
This changes when you switch to a different character type.
The character at the cursor position changes.
Use the [+] [–] buttons to edit.
➡ "Allowable Characters" (p. 53)

Switch the character type
This switches the character type you are inputting.
The cursor moves to the beginning of the capital letters, lowercase letters or numbers each time you press the F2 button.

2. Edit the name.

Controller	Explanation
[▲] [▼] buttons	Move the cursor to the character that you want to change.
[+] [-] buttons	Edits the character.
"A▶a▶1" (F2 button)	Moves the cursor to the beginning of the capital letters, lowercase letters or numbers.

3. Press the F1 button several times to return to the top screen.

Giving a Kit a Kanji Name (Kit Kanji Name)

Here's how to set the kanji name for a kit.

1. On the KIT EDIT screen, select "Kit Kanji Name" and then press "SELECT" (F2 button).

The KIT KANJI NAME screen appears.

Kanji name (select the character to edit)
Use the [▲] and [▼] buttons to move the cursor.

Select the kanji character to input
The character at the cursor position changes.
Use the [+] [–] buttons to edit.
➡ "Allowable Kanji Characters" (p. 53)

2. Edit the name.

Controller	Explanation
[▲] [▼] buttons	Move the cursor to the character that you want to change.
[+] [-] buttons	Edits the character.

3. Press the F1 button several times to return to the top screen.

Copying a Kit (Kit Copy)

1. **On the top screen, press "MENU" (F2 button).**
2. **Use the [▲] [▼] buttons to select "Kit Copy," and then press "SELECT" (F2 button).**

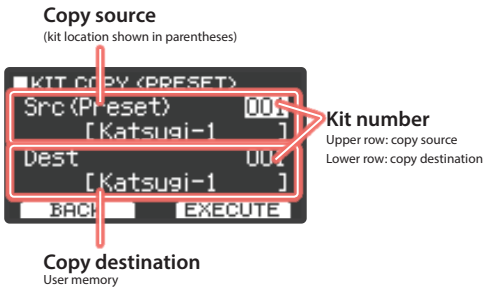
   The Copy Src screen appears.

3. **Select the location of the copy source kit, and then press "SELECT" (F2 button).**

Items [▲] [▼] buttons	Explanation
User	Copies from user memory. You can swap (exchange) the copy source and copy destination kits, but only if the copy source is in the User memory.
Preset	Copies preset memory kits. Choose this if you want to return to the factory-default kit settings.

4. **Select the copy source kit number for the "Src," and the copy destination kit number for the "Dest."**

   The kit's name is shown when you select a kit number.



Controller	Explanation
[▲] [▼] buttons	Switches between the copy source (Src) and destination (Dest).
[+] [-] buttons	Selects the kit number.

5. **To execute, press "EXECUTE" (F2 button).**

   A confirmation message appears.

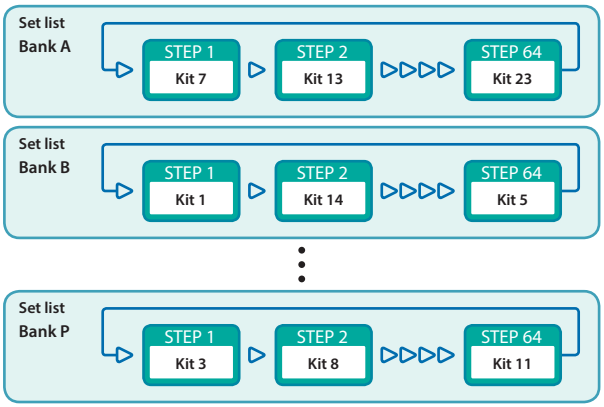
6. **To execute, press the [+] button.**

   To cancel, press the F1 button several times to return to the top screen.

Recalling Kits Successively (Set List)

You can specify the order in which kits are recalled in 64 steps (steps 1–64). This is called a "set list." You can create up to 16 set lists (banks A–P).

You can create a set list for the order in which you use kits in a live performance, and instantly recall the kit to use next.



1. **On the top screen, press "MENU" (F2 button).**
2. **Use the [▲] [▼] buttons to select "Set List," and then press "SELECT" (F2 button).**

   The SET LIST screen appears.

Selecting a Set List (from Selecting Banks to Selecting Kits)

1. **On the SET LIST screen, press "BANKLIST" (F2 button).**

   The BANK SELECT screen appears.

2. **Use the [▲] [▼] buttons to select the bank, and then press "BACK" (F1 button).**

   The display returns to the SET LIST screen.

3. **Use the [+] [–] buttons to change the kit.**

   The kits change according to the set list order.

   Play this instrument with the SET LIST screen shown when you want to use a set list.

Creating a Set List (from Creating a List to Saving to a Bank)

1. On the SET LIST screen, press "BANKLIST" (F2 button).

The BANK SELECT screen appears.

2. Use the [▲] [▼] buttons to select the bank, and then press "EDIT" (F2 button).

The BANK EDIT screen appears.

3. Use the [▲] [▼] buttons to select the item, and then press "SELECT" (F2 button).

Parameter [▲] [▼] buttons	Explanation
Kit List	Creates a set list.
Name	Sets the name of the set list.

Creating a set list (Kit List)

Kits are registered in order, beginning with "#01."

1. On the BANK EDIT screen, select "Kit List" and then press "SELECT" (F2 button).

The BANK KIT LIST screen appears.

2. Use the [▲] [▼] buttons to move the cursor to "-- ADD KIT --" and use the [+] [-] buttons to select a kit.

When you select a kit, the display moves to the next number, listed as "-- ADD KIT --."

Repeat this as many times necessary to register the kits.

MEMO

To delete a kit, select the kit and press "DELETE" (F2 button).

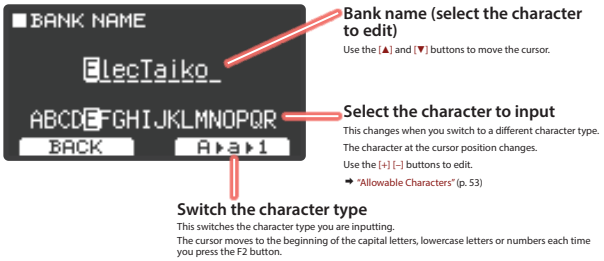
3. When you've finished registering kits, press "BACK" (F1 button) to return to the previous screen.

Naming a Set List (Name)

Sets the name of the set list.

1. On the BANK EDIT screen, select "NAME" and then press "SELECT" (F2 button).

The BANK NAME screen appears.



1. Edit the name.

Controller	Explanation
[▲] [▼] buttons	Move the cursor to the character that you want to change.
[+] [-] buttons	Edits the character.
"A▶a▶1" (F2 button)	Moves the cursor to the beginning of the capital letters, lowercase letters or numbers.

Importing and Playing Audio Files (User Sample)

Audio files that you created on your computer can be imported from a USB flash drive and played as instruments (User Sample function). You can edit the sound of a user sample or apply effects to it in the same way as other instruments.

Audio files that can be loaded

	WAV file
Format (extension)	WAV (.wav)
Sampling frequency	44.1 kHz
Bit rate	16- or 24-bit
Length	Maximum of 180 seconds

* File names or folder names that contain 15 characters or more do not display correctly. Also, file/folder names with double-byte characters are not supported.

1. **Press "MENU" (F2 button).**
2. **Use the [▲] [▼] buttons to select "User Sample," and then press "SELECT" (F2 button).**

   The USER SAMPLE screen appears.

3. **Use the [▲] [▼] buttons to select the item, and then press "SELECT" (F2 button).**

Importing an Audio File (Import)	page 25
Previewing User Samples (Preview)	page 25
Editing a User Sample (Edit)	page 26
Renaming a User Sample (Rename)	page 26
Deleting a User Sample (Delete)	page 26
Renumbering User Samples to Eliminate Blanks (Renumber)	page 27
Optimizing the User Sample Area (Optimize)	page 27
Deleting All User Samples (Delete All)	page 27

Importing an Audio File (Import)

Here's how to import an audio file into this instrument as a user sample.

1. **On your computer or similar device, copy the audio file you want to import into the TAIKO-1 to the "IMPORT" folder of your USB flash drive.**
2. **Insert the USB flash drive into the USB MEMORY port of the TAIKO-1.**
3. **On the USER SAMPLE screen, select "Import" and then press "SELECT" (F2 button).**

   The SAMPLE IMPORT screen appears.

4. **Use the [▲] [▼] buttons to select the audio file to import, and press "SELECT" (F2 button).**

5. **Use the [▲] [▼] buttons to select the save destination, and then press "EXECUTE" (F2 button).**

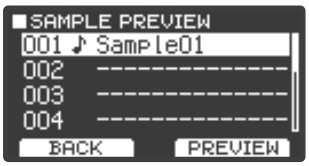
   Select an import destination that does not already contain an imported user sample.

   After the data is imported and the message "Completed!" appears, the display returns to the USER SAMPLE screen.
6. **Press the F1 button several times to return to the top screen.**

Previewing User Samples (Preview)

1. **On the USER SAMPLE screen, select "Preview" and then press "SELECT" (F2 button).**

   The SAMPLE PREVIEW screen (list of user samples) appears.



2. **Use the [▲] and [▼] buttons to select a user sample, and press "PREVIEW" (F2 button).**
3. **Press the F1 button several times to return to the top screen.**

Editing a User Sample (Edit)

1. On the USER SAMPLE screen, select "Edit" and then press "SELECT" (F2 button).

The SAMPLE EDIT screen (list of user samples) appears.

2. Use the [▲] and [▼] buttons to select a user sample, and press "EDIT" (F2 button).

The SAMPLE EDIT screen (edit screen) appears.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Play Type	MONO	When you strike the pad, the currently-heard sound is silenced before the new sound is heard. Notes do not overlap.
	POLY	When you strike the pad repeatedly, the sounds of the notes are heard overlapping.
	LOOP ALT	The user sample plays repeatedly (loop). Each time you strike the pad, the sound alternately plays or stops.
Sample Gain	-12–+12 [dB]	Adjusts the user sample volume.
Offset	0.0– [ms]	Sets the time at which playback begins, after the user sample starts.

MEMO

You can press "PREVIEW" (F2 button) to listen to the user sample you're editing.

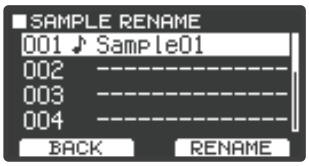
3. Press the F1 button several times to return to the top screen.

Renaming a User Sample (Rename)

Here's how to rename a user sample.

1. On the USER SAMPLE screen, select "Rename" and then press "SELECT" (F2 button).

The SAMPLE RENAME screen (list of user samples) appears.



2. Use the [▲] and [▼] buttons to select a user sample, and press "RENAME" (F2 button).

The SAMPLE RENAME screen appears.

Sample name (select the character to edit)
Use the [▲] and [▼] buttons to move the cursor.

Select the character to input
This changes when you switch to a different character type.
The character at the cursor position changes.
Use the [+] [–] buttons to edit.
➡ "Allowable Characters" (p. 53)

Switch the character type
This switches the character type you are inputting.
The cursor moves to the beginning of the capital letters, lowercase letters or numbers each time you press the F2 button.

3. Edit the name.

4. Press the F1 button several times to return to the top screen.

Deleting a User Sample (Delete)

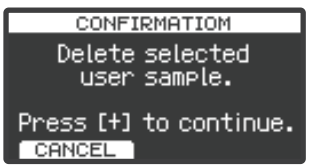
Here's how to delete a user sample.

1. On the USER SAMPLE screen, select "Delete" and then press "SELECT" (F2 button).

The SAMPLE DELETE screen (list of user samples) appears.

2. Use the [▲] and [▼] buttons to select a user sample, and press "Delete" (F2 button).

A confirmation message appears.



If you decide to cancel, press "CANCEL" (F1 button).

3. To execute, press the [+] button.

4. Press the F1 button several times to return to the top screen.

Renumbering User Samples to Eliminate Blanks (Renumber)

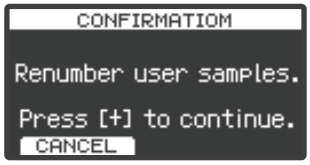
After repeatedly importing and deleting user samples, the numbers may get out of series.
This function lets you reorganize the user samples so that they are in series, eliminating the blanks. The user sample assignments for kits are also updated so that they sound correct.

NOTE

If you executed RENUMBER, and then load previously-saved backup data or kit backup data (not including user samples), the user samples assigned to the kit are no longer correctly reproduced.

1. **On the USER SAMPLE screen, select "Renumber" and then press "SELECT" (F2 button).**

   A confirmation message appears.



   If you decide to cancel, press "CANCEL" (F1 button).

2. **To execute, press the [+] button.**
3. **Press the F1 button several times to return to the top screen.**

Optimizing the User Sample Area (Optimize)

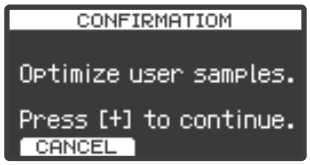
If you repeatedly import and delete user samples, the user sample area might become fragmented, reducing the number of user samples that can be loaded.
This function optimizes the area so that user samples can be loaded.

NOTE

- Be sure to back up your data before executing this function (p. 33).
- This process might take more than an hour in some cases (depending on the number and size of the user samples).
- Never turn off the power while this operation is in progress. If you turn off the power, your user samples might be lost.
- In some cases, optimizing may not be effective.

1. **On the USER SAMPLE screen, select "Optimize" and then press "SELECT" (F2 button).**

   A confirmation message appears.



   If you decide to cancel, press "CANCEL" (F1 button).

2. **To execute, press the [+] button.**

Deleting All User Samples (Delete All)

This function deletes all user samples in the user memory.

NOTE

All user samples used in kits are also deleted. Pads to which a user sample is assigned no longer produce sound.

1. **On the USER SAMPLE screen, select "Delete All" and then press "SELECT" (F2 button).**

   A confirmation message appears.

   If you decide to cancel, press "CANCEL" (F1 button).

2. **To execute, press the [+] button.**
3. **Press the F1 button several times to return to the top screen.**

Configuring the Trigger Settings

Here's how to configure the trigger settings so that the signals from the pads are accurately processed by the sound module.

1. **Press "MENU" (F2 button).**
2. **Use the [▲] [▼] buttons to select "Trigger," and then press "SELECT" (F2 button).**

   The TRIGGER screen appears.

3. **Use the [▲] [▼] buttons to select the item, and then press "SELECT" (F2 button).**

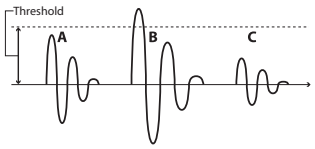
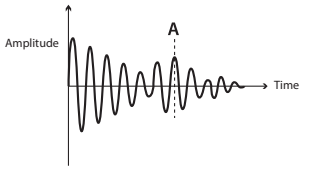
Setting the Sensitivity and Other Parameters for Each Pad (Pad Settings)	page 28
Checking the Velocity and Other Settings of the Pads You Strike	page 29
Configuring the Other Pad Not to Sound (Xtalk Cancel)	page 29
Specifying the Pads to Use (Active Pad)	page 29
Preventing the Currently Edited Pad from Changing (Trigger Lock)	page 30

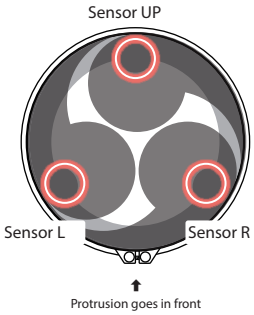
Setting the Sensitivity and Other Parameters for Each Pad (Pad Settings)

1. **On the TRIGGER screen, select "Pad Settings" and press "SELECT" (F2 button).**

   The PAD SETTINGS screen appears.

2. **Strike to select the pad that you want to set.**

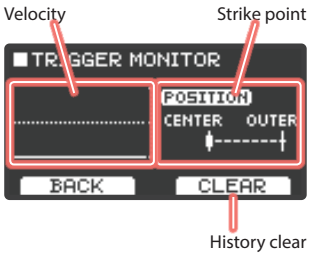
Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Pad	PAD1, PAD2	Selects the pad to set.
Sensitivity	1–32	Use this to adjust the sensitivity of the pads, as well as the balance between how hard you strike the pads and the volume of sound that is produced. Increasing this value increases the sensitivity, so that even soft strikes on the pad play loudly. Decreasing this value decreases the sensitivity, so that even strong strikes on the pad play softly.
Curve	Adjusts how the volume changes in response to how hard you strike the pad.	
	LINEAR	This is the standard setting. This produces the most natural correspondence between playing dynamics and volume change.
	EXP1, EXP2	Compared to "LINEAR," playing strongly produces a greater change in volume.
	LOG1, LOG2	Compared to "LINEAR," playing softly produces a greater change in volume.
	SPLINE	Extreme changes are made in response to your playing dynamics.
	LOUD1, LOUD2	Very little dynamic response, making it easy to maintain strong volume levels. These settings produce reliable triggering when you're using a trigger, or in similar situations.
Rim Gain	0–3.2	Adjusts the balance between the force of striking the rim or edge and the loudness of the sound. If you increase this value, even soft strikes on the rim play at high volume. If you decrease this value, even strong strikes on the rim play at low volume.
Threshold	0–31	Adjusts the minimum sensitivity of the pads. This setting allows a trigger signal to be received only when a pad is struck above a determined force level (velocity). This can be used to prevent a pad from sounding due to vibrations from other pads. In the following example, the B signal sounds, but A and C do not sound.  Check this by gradually increasing the value while playing the pad. If a soft strike on the pad fails to make a sound, slightly lower this value. Repeat this to obtain the ideal setting.
Retrigger Cancel	1–16	This detects trigger signal attenuation. When you strike a pad once, there might be cases in which the waveform is misshapen, causing another trigger to unintendedly occur (retriggering) at point "A" in the following illustration.  This occurs in particular at the decaying edge of the waveform. Retrigger Cancel detects such distortion and prevents retriggering from occurring. While repeatedly striking the pad, raise the "Retrigger Cancel" value until retriggering no longer occurs. Although setting this to a high value prevents retriggering, it then becomes easy for sounds to be omitted when the pad is repeatedly struck quickly. Set this to the lowest value possible while still ensuring that there is no retriggering. **MEMO** You can also eliminate this problem of retriggering with the Mask Time setting. Mask Time does not detect trigger signals if they occur within the specified amount of time after the previous trigger signal was received. Retrigger Cancel detects the attenuation of the trigger signal level, and triggers the sound after internally determining which trigger signals were actually generated when the head was struck, while weeding out the other false trigger signals that should not trigger a sound.
Mask Time	0–64 [ms]	Set this to prevent double triggering. Double triggering (two notes play when you only wanted a single note to sound) may occur due to the mesh tension or the sticks (bachi) you use. The Mask Time setting helps to prevent this. Once a pad is hit, any additional trigger signals occurring within the specified Mask Time are ignored. Adjust the Mask Time value while playing the pad. Increasing this value makes it more likely that notes played in rapid succession are to drop out. Set this to as low a value as possible. **MEMO** If two or more sounds are being produced when you strike the head just once, adjust Retrigger Cancel.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Pos Detect	OFF, ON	Turns positional sensing (which detects where the pad was struck) on/off.
Pos Adjust	-10–+10	Adjusts how the tonal character is affected by where you strike the pad. Lower values adjust toward the center, and higher values adjust toward the circumference.
Touch Mute	OFF, Sensor L, Sensor UP, Sensor R	Selects the location that enables the touch mute function.  The touch mute feature lets you mute a pad's sound (on the head/rim) after it plays, by touching the area just above the specified sensor. This is useful for stopping sounds that have a long decay.
Mute Sens	-5–-1, Default, +1–+5	Adjusts the touch mute sensitivity.

Checking the Velocity and Other Settings of the Pads You Strike

1. On the PAD SETTINGS screen, press "MONITOR" (F2 button).

The TRIGGER MONITOR screen appears.



2. Strike the pads to check their velocity and other settings.

3. Press the F1 button several times to return to the top screen.

Configuring the Other Pad Not to Sound (Xtalk Cancel)

On the TAIKO-1, the other pad may play unintentionally due to the vibrations from the pad you strike. This is called "crosstalk." Crosstalk cancellation is a setting that prevents this type of crosstalk.

1. On the TRIGGER screen, select "Xtalk Cancel" and press "SELECT" (F2 button).

The XTALK CANCEL screen appears.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
PAD1H	0–32	If crosstalk occurs when you play a pad, raise the value for that pad. * When crosstalk occurs on PAD1H when you strike PAD2H, this cannot be improved simply by raising the value on PAD1H. Instead, raise the value for the pad you strike (PAD2H). If crosstalk is still not improved when you raise that value, set the value for the rim to be higher than that of the head.
PAD1R		
PAD2H		
PAD2R		

2. Press the F1 button several times to return to the top screen.

Specifying the Pads to Use (Active Pad)

With the TAIKO-1, you can use both pads; but if you want to use only one pad, you can enable just one. This helps prevent the lower surface from operating unintentionally.

1. On the TRIGGER screen, select "Active Pad" and press "SELECT" (F2 button).

The ACTIVE PAD screen appears.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
PAD1 PAD2	ON	Enables the pad.
	OFF	Disables the pad.

2. Press the F1 button several times to return to the top screen.

Preventing the Currently Edited Pad from Changing (Trigger Lock)

If you want to audition your performance sounds while you edit the instruments, you can specify that the currently edited pad does not change even if you strike another pad.

1. On the TRIGGER screen, select "Trigger Lock" and press "SELECT" (F2 button).

The TRIGGER LOCK screen appears.

Parameter	Value [+] [-] buttons	Explanation
Lock	OFF, ON	Prevents the currently edited pad from changing when struck. * **The pad remains locked even if you use MIDI messages to switch pads.**

2. Press the F1 button several times to return to the top screen.

Use the assignable button to switch this on/off.

➡ For details, refer to "Configuring the Pedal Jacks and Shortcut Settings (Control Settings)" (p. 36).

Using the Bluetooth® Functionality

1. **Press "MENU" (F2 button).**
   The MENU screen appears.
2. **Use the [▲] [▼] buttons to select "Bluetooth," and then press "SELECT" (F2 button).**
   The BLUETOOTH screen appears.

3. **Use the [▲] [▼] buttons to select the item, and then press "SELECT" (F2 button).**

Checking the Bluetooth Status (Bluetooth Status)	page 32
Configuring the Bluetooth Function (Setup)	page 31
Resetting the Bluetooth Pairing Settings (Reset)	page 32

Using the TAIKO-1 to Hear Music Played from a Mobile Device

Registering a Mobile Device (Pairing)

"Pairing" is the procedure by which the mobile device that you want to use is registered on this instrument (the two devices recognize each other).

Make settings so that music data saved on the mobile device can be played wirelessly via this instrument.

MEMO

- Once a mobile device has been paired with this instrument, there is no need to perform pairing again. If you want to connect this instrument with a mobile device that has already been paired, refer to **"Connecting an Already-Paired Mobile Device"** (p. 32).
- Pairing is required again if you execute a factory reset (p. 40).
- The following explanation is only one example. For details, refer to the owner's manual of your mobile device.

1. **Place the mobile device that you want to connect nearby this instrument.**
2. **Press "MENU" (F2 button).**
   The MENU screen appears.
3. **Use the [▲] [▼] buttons to select "Bluetooth," and then press "SELECT" (F2 button).**
   The Bluetooth screen appears.
4. **Use the [▲] [▼] buttons to select "Setup," and then press "SELECT" (F2 button).**
5. **Use the [▲] [▼] buttons to select "Bluetooth ✱," and then use the [+] [–] buttons to turn it "ON."**
   If this is already "ON," proceed to the next step.
6. **Press "PAIRING" (F2 button).**
   The display indicates "Now Pairing...," and this instrument waits for a response from the mobile device.
7. **Turn on the Bluetooth function of the mobile device.**
8. **Tap "TAIKO-1 Audio," shown on the Bluetooth device screen of your mobile device.**
   This instrument is paired with the mobile device. When pairing succeeds, "TAIKO-1 Audio" is added to the list of "Paired Devices" on your mobile device.
   The TAIKO-1 screen indicates "Connected (Audio)."
9. **Press the F1 button several times to return to the top screen.**

Configuring the Bluetooth Function (Setup)

1. **Press "MENU" (F2 button).**
   The MENU screen appears.
2. **Use the [▲] [▼] buttons to select "Bluetooth," and then press "SELECT" (F2 button).**
   The BLUETOOTH screen appears.
3. **Use the [▲] [▼] buttons to select "Setup," and then press "SELECT" (F2 button).**
4. **Use the [▲] [▼] buttons to select "Bluetooth ✱," and then use the [+] [–] buttons to turn it "ON."**
   If this is already "ON," proceed to the next step.
5. **Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.**

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Bluetooth MIDI	ON	If this is on, you can connect this instrument with a Bluetooth MIDI compatible app on your smartphone etc.
	OFF	With the factory settings, this is off.
Device ID	OFF	With the factory settings, this is off.
	1–99	If you are pairing with your smartphone in a location where there is more than one of this instrument, you can assign an ID to each one. When you specify a device ID, the specified number is added to the end of the device name that is shown on your smartphone. (Example; "TAIKO-1 AUDIO 1" "TAIKO-1 MIDI 1," etc.)

6. **Press the F1 button several times to return to the top screen.**

Connecting an Already-Paired Mobile Device

1. Turn on the Bluetooth function of the mobile device.

MEMO

- If you were unable to establish a connection using the procedure above, tap **"TAIKO-1 Audio"** that is displayed in the Bluetooth device screen of the mobile device.
- To disconnect, either turn this instrument's Bluetooth Audio function **"OFF"** (**"MENU"** → **"Bluetooth"** → **"Setup"** → turn **"Bluetooth"** OFF) or turn the mobile device's Bluetooth function off.

Playing Music from a Mobile Device

1. Connect your mobile device via Bluetooth.

2. On the mobile device, use a music app to play back music.

The sound is heard from the TAIKO-1.

* **To adjust the playback volume, adjust the volume on your mobile device.**

Checking the Bluetooth Status (Bluetooth Status)

1. Press "MENU" (F2 button).

The MENU screen appears.

2. Use the [▲] [▼] buttons to select "Bluetooth," and then press "SELECT" (F2 button).

The Bluetooth screen appears.

3. Use the [▲] [▼] buttons to select "Bluetooth Status," and then press "SELECT" (F2 button).

The BLUETOOTH STATUS screen appears.

4. Press the F1 button several times to return to the top screen.

Resetting the Bluetooth Pairing Settings (Reset)

1. Press "MENU" (F2 button).

The MENU screen appears.

2. Use the [▲] [▼] buttons to select "Bluetooth," and then press "SELECT" (F2 button).

The Bluetooth screen appears.

3. Use the [▲] [▼] buttons to select "Reset," and then press "SELECT" (F2 button).

A confirmation message appears.

If you decide to cancel, press "CANCEL" (F1 button).

4. Press "EXECUTE" (F2 button).

5. Press the F1 button several times to return to the top screen.

Backing up to USB Flash Drive (USB Memory)

Settings stored in this instrument can be saved or loaded to/from a USB flash drive.

1. **Insert the USB flash drive into the USB MEMORY port of the TAIKO-1.**
2. **Press "MENU" (F2 button).**
3. **Use the [▲] [▼] buttons to select "USB Memory," and then press "SELECT" (F2 button).**

   The USB MEMORY screen appears.

4. **Use the [▲] [▼] buttons to select the item, and then press "SELECT" (F2 button).**

Backing up the Settings (Save Backup)	page 33
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Deleting Backup Files (Delete Backup)	page 35
Initialized a USB Flash Drive (USB Memory Format)	page 35

Backing up the Settings (Save Backup)

Here's how to back up the settings to a USB flash drive.

1. **On the USB MEMORY screen, select "Save Backup" and then press "SELECT" (F2 button).**

   The SAVE BACKUP screen appears.

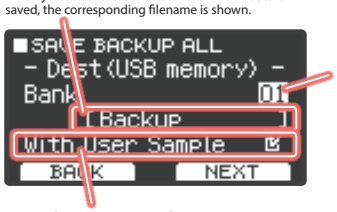
Parameter [▲] [▼] buttons	Explanation
All	Backs up all settings (backup data).
1 Kit	Backs up only one kit (kit backup data).

Saving the Backup Data (SAVE BACKUP ALL)

2. **On the SAVE BACKUP screen, select "All" and then press "SELECT" (F2 button).**

   " – Dest (USB memory) – "appears.

Backup filename
When you select the bank number in which data is saved, the corresponding filename is shown.



Bank number

With User Sample
When user samples are imported into the sound module, a check box labeled "With User Sample" is shown below the bank number.

MEMO

If you back up user samples as well, it may take several minutes to save the data depending on the size of the user samples.

NOTE

If you don't back up user samples, and you then delete user samples or renumber them, the kit is not reproduced correctly even if you load the backup.

3. **Use the [+] [–] buttons to select the save destination.**

   Save destination: Bank 01–99

4. **Press "NEXT" (F2 button).**

   " – Backup Name – "appears.

5. **Give the backup file a name and then press "EXECUTE" (F2 button).**

   * **If the backup has already been saved, a message is shown to confirm overwriting the file.**
   If you decide to cancel, press "CANCEL" (F1 button).
   To execute, press the [+] button.

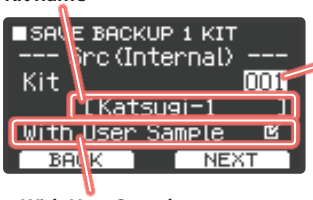
6. **Press the F1 button several times to return to the top screen.**

Saving the Kit Backup Data (SAVE BACKUP 1 KIT)

2. **On the SAVE BACKUP screen, select "1 Kit" and then press "SELECT" (F2 button).**

   " – Src (Internal) – "appears.

Kit name



Kit number

With User Sample
When user samples are included in the backup data, a check box labeled "With User Sample" is shown below the kit number to save.

3. **Use the [+] [–] buttons to select the kit to back up, and then press "NEXT" (F2 button).**

   " – Dest (USB memory) – "appears.

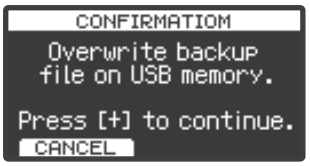
4. **Use the [+] [–] buttons to select the save destination.**

   Save destination: Bank 01–999

   When you select the number in which data is saved, the corresponding filename is shown.

5. **Press "EXECUTE" (F2 button).**

   * **If the backup has already been saved, a message is shown to confirm overwriting the file.**



If you decide to cancel, press "CANCEL" (F1 button).
To execute, press the [+] button.

6. **Press the F1 button several times to return to the top screen.**

Loading Backup Data (Load Backup)

This imports the backup data from a USB flash drive.

1. On the USB MEMORY screen, select "Load Backup" and then press "SELECT" (F2 button).

The LOAD BACKUP screen appears.

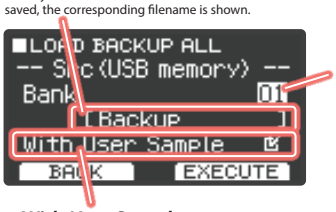
Parameter [▲] [▼] buttons	Explanation
All	All settings (backup data) are loaded.
1 Kit	Only one kit (kit backup data) is loaded.

Loading All Kits (LOAD BACKUP ALL)

2. On the LOAD BACKUP screen, select "All" and then press "SELECT" (F2 button).

" – Src (USB memory) – " appears.

Backup filename
When you select the bank number in which data is saved, the corresponding filename is shown.



Bank number

With User Sample
When user samples are included in the backup data, a check box labeled "With User Sample" is shown below the bank number to save.

MEMO

- When you load user samples, the user samples included in the backup data are overwritten onto the user samples in user memory.
- Depending on the size of the user samples, it might take ten minutes or more to load the data.

3. Use the [+] [–] buttons to select the data to load, and then press "EXECUTE" (F2 button).

A confirmation message appears.
If you decide to cancel, press "CANCEL" (F1 button).

4. To execute, press the [+] button.

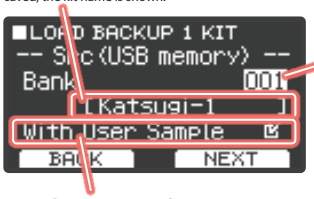
5. Press the F1 button several times to return to the top screen.

Loading Only One Kit (LOAD BACKUP 1 KIT)

2. On the LOAD BACKUP screen, select "1 Kit" and then press "SELECT" (F2 button).

" – Src (USB memory) – " appears.

Kit name
When you select the bank number in which data is saved, the kit name is shown.



Bank number

With User Sample
When user samples are included in the kit backup data, a check box labeled "With User Sample" is shown below the kit number to save.

3. Use the [+] [–] buttons to select the kit to load, and then press "NEXT" (F2 button).

" – Dest (Internal) – " appears.

4. Use the [+] [–] buttons to select the load destination.

A confirmation message appears.
If you decide to cancel, press "CANCEL" (F1 button).

5. To execute, press the [+] button.

Deleting Backup Files (Delete Backup)

Here's how to delete unneeded backup data (including user samples) from the USB flash drive.

1. On the USB MEMORY screen, select "Delete Backup" and then press "SELECT" (F2 button).

The DELETE BACKUP screen appears.

Parameter [▲] [▼] buttons	Explanation
All	All settings (backup data) are deleted.
1 Kit	Only one kit (kit backup data) is deleted.

Deleting All Kits (DELETE BACKUP ALL)

2. On the DELETE BACKUP screen, select "All" and then press "SELECT" (F2 button).

3. Use the [+] [–] buttons to select the data to delete.

When you select the number in which data is saved, the corresponding filename is shown.

4. Press "EXECUTE" (F2 button).

A confirmation message appears.

If you decide to cancel, press "CANCEL" (F1 button).

5. To execute, press the [+] button.

6. Press the F1 button several times to return to the top screen.

Deleting One Kit (DELETE BACKUP 1 KIT)

2. On the DELETE BACKUP screen, select "1 Kit" and then press "SELECT" (F2 button).

3. Use the [+] [–] buttons to select the kit to delete.

When you select the number to which a kit is saved, the backup filename is shown.

4. Press "EXECUTE" (F2 button).

A confirmation message appears.

If you decide to cancel, press "CANCEL" (F1 button).

5. To execute, press the [+] button.

6. Press the F1 button several times to return to the top screen.

Initialized a USB Flash Drive (USB Memory Format)

Here's how to format a USB flash drive.

*** When using a USB flash drive for the first time, you must format it using this instrument.**

NOTE

- If the file system of the USB flash drive is not currently FAT (FAT16) or FAT32, you may not be able to correctly format it on the TAIKO-1. In this case, use your computer to change the file system of the drive to FAT (FAT16) or FAT32 before initializing it on the TAIKO-1.
- When you format a USB flash drive, all data on the USB flash drive is erased.

1. On the USB MEMORY screen, select "USB Memory Format" and then press "SELECT" (F2 button).

A confirmation message appears.

If you decide to cancel, press "CANCEL" (F1 button).

2. To execute, press the [+] button.

Making Overall Settings for the TAIKO-1 (Others)

This section shows you how to configure the overall settings for the TAIKO-1, including the settings for the OUTPUT/PHONES jack, footswitch and more.

1. Press "MENU" (F2 button).

2. Use the [▲] [▼] buttons to select "Others," and then press "SELECT" (F2 button).

The OTHERS screen appears.

3. Use the [▲] [▼] buttons to select the item, and then press "SELECT" (F2 button).

Configuring the OUTPUT/PHONES Jack (Output Settings)	page 36
Configuring the Pedal Jacks and Shortcut Settings (Control Settings)	page 36
MIDI-Related Settings (Global MIDI)	page 38
Configuring the Master Equalizer (Master EQ)	page 38
Configuring the Master Compressor (Master Comp)	page 39
Setting the Screen and AUTO OFF Function (LCD/Auto Off)	page 39
Viewing Information for This Instrument (Version Info)	page 39
Returning to the Factory Settings (Factory Reset)	page 40

Configuring the OUTPUT/PHONES Jack (Output Settings)

1. On the OTHERS screen, select "Output Settings" and press "SELECT" (F2 button).

The OUTPUT SETTINGS screen appears.

2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Output Mode	Phones, Speaker	Configures the optimum sound to match the output destination. * **When this is set to "Speaker," the Ambience always remains off.**
Output Gain	-12–+12 [dB]	Adjusts the output level. * **This is settings is common to all outputs, aside from Bluetooth audio.**
Low Cut Sw	OFF, ON	Set this to "ON" to cut the low frequencies.
Low Cut Freq	20–200 [Hz]	When "Low Cut Sw" is ON, use this parameter to set the low-range frequencies to cut.

3. Press the F1 button several times to return to the top screen.

Configuring the Pedal Jacks and Shortcut Settings (Control Settings)

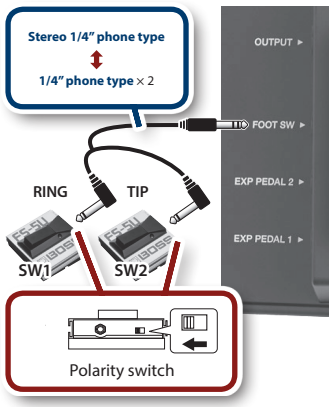
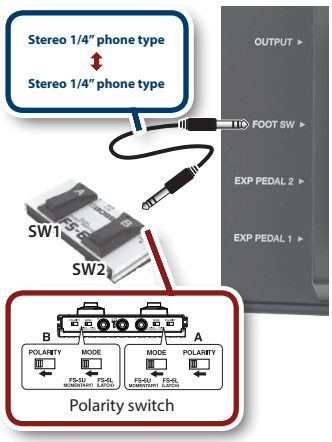
You can assign functions such as kit switching or set list switching to a footswitch (BOSS FS-5U, FS-6; sold separately) connected to the TAIKO-1, and assign functions such as pitch, volume, or ji-uchi tempo to an expression pedal (EV-5; sold separately).

You can also change the function (shortcut) of the [ ] (TOMOE) button.

1. On the OTHERS screen, select "Control Settings" and press "SELECT" (F2 button).

The CONTROL SETTINGS screen appears.

2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Foot Sw1	Refer to "Functions that can be assigned to the footswitch" (p. 37).	You can assign functions to a footswitch (BOSS FS-5U, FS-6; sold separately) connected to this instrument. Connecting an FS-5U  * **If you use a mono cable to connect a single FS-5U, it operates as SW2.** * **The FS-5L cannot be used.**
Foot Sw2		Connecting an FS-6 
Pedal1 **Pedal2**	Refer to "Functions that Can Be Assigned to the Pedals" (p. 37).	You can assign the functions to an expression pedal (EV-5) or pedals connected to this instrument.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
TOMOE	Refer to "Functions that Can Be Assigned to the Assignable Button" (p. 37).	You can assign functions to the [ ] (TOMOE) button, and to the [ ] (TOMOE) button plus the F1/F2 buttons (assignable button).
TOMOE+F1		
TOMOE+F2		
Favorite Kit	KIT 1–KIT 100	Sets the kit to be recalled when the assignable button is set to FAV KIT.

3. Press the F1 button several times to return to the top screen.

Functions that can be assigned to the footswitch (Foot Sw1/Foot Sw2)

Value	Explanation
OFF	No function is assigned.
KIT# Inc	Calls up the next kit.
KIT# Dec	Calls up the previous kit.
Ji-uchi# Inc	Calls up the next ji-uchi.
Ji-uchi# Dec	Calls up the previous ji-uchi.
Ji-uchi ►	Plays the ji-uchi.
Ji-uchi ■	Stops the ji-uchi.
Ji-uchi ►/■	Plays/stops the ji-uchi.
MFX1 On/Off	Turns the multi-effect 1 on/off.
MFX2 On/Off	Turns the multi-effect 2 on/off.
MFX3 On/Off	Turns the multi-effect 3 on/off.
All SoundOff	Stops the sounds of the taiko and ji-uchi that are playing.

*** When MFX 1/2/3 are switched on/off, the parameters that switch the MFX on/off do not change even with the pedal on/off operations. For this reason, the on/off indication on the display may not be in sync with the actual operation. This is reset when switching to a different kit.**

Functions assigned to the pedals (Pedal1/Pedal2)

Value	Explanation
OFF	No function is assigned.
Pitch	Controls the taiko's pitch.
Decay	Controls how quickly the sound decays.
Inst Level	Controls the volume of the instrument.
MFX1 Level	Controls the volume of multi-effect 1.
MFX2 Level	Controls the volume of multi-effect 2.
MFX3 Level	Controls the volume of multi-effect 3.
Master Vol	Controls the overall volume of the TAIKO-1.
Ji-uchi Tempo	Controls the tempo of the ji-uchi.
Ji-uchi Vel	Controls the velocity of the ji-uchi.
Ji-uchi Vol	Controls the volume of the ji-uchi.

MEMO

- When using a setting other than Pitch or Decay, the pedal state is prioritized over the parameter settings when you switch to a different kit (when a pedal is connected).
- To control the Pitch, Decay and Inst Level, you must enable/disable them for each kit, in addition to making the settings here. For details, refer to **"Controlling the Sounds Using a Connected Pedal (Pedal Control)"** (p. 21).

Functions that Can Be Assigned to the Assignable Button (TOMOE/TOMOE+F1/TOMOE+F2)

Value	Explanation
OFF	No function is assigned.
Fav Kit	Displays the top screen and recalls the kit set in Favorite Kit.
Kit	The top screen appears.
Ji-uchi ►/■	Plays/stops the ji-uchi.
Metronome	Plays/stops the metronome.
Button Lock	Disables the button operations. (except for the assignable button).
Trig Lock	Enables/disables the feature that prevents the currently edited pad from changing when struck.
All SoundOff	Stops all sounds that are currently playing.

MIDI-Related Settings (Global MIDI)

1. On the OTHERS screen, select "Global MIDI" and press "SELECT" (F2 button).

The GLOBAL MIDI screen appears.

2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
MIDI Tx/Rx Sw	OFF, ON	Turns the transmitting/receiving of MIDI messages on/off.
MIDI Channel	CH1–16	Sets the transmit/receive channel.
PAD1 Pos CC	OFF, 1, 2, 4, 11, 16, 17, 18, 19	Sets the controller number used for transmitting/receiving the strike point of pad 1.
PAD2 Pos CC		Sets the controller number used for transmitting/receiving the strike point of pad 2.
Pitch Ctrl CC		When the Pedal setting is "Pitch," this sets the controller number used for transmitting/receiving the expression pedal depth values (how deeply you press the pedal).
HI-Reso Velocity	OFF, ON	Sets CC#88 (high resolution velocity prefix) to enabled (ON) or disabled (OFF). If this is disabled, the maximum velocities supported by this instrument are limited to 127.
Prog Change Tx	OFF, ON	Sets whether program change messages are sent (on/off).
Prog Change Rx	OFF, ON	Sets whether program change messages are received (on/off).
Local Control	OFF, ON	Sets whether to transmit the performance data from the pads to the sound module of this instrument (ON to transmit, OFF to disable). This should normally be set to "ON." When this is "OFF," the performance data from the pads is disconnected from the sound module.

3. Press the F1 button several times to return to the top screen.

Configuring the Master Equalizer (Master EQ)

A four-band compressor is provided for each kit.
You can adjust the equalizer's effect (shelving and peaking) for the low frequencies (LOW) and high frequencies (HIGH).
The sound to which master EQ is applied is output from the OUTPUT jack and PHONES jack.

- You can use four bands (LOW/MID1/MID2/HIGH) of boost/cut to adjust the sound.
- This is also useful for compensating for sound quality issues when using the master compressor.

1. On the OTHERS screen, select "Master EQ" and press "SELECT" (F2 button).

The MASTER EQ screen appears.

2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
EQ Sw	OFF, ON	Turns the master EQ on/off.
Low Type	SHELV (Shelving), PEAK	Selects how the equalizer effect works.
Low Freq	20–1k [Hz]	Sets the center frequency.
Low Q	0.5–8.0 (only when Type is set to "PEAK")	Sets the bandwidth of the frequency region. Higher values make the bandwidth narrower.
Low Gain	-12–+12 [dB]	Sets the amount of boost/cut for the low-frequency region.
Mid1 Freq	20–16k [Hz]	Sets the center frequency.
Mid1 Q	0.5–8.0	Sets the bandwidth of the frequency region. Higher values make the bandwidth narrower.
Mid1 Gain	-12–+12 [dB]	Sets the amount of boost/cut for Mid1.
Mid2 Freq	20–16k [Hz]	Sets the center frequency.
Mid2 Q	0.5–8.0	Sets the bandwidth of the frequency region. Higher values make the bandwidth narrower.
Mid2 Gain	-12–+12 [dB]	Sets the amount of boost/cut for Mid2.
High Type	SHELV (Shelving), PEAK	Selects how the equalizer effect works.
High Freq	1k–16k [dB]	Sets the center frequency.
High Q	0.5–8.0 (only when Type is set to "PEAK")	Sets the bandwidth of the frequency region. Higher values make the bandwidth narrower.
High Gain	-12–+12 [dB]	Sets the amount of boost/cut for the high-frequency region.

3. Press the F1 button several times to return to the top screen.

Configuring the Master Compressor (Master Comp)

This is a two-band compressor that is provided for each kit.
The sound to which the master compressor is applied is output from the OUTPUT jack and the PHONES jack.

- Use this effect to raise the overall loudness by compressing brief peaks in the sound. The compressor lets the sound project better, without being buried in the mix by the other instruments.
- The compressor-limiter lets you increase the recording level while limiting the excessive level input to the recording device.
- The limiter makes the sound less likely to distort if you're using a small monitor amp, by limiting peaks in the sound.

1. On the OTHERS screen, select "Master Comp" and press "SELECT" (F2 button).

The MASTER COMP screen appears.

2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
Comp Sw	OFF, ON	Turns the master comp on/off.
Split Freq	SINGLE, 10–16000 [Hz]	When the compressor bandwidth is "SINGLE," this effect operates as a single-band compressor only on the high range.
Gain *1	-24–+24 [dB]	Sets the compressor output level.
Threshold *1	-48–0 [dB]	Sets the volume level at which compression starts.
Ratio *1	1:1–100:1	Sets the compression ratio.
Knee *1	HARD, SOFT1–3	Sets the attack of the sound at the moment compression is applied.
Attack *1	0.1–100 [ms]	Sets how long it takes before compression is applied.
Release *1	10–1000 [ms]	Sets how long it takes before the compression returns to normal.

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

2. Press the F1 button several times to return to the top screen.

Setting the Screen and AUTO OFF Function (LCD/Auto Off)

You can adjust the brightness of the screen, and make other system settings.

1. On the OTHERS screen, select "LCD/Auto Off" and press "SELECT" (F2 button).

The LCD/AUTO OFF screen appears.

2. Use the [▲] [▼] buttons to select the item, and then use the [+] [-] buttons to change the setting.

Parameter [▲] [▼] buttons	Value [+] [-] buttons	Explanation
LCD Contrast	1–16	Display contrast
LCD Backlight	1–16	Display brightness
Auto Off	OFF	The power does not turn off automatically.
	4 HOURS	When four hours have elapsed without any pad being struck or any operation being performed, the unit turns off automatically.
	10 MINUTES	When 10 minutes have elapsed without any pad being struck or any operation being performed, the unit turns off automatically.

3. Press the F1 button several times to return to the top screen.

Viewing Information for This Instrument (Version Info)

This shows information related to the TAIKO-1 itself, such as the program version.

1. On the OTHERS screen, select "Version Info" and press "SELECT" (F2 button).

The VERSION INFO screen appears.

2. Press the F1 button several times to return to the top screen.

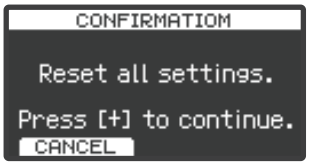
Returning to the Factory Settings (Factory Reset)

Here's how the settings that you edited and saved on the TAIKO-1 can be returned to their factory-set condition.

* **When you execute this operation, all saved settings including the sound parameters are lost.**
* **User samples are not reset. To reset them, execute "Deleting All User Samples (Delete All)" (p. 27).**

1. **Press "MENU" (F2 button).**
2. **Use the [▲] [▼] buttons to select "Others," and then press "SELECT" (F2 button).**
3. **Use the [▲] [▼] buttons to select "Factory Reset," and then press "SELECT" (F2 button).**

   A confirmation message appears.



   If you decide to cancel, press "CANCEL" (F1 button).

4. **To execute, press the [+] button.**

Troubleshooting

Problem	Items to Check	Action	Page
Troubles with sound			
No sound / Insufficient volume	Is the product correctly connected to the external devices?	Check the connections.	p. 9
	Could the instrument's volume be lowered?	Use the [ ] [ ] buttons to adjust.	p. 8
	Could the volume of the connected amplified speaker be lowered?	Adjust the volume of the connected amplified speakers.	–
	Could the volume be lowered on the smartphone or other device that's connected to the MIX IN jack or via Bluetooth?	Adjust this on your smartphone.	–
	Could the MIDI "Local Control" be "OFF"?	Normally, this should be set to "ON."	p. 38
A specific pad does not sound	Are the cables correctly connected to each pad and pedal?	Check the connections.	p. 5
	Could the instrument be "OFF"?	Assign an instrument.	p. 16
	Could the pad's volume be lowered? Could the kit's volume be lowered?	Adjust the pad's volume. Adjust the kit's volume.	p. 16 p. 20
	Could user samples have been deleted?	If you delete the user sample that's assigned to a pad, it no longer produces sound. Either load the user sample once again, or assign a different instrument.	p. 25 p. 16
	Could the Active Pad be "OFF"?	Turn Active Pad "ON."	p. 29
Troubles with USB flash drives			
USB flash drive is connected but not recognized; or data is not visible	Is the USB flash drive formatted correctly?	Format the USB flash drive on this instrument.	p. 35
Can't import audio files	Is the audio file format correct?	Check the audio file format, file name, and file name extension.	p. 25
	Is the audio file in the correct location?	Check the location of the audio file.	p. 12
	Could a large number of audio files be in the folder?	Keep the number of audio files in a folder to 200 or fewer.	–
Troubles with USB			
Can't communicate with a computer	Is the USB cable connected correctly?	Check the connections.	p. 9
Troubles with MIDI			
No sound	Is the USB cable connected correctly?	Check the connections.	p. 9
	Is the MIDI channel set correctly?	Set the MIDI channels of the product and external MIDI device to the same setting.	p. 38
	Has the note number been set properly?	Set the pad's "NOTE NO."	p. 21

Problems with Bluetooth functionality

Problem	Items to Check	Action	Page
"TAIKO-1" is not shown on your smartphone	Could this instrument's Bluetooth function be "OFF"?	Turn this instrument's Bluetooth function "ON." "MENU" (F2) → "Bluetooth" → "Setup" → ON Bluetooth audio function: When you initiate pairing ([F2] button), the device name "TAIKO-1 AUDIO" appears on your smartphone.	p. 31
Can't connect to Bluetooth audio.	If your smartphone's Bluetooth device list shows "TAIKO-1 AUDIO"	In your smartphone's settings, temporarily remove the registration of the "TAIKO-1 AUDIO" Bluetooth device, turn the Bluetooth function off and then on again, and execute pairing once again.	–
	If your smartphone's Bluetooth device list does not show "TAIKO-1 AUDIO"	In your smartphone's settings, turn the Bluetooth function off and then on again, and then initiate pairing from the TAIKO-1 to pair it once again.	–
Can't connect to Bluetooth MIDI	For the Bluetooth MIDI function, execute pairing not via the Bluetooth settings of your smartphone, but by selecting the settings "TAIKO-1MIDI" setting in your Bluetooth MIDI-compatible app (such as GarageBand). Even if your smartphone's Bluetooth device list shows "TAIKO-1 MIDI," do not tap it. If you tapped it by mistake, cancel "TAIKO-1 MIDI," turn the Bluetooth function off and then on, and make the connection again.		–
A paired smartphone does not connect	If connection occurs but is immediately severed, turning the smartphone's Bluetooth function off and then on again might make connection succeed.		–

Appendix

Adjusting the Head Tension

1. Use the included hex wrench to loosen the locking screw (counterclockwise). Use caution, as operating the tension adjustment screw without loosening the locking screw may damage the instrument.

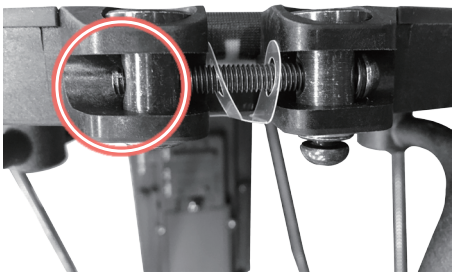
Counterclockwise:
loosen the screw.

2. Use the included hex wrench to adjust the tension.

Clockwise:
Increases the tension.

Counterclockwise:
Decreases the tension.

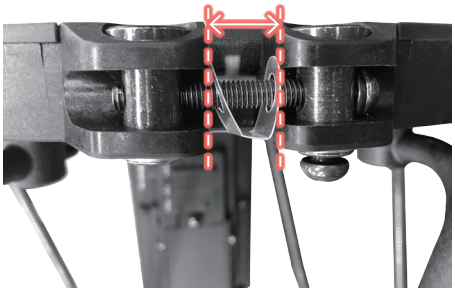
* **Adjust the tension without letting the tension adjustment screw come out.**



* **If the tension is too loose, this may make the strike points harder to detect. Increase the tension if the playing feel is not quite right.**

* **If there is no gap between the protrusions on the pad, the tension cannot be increased any further. Do not overtighten the parts—this may damage them.**

Gap between the protrusions on the pad



3. Tighten the locking screw (clockwise) to secure the tension adjustment screw.

Clockwise:
Tighten.

Kit List

Kit Number (Program Number)		Kit Name	Kit Kanji Name
1	(0)	Katsugi-1	担桶太鼓
2	(1)	NagadoLarge	長胴太鼓
3	(2)	Dual Shime	締太鼓
4	(3)	Odaiko	大太鼓
5	(4)	Uchiwa Kit	団扇太鼓
6	(5)	Alternative	太鼓
7	(6)	SpaceDaiko	太鼓
8	(7)	ElecDrums1	
9	(8)	Echo FX	
10	(9)	Nu Katsugi	担桶太鼓
11	(10)	Katsugi Lo	担桶太鼓
12	(11)	Shishioke	獅子桶太鼓
13	(12)	OkedoDaiko	桶胴太鼓
14	(13)	NagadoDaiko	長胴太鼓
15	(14)	OHiraOkedo	大平桶胴太鼓
16	(15)	OHiraDaiko	大平太鼓
17	(16)	OHiraYuki	大平太鼓雪撥
18	(17)	DualNagado1	長胴太鼓
19	(18)	DualNagado2	長胴太鼓
20	(19)	DualShime 2	締　五丁掛
21	(20)	Shime Kit	締二丁　並附
22	(21)	Naga+Oke Lo	長胴桶胴
23	(22)	Naga+Oke Hi	長胴桶胴
24	(23)	OhayashiKit	太鼓
25	(24)	Okedo Kit	桶胴太鼓
26	(25)	Shuffle	太鼓
27	(26)	TaikoRush	太鼓
28	(27)	Katsugi Ens	担桶太鼓合奏
29	(28)	Nagado Ens	長胴太鼓合奏
30	(29)	Shime Ens	締太鼓合奏
31	(30)	Ohira Ens	大平太鼓合奏
32	(31)	Take Ens	大平竹撥合奏
33	(32)	Meijin	太鼓
34	(33)	SuperFilter	太鼓
35	(34)	Distortion	太鼓
36	(35)	Kakegoe	声
37	(36)	Tsuzumi Kit	鼓　声
38	(37)	Dora	銅鑼
39	(38)	AcDrums	
40	(39)	ClubDrums	
41	(40)	ElecDrums2	
42	(41)	HardDrums	
43	(42)	Industrial	
44	(43)	SambaPerc	
45	(44)	Timpani	
46	(45)	DarkAmbient	
47	(46)	EasyKatsugi	担桶太鼓
48	(47)	EasyNagado	長胴太鼓
49	(48)	EasyShime	締太鼓
50	(49)	EasyOdaiko	大太鼓

Instrument List

No.	Name of instrument sound	Instrument-specific parameter
0	Off	None
1	Nagado1	Type 1
2	Nagado1 /Side	Type 1
3	Nagado2	Type 1
4	Nagado2 /Side	Type 1
5	Nagado3	Type 1
6	Nagado3 /Side	Type 1
7	Katsugi Okedo1	Type 1
8	Katsugi1 /Rim	Type 1
9	Katsugi1/Side	Type 1
10	Katsugi Okedo2	Type 1
11	Katsugi2 /Rim	Type 1
12	Katsugi2/Side	Type 1
13	ShishiOke	Type 1
14	ShishiOke /Rim	Type 1
15	Okedo	Type 1
16	Shime 5cho	Type 1
17	Shime 5cho/Rim	Type 1
18	Shime 2cho	Type 1
19	ShimeNamitsuke	Type 1
20	Ohira Oke	Type 1
21	Ohira	Type 1
22	Ohira /Side	Type 1
23	Ohira /Take	Type 1
24	Ohira /Yuki	Type 1
25	Odaiko	Type 1
26	Uchiwa Large	Type 1
27	Uchiwa Middle	Type 1
28	Uchiwa Small	Type 1
29	Tsuzumi 1	Type 2
30	Tsuzumi 2	Type 2
31	Hyoshigi1	Type 2
32	Hyoshigi2	Type 2
33	Jangara 7sun	Type 2
34	Jangara 7Open	Type 2
35	Jangara 7Mute	Type 2
36	Jangara 6sun	Type 2
37	Jangara 6Open	Type 2
38	Jangara 6Mute	Type 2
39	Chappa 5sun	Type 2
40	Chappa 5Open	Type 2
41	Chappa 5Mute	Type 2
42	Dora Gong	Type 2
43	NagadoLx6	Type 1
44	NagadoLx6 2	Type 1
45	NagadoLx6/Take	Type 1
46	NagadoLx6/Side	Type 1
47	NagadoSx6	Type 1
48	NagadoSx6/Take	Type 1
49	NagadoSx6/Side	Type 1
50	Okedo x6	Type 1
51	Okedo x6 /Take	Type 1
52	Okedo x6 /Side	Type 1
53	Katsugi x6	Type 1

No.	Name of instrument sound	Instrument-specific parameter
54	Katsugix6/Rods	Type 1
55	Katsugix6/Side	Type 1
56	Shime x6 5cho	Type 1
57	Shime6x5ch/Rim	Type 1
58	Ohira x3	Type 1
59	Ohira x3 /Edge	Type 1
60	Ohira x3 /Yuki	Type 1
61	Ohira x3 /Take	Type 1
62	Ohira x3 /Side	Type 1
63	Female /6sw	None
64	Female /3sw	None
65	Female Yo/Ha	None
66	Fem x3 /5sw	None
67	Fem x3 /4sw	None
68	Fem x3 Yo/Ha	None
69	Male /6sw	None
70	Male /3sw	None
71	Male Yo/Ha	None
72	Male x5 /5sw	None
73	Male x5 /4sw	None
74	Male x5 Yo/Ha	None
75	Ho	None
76	Iyo	None
77	Iyo/Ho	None
78	Ms ComeOn	None
79	Fs Hou!	None
80	Ms One	None
81	Ms Two	None
82	Ms Three	None
83	Ms Four	None
84	Fs One	None
85	Fs Two	None
86	Fs Three	None
87	Fs Four	None
88	Snare 14″	Type 1
89	Tom 10″	Type 1
90	China Cym 22″	Type 2
91	Mini China Cym	Type 2
92	Splash Cym 10″	Type 2
93	Stacked Cym12″	Type 2
94	Dark Cr	Type 2
95	Dark CrE	Type 2
96	Cross Cymbal	None
97	Verby Crash	None
98	Finger Cymbal	None
99	Crotale	None
100	Sleigh Bells	None
101	Agogo Hi	None
102	Timpani Hi D	None
103	Timpani Lo G	None
104	Surdo	None
105	Bombo	None
106	Triangle Mute	None
107	Afro Claves	None
108	Metal Maracas	None
109	Shaker	None

No.	Name of instrument sound	Instrument-specific parameter
110	Ganza	None
111	Chafchas	None
112	Afro Bracelet	None
113	Rain Stick	None
114	Metal Perc	None
115	Dyna Filter	None
116	Mellbourne_K	None
117	Atk_Bass_K	None
118	Hard_Style_K	None
119	808_Kick	None
120	909_Kick	None
121	626_DistSnare	None
122	Syn_Snare1	None
123	Syn_Snare2	None
124	808_Snare	None
125	909_DistSnare	None
126	Syn_Tom Hi	None
127	Syn_Tom Mid	None
128	Syn_Tom Low	None
129	909_Crash	None
130	909_Ride	None
131	808_Clap	None
132	909_Clap	None
133	909_DistClap	None
134	808_Cowbell	None
135	Waterphone Hit	None
136	Random Noise 1	None
137	Random Noise 2	None
138	Super Low	None
139	Abstract Noise	None
140	Low Stomper	None
141	Pink_Nz_Hit	None
142	Hammer_on	None
143	FullDistortion	None
144	Thrilling	None
145	Close_Door_FX	None
146	Metal_Ring	None
147	Brass_Hit	None
148	Scratch1	None
149	Scratch2	None
150	Waterdrop	None
151	Kick Low	None
152	Sub Kick	None
153	Heavy Metal	None
154	Low Attack	None
155	Sub Low	None
156	Kick Atk	None

MFX List

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DELAY

This is a stereo delay.

Parameter	Value	Explanation
Tempo Sync Left, Right	OFF, ON	Sets whether the delay time value of the left/right delay sounds is specified as a note value (ON) or not (OFF).
Delay Left, Right Time	1–1300 [msec], note	Delay time from the original sound until the left/right delay sound is heard
Phase Left, Right	NORMAL, INVERSE	Phase of the left/right delay sound **NORMAL:** not inverted **INVERSE:** inverted
Feedback Mode	NORMAL, CROSS	Input destination fed back into the delay sound **NORMAL:** The left/right delay sound is fed back as-is. **CROSS:** The left/right delay sounds are alternately fed back.
Feedback	-98–+98 [%]	The amount of delay sound fed back to the input. (Negative values invert the phase.)
HF Damp	200–8000 Hz, BYPASS	Center frequency at which the high frequencies of the delay sound fed back to the input are cut (set this to BYPASS if you do not want to cut the frequencies)
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

TAPE ECHO

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

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

REVERSE DELAY

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

Parameter	Value	Explanation
Threshold	0–127	Volume at which the reverse delay begins to be applied
Tempo Sync Rev Sw	OFF, ON	Sets whether the delay time value of the reverse delay is specified as a note value (ON) or not (OFF).
Rev Delay Time	1–1300 [msec], note	Delay time from when sound is input into the reverse delay until the delay sound is heard
Rev Delay Feedback	-98–+98 [%]	Proportion of the delay sound that is returned to the input of the reverse delay (negative values invert the phase).
Rev Delay HFDamp	200–8000 [Hz], BYPASS	Center frequency at which the high frequencies of the reverse delay are cut (set this to BYPASS if you do not want to cut the frequencies)
Rev Delay Pan	L64–R63	Stereo position of the reverse delay sound
Rev Delay Level	0–127	Volume of the reverse delay sound
Tempo Sync Delay 1–3	OFF, ON	Sets whether the delay time value of the tap delay is specified as a note value (ON) or not (OFF).
Delay 1–3 Time	1–1300 [msec], note	Delay time from when sound is input into the tap delay until the delay sound is heard
Delay 3 Feedback	-98–+98 [%]	Proportion of the delay sound that is returned to the input of the tap delay (negative values invert the phase)
Delay HF Damp	200–8000 [Hz], BYPASS	Center frequency at which the high frequencies of the tap delay are cut (set this to BYPASS if you do not want to cut the frequencies)
Delay 1 Pan, Delay 2 Pan	L64–R63	Stereo position of the tap delay sounds
Delay 1 Level, Delay 2 Level	0–127	Volume of the tap delay sounds
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

3TAP PAN DELAY

Produces three delay sounds; center, left and right.

Parameter	Value	Explanation
Tempo Sync L, R, C Sw	OFF, ON	Sets whether the delay time value of the left/right/center delay sound is specified as a note value (ON) or not (OFF).
Delay L, R, C Time	1–2600 [msec], note	Time after the direct sound until the left/right/center delay sounds are heard
Center Feedback	-98–+98 [%]	The amount of delay sound fed back to the input. (Negative values invert the phase.)
HF Damp	200–8000 [Hz], BYPASS	Center frequency at which the high frequencies of the delay sound fed back to the input are cut (set this to BYPASS if you do not want to cut the frequencies)
Left, Right, Center Level	0–127	Volume of the left/center/right delay sounds
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

SHELL RESONANCE

Adds a resonating sound to the sound of the taiko head.

Parameter	Value	Explanation
Type	1–5	Selects the type of resonance.
Level	0–127	Adjusts the output volume.

OD → DELAY

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

DS → DELAY

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

Overdrive Drive → Distortion Drive, Overdrive Pan → Distortion Pan

CHORUS

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

Parameter	Value	Explanation
Filter Type	OFF, LPF, HPF	Filter type **OFF:** Filter is not used **LPF:** High frequencies at or above the cutoff value are filtered **HPF:** Low frequencies at or below the cutoff value are filtered
Cutoff Freq	200–8000 [Hz]	Center frequency at which the filter cuts a specific frequency region
Pre Delay	0.0–100.0 [ms]	Delay time from the direct sound until the chorus sound is heard
Tempo Sync Sw	OFF, ON	Sets whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 [Hz], note	Rate of modulation
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread (depth) of the chorus sound
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

SPACE-D

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

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

OD → CHORUS

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

DS → CHORUS

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

Overdrive Drive → Distortion Drive, Overdrive Pan → Distortion Pan

PHASER 1

This is a stereo phaser. The phase of the original sound is shifted to modulate the overall sound.

Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Center frequency from which the sound is modulated
Tempo Sync Sw	OFF, ON	Sets whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 [Hz], note	Frequency of modulation
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	This sets the left/right modulation phase. **INVERSE:** left/right phases inverted When using a mono source, this gives the sound a more spread-out feel. **SYNCHRO:** left/right phases synchronized Select this when using a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98–+98 [%]	Adjusts the proportion of the phaser sound that is fed back into the effect. (Negative values invert the phase.)
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

PHASER 3

This simulates a different analog phaser than the Phaser 1 effect.

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

STEP PHASER

This is a stereo phaser. The phaser effect is varied gradually in steps.

Parameter	Value	Explanation
Mode	4-STAGE, 8-STAGE, 12-STAGE	Number of stages in the phaser
Manual	0–127	Center frequency from which the sound is modulated
Rate Sync Sw	OFF, ON	Sets whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 [Hz], note	Frequency of modulation
Depth	0–127	Depth of modulation
Polarity	INVERSE, SYNCHRO	This sets the left/right modulation phase. **INVERSE:** left/right phases inverted When using a mono source, this gives the sound a more spread-out feel. **SYNCHRO:** left/right phases synchronized Select this when inputting a stereo source.
Resonance	0–127	Amount of feedback
Cross Feedback	-98–+98 [%]	Adjusts the proportion of the phaser sound that is fed back into the effect. (Negative values invert the phase.)
Step Rate Sync Sw	OFF, ON	Sets whether the modulation rate of the phaser effect is specified as a note value (ON) or not (OFF).
Step Rate	0.10–20.00 [Hz], note	Rate of the step-wise change in the phaser effect
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

FLANGER

This is a stereo flanger. (The left/right phases of the LFO are synchronized.)

The effect produces a metallic resonance that rises and falls like a jet airplane taking off or landing. A filter is provided so that you can adjust the timbre of the flanged sound.

Parameter	Value	Explanation
Filter Type	OFF, LPF, HPF	Filter type **OFF:** Filter is not used **LPF:** High frequencies at or above the cutoff value are filtered **HPF:** Low frequencies at or below the cutoff value are filtered
Cutoff Freq	200–8000 [Hz]	Center frequency at which the filter cuts a specific frequency region
Pre Delay	0.0–100.0 [ms]	Adjusts the delay time from when the direct sound begins until the flanger sound is heard.
Tempo Sync Sw	OFF, ON	Sets whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 [Hz], note	Rate of modulation
Depth	0–127	Depth of modulation
Phase	0–180 [deg]	Spatial spread (depth) of the flanger sound
Feedback	-98–+98 [%]	Adjusts the proportion of the flanger sound that is fed back into the effect. (Negative values invert the phase.)
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

REVERB

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

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

LONG REVERB

This is a reverb with richer reverberations.

Parameter	Value	Explanation
Depth	0–127	Depth of the effect
Time	0–127	Time length of reverberation
Pre LPF	16–15000 [Hz], BYPASS	Center frequency at which the high frequencies of the input sound are filtered (set this to BYPASS if you do not want to cut the frequencies)
Pre HPF	BYPASS, 16–15000 [Hz]	Center frequency at which the low frequencies of the input sound are filtered (set this to BYPASS if you do not want to cut the frequencies)
Peaking Freq	200–8000 [Hz]	Center frequency of the filter that boosts/cuts a specific frequency region of the input sound
Peaking Gain	-15–+15 [dB]	Amount of boost/cut produced by the filter at the specified frequency region of the input sound
Peaking Q	0.5–8.0	Bandwidth of the filter that boosts or cuts the specified frequency region of the input sound
HF Damp	16–15000 [Hz], BYPASS	Center frequency at which the high-frequency content of the reverb sound is cut (BYPASS: no cut)
LF Damp	BYPASS, 16–15000 [Hz]	Frequency at which the low-frequency content of the resonant sound is cut (BYPASS: no cut)
Character	1–6	Reverb type
EQ Low Freq	200–400 [Hz]	Center frequency of the low range
EQ Low Gain	-15–+15 [dB]	Amount of low range boost/cut
EQ High Freq	2000–8000 [Hz]	Center frequency of the high range
EQ High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

SUPER FILTER

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

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

FILTER+DRIVE

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

Parameter	Value	Explanation
Cutoff	0–127	Cutoff frequency of the filter Increasing this value raises the cutoff frequency.
Resonance	0–127	Filter resonance level Increasing this value emphasizes the region near the cutoff frequency.
Drive	0–127	The degree of distortion.
Level	0–127	Output level

AUTO WAH

This effect cyclically controls a filter to create a wah effect (cyclic changes in timbre).

Parameter	Value	Explanation
Filter Type	LPF, BPF	Filter type **LPF:** The wah effect is heard over a wide frequency range. **BPF:** The wah effect is heard over a narrow frequency range.
Manual	0–127	Center frequency that produces a wah effect
Peak	0–127	The width of the frequency region over which the wah effect is applied. Increasing this value makes the frequency region narrower.
Sens	0–127	Sensitivity with which the filter is modified
Polarity	UP, DOWN	Direction in which the filter moves **UP:** moves towards the high frequencies **DOWN:** moves towards the low frequencies
Tempo Sync Sw	OFF, ON	Sets whether the modulation rate is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 [Hz], note	Frequency of wah effect modulation
Depth	0–127	Depth of wah effect modulation
Phase	0–180 [deg]	Adjusts the degree of phase shift of the left and right sounds when the wah effect is applied.
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

OD/DS → TWAH

Parameter	Value	Explanation
Drive Sw	OFF, ON	Turns overdrive or distortion on/off.
Drive Type	OVERDRIVE, DISTORTION	Distortion type
Drive	0–127	The degree of distortion. Also changes the volume.
Tone	0–127	Sound quality of the overdrive effect
Amb Sw	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Guitar amp type **SMALL:** small amp **BUILT-IN:** built-in amp **2-STACK:** Large two-stack amp **3-STACK:** Large three-stack amp
Touch Wah Sw	OFF, ON	Turns the wah effect on/off.
Touch Wah Mode	LPF, BPF	Filter type **LPF:** The wah effect is heard over a wide frequency range. **BPF:** The wah effect is heard over a narrow frequency range.
Touch Wah Polarity	DOWN, UP	Direction in which the filter moves **UP:** moves towards the high frequencies **DOWN:** moves towards the low frequencies
Touch Wah Sens	0–127	Sensitivity with which the filter is modified
Touch Wah Manual	0–127	Center frequency that produces a wah effect
Touch Wah Peak	0–127	The width of the frequency region over which the wah effect is applied. Increasing this value makes the frequency region narrower.
Touch Wah Bal	D100:0W–D0:100W	Volume balance of the sound that passes through the wah (W) and the unprocessed sound (D)
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

LOFI COMPRESS

This is an effect that lets you degrade the tone character for creative purposes.

Parameter	Value	Explanation
Pre Filter Type	1–6	Selects the type of filter applied to the sound before it passes through the Lo-Fi effect. **1:** Compressor off **2–6:** Compressor on
LoFi Type	1–9	Degrades the tone character. The tone character grows poorer as this value is increased.
Post Filter Type	OFF, LPF, HPF	Selects the type of filter applied to the sound after it passes through the Lo-Fi effect. **OFF:** Filter is not used **LPF:** High frequencies at or above the cutoff value are filtered **HPF:** Low frequencies at or below the cutoff value are filtered
PostFltr Cutoff	200–8000 [Hz]	Center frequency of the post filter
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

DISTORTION

Produces a more intense distortion than overdrive.

Parameter	Value	Explanation
Drive	0–127	The degree of distortion. Also changes the volume.
Tone	0–127	Sound quality of the overdrive effect
Amp Sw	OFF, ON	Turns the Amp Simulator on/off.
Amp Type	SMALL, BUILT-IN, 2-STACK, 3-STACK	Guitar amp type **SMALL:** small amp **BUILT-IN:** built-in amp **2-STACK:** Large two-stack amp **3-STACK:** Large three-stack amp
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Pan	L64–R63	Stereo position of the output sound
Level	0–127	Output level

OVERDRIVE

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

SATURATOR

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

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

T-SCREAM

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

Parameter	Value	Explanation
Distortion	0–127	The degree of distortion. Also changes the volume.
Tone	0–127	Sound quality of the overdrive effect
Level	0–127	Output level

BIT CRUSHER

This creates a lo-fi sound.

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

ISOLATOR

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

Parameter	Value	Explanation
Boost/Cut Low	-60–+4 [dB]	The amount of boost/cut at the high, middle, and low frequency ranges. At -60 dB, the sound at that frequency band becomes inaudible. 0 dB is equivalent to the input level of the sound.
Boost/Cut Mid		
Boost/Cut High		
Anti Phase Low Sw	OFF, ON	Turns the Anti-Phase function on/off for the low frequency ranges. When turned on, the counter-channel of stereo sound is inverted and added to the signal.
Anti-Phase Low Level	0–127	Adjusts the level settings for the anti-phase low frequency ranges. With certain level settings, you can achieve an effect similar to extracting specific parts from the sound (this works only with stereo input).
Anti Phase Mid Sw	OFF, ON	Anti-Phase function settings for the middle frequency ranges. The parameters are the same as for the low frequency ranges.
Anti Phase Mid Level	0–127	
Low Boost Sw	OFF, ON	Turns Low Booster on/off. This emphasizes the low-end to create a heavy bass sound.
Low Boost Level	0–127	Amount of low-end boost. Depending on the Isolator and filter settings, this effect may be hard to distinguish.
Level	0–127	Output level

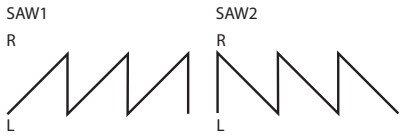
PITCH SHIFTER

A stereo pitch shifter.

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

AUTO PAN

Cyclically modulates the stereo position of the sound.

Parameter	Value	Explanation
Mod Wave	TRI, SQR, SIN, SAW1, SAW2, TRP	These waves control how the cutoff frequency changes. **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1:** Sawtooth wave (upward) **SAW2:** Sawtooth wave (downward) **TRP:** Trapezoidal wave
		
Tempo Sync Sw	OFF, ON	Sets whether the rate of modulation applied to the effect is specified as a note value (ON) or not (OFF).
Rate	0.05–10.00 [Hz], note	Frequency of the change
Depth	0–127	Depth to which the effect is applied
Low Gain	-15–+15 [dB]	Amount of low range boost/cut
High Gain	-15–+15 [dB]	Amount of high range boost/cut
Level	0–127	Output level

Ji-uchi List

Number	Name	Default tempo	Default velocity
1	Shime1	120	22
2	Shime2	120	20
3	Shime3A	120	20
4	Shime3B	120	20
5	Shime4	160	20
6	Naga1	120	22
7	Naga2	120	20
8	Naga3	120	20
9	Naga4	160	20
10	Side1	120	22
11	Side2	120	20
12	Side3	120	20
13	Side4	160	20
14	Oke1	120	22
15	Oke2	120	20
16	Oke3	120	20
17	Oke4	160	20
18	ODaiko1	120	22
19	ODaiko2	120	20
20	ODaiko3	120	20
21	ODaiko4	160	20
22	Ens1	120	26

Ji-uchi Instrument List

Ji-uchi	Note No.	Positional sensing CC	Instrument
Inst 1	112 (0x70)	80 (0x50)	016 Shime 5cho
Inst 2	113 (0x71)	81 (0x51)	001 Nagado1
Inst 3	114 (0x72)	82 (0x52)	007 Katsugi Okedo1
Inst 4	115 (0x73)	83 (0x53)	021 Ohira
Inst 5	116 (0x74)	86 (0x56)	043 NagadoLx6
Inst 6	117 (0x75)	87 (0x57)	005 Nagado3
Inst 7	118 (0x76)	89 (0x59)	018 Shime 2cho
Inst 8	119 (0x77)	90 (0x5A)	058 Ohira X3
Inst 9	120 (0x78)	Unsupported	039 Chappa 5sun
Inst 10	121 (0x79)	Unsupported	106 Triangle Mute
Inst 11	122 (0x7A)	Unsupported	002 Nagado1 /Side
Inst 12	123 (0x7B)	Unsupported	063 Female /6sw
Inst 13	124 (0x7C)	Unsupported	069 Male /6sw
Inst 14	125 (0x7D)	Unsupported	133 909_DistClap
Inst 15	126 (0x7E)	Unsupported	130 909_Ride
Inst 16	127 (0x7F)	Unsupported	116 Mellbourne_K

*** For instruments that sound using the ji-uchi function, you can transmit MIDI note numbers from 112 and up using MIDI channel 16 (high-resolution velocity is not supported).**

Metronome Sounds

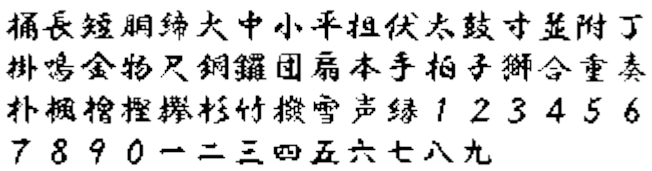
Number	Sound
1	METRONOME
2	CLICK
3	VOICE
4	BEEP 1
5	BEEP 2
6	TEK CLICK
7	STICKS
8	CLAVES
9	WOOD BLOCK
10	COWBELL
11	AGOGO
12	TRIANGLE
13	TAMBOURINE
14	MARACAS
15	CABASA

Allowable Characters

```
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!#$%&'()+-.=@
[]^_`{}
```

(space)

Allowable Kanji Characters



Main Specifications

Pads	14 inches (Head/Rim) x 2
kits	100 (Preset: 50)
Instruments	more than 100
User Sample Import	Number of User Sample: Maximum 500 Sound Length (total): 24 minutes in mono, 12 minutes in stereo File formats that can be loaded: WAV (44.1 kHz, 16 bits, Stereo/Mono) * **Even if the sound is stereo, the OUTPUT jack will mix L and R into mono.**
Set Lists	16 banks (64 steps per bank)
Effect Types	more than 20 types
Bluetooth	Supported standards: Bluetooth Ver 4.2 Supported profile: A2DP (Audio), GATT (MIDI over Bluetooth Low Energy) Codec: SBC (Support to the content protection of the SCMS-T method)
Display	Graphic LCD 128 x 64 dots
External Memory	USB Flash drive (sold separately)
Connectors	OUTPUT (MONO) jack: 1/4-inch phone type PHONES jack: Stereo 1/4-inch phone type MIX IN jack: Stereo 1/4-inch phone type TRIG IN jacks x 2 (Original) FOOT SW jack: 1/4-inch TRS phone type EXP PEDAL jacks x 2: 1/4-inch TRS phone type USB MEMORY Port USB COMPUTER jack (MIDI) x 1: USB Mirco B type DC IN jack
Power Supply	AC adaptor (DC 12 V) or Ni-MH batteries (AA, HR6) x 8 * **Alkaline and Carbon-zinc batteries cannot be used.**
Current Draw	500 mA (DC IN)
Battery Life for Continuous Use	AA rechargeable Ni-MH batteries: Maximum 5 hours * **This figure will vary depending on the actual conditions of use.**
Accessories	Owner's manual Leaflet "USING THE UNIT SAFELY" AC adaptor Power cord Rubber ring for securing the sound module x 4 Special connection cable(0.2 m) x 2 Special connection cable(1.0 m) x 2 Drum key Hex wrench Cable clamp x 3
Dimensions	430 (W) x 430 (D) x 521 (H) mm 16-15/16 (W) x 16-15/16 (D) x 20-9/16 (H) inches
Weight	4.5 kg/9 lbs 15 oz (excluding AC adaptor)

*** This document explains the specifications of the product at the time that the document was issued. For the latest information, refer to the Roland website.**

MIDI-Related Settings

Note Numbers for Each Pad (Defaults)

This shows how to set the note numbers for each pad.
Default settings are as follows.

Pad	Note number
PAD1H	38
PAD1R	40
PAD2H	48
PAD2R	50

➡ To change the note numbers, refer to "Note Numbers for Each Pad (Defaults)" (p. 55).

MIDI Output Specifications

When striking the heads

1 CC: strike point data

- 0 (center)–127 (circumference)
- Control numbers used are the values set in Pad1/2 Pos CC
- Output only when positional sensing is enabled

2 CC: High-resolution velocity prefix

Fixed at controller number 88

3 Note-on

4 Note-off

When striking the rim

1 CC: High-resolution velocity prefix

2 Note-on

3 Note-off

Touch mute

Example: when touch mute is detected on PAD1

Polyphonic key pressure (0x7F) is output (muted) for both the head and rim of PAD1.
The next time PAD1 is struck normally, polyphonic key pressure (0x0) is output (mute cancel) before the note-on or other event.

Others

When transmitting only note-on data to the TAIKO-1 sound module from an external device such as a computer (no strike point data CC before the note-on), the sound plays at strike point CC = 32.

High-Resolution Velocity Prefix (Controller Number 88)

When a note-on is received right afterwards on the same note channel, the pad strike velocity is expressed as follows, according to the values of the note-on velocity and high-resolution velocity prefix.

When the note-on velocity is smaller than 127 and the high-resolution velocity prefix is smaller than 64, the velocity is the same as the note-on velocity.
When the note-on velocity is smaller than 127 and the high-resolution velocity prefix is equal to or greater than 64, the velocity is expressed as x + 0.5 with the note-on velocity as "x."
When the note-on velocity is 127 and the high-resolution velocity prefix is considered as "y," the velocity is expressed as 127 + (0.5*y).

Note-on velocity A	High-resolution velocity prefix (controller number 88) B	Velocity to output
1–126	1–63	**A** Note-on velocity value
	64–127	**A + 0.5** (Note-on velocity value) + 0.5
127	1–127	**A + (0.5 × B)** (Note-on velocity value) + 0.5 × (high-resolution velocity prefix value)

*** Velocities below the decimal point are not displayed on the TAIKO-1. Also, velocities greater than 127 are expressed as "127 + (x - 127)," considering the velocity as "x."**

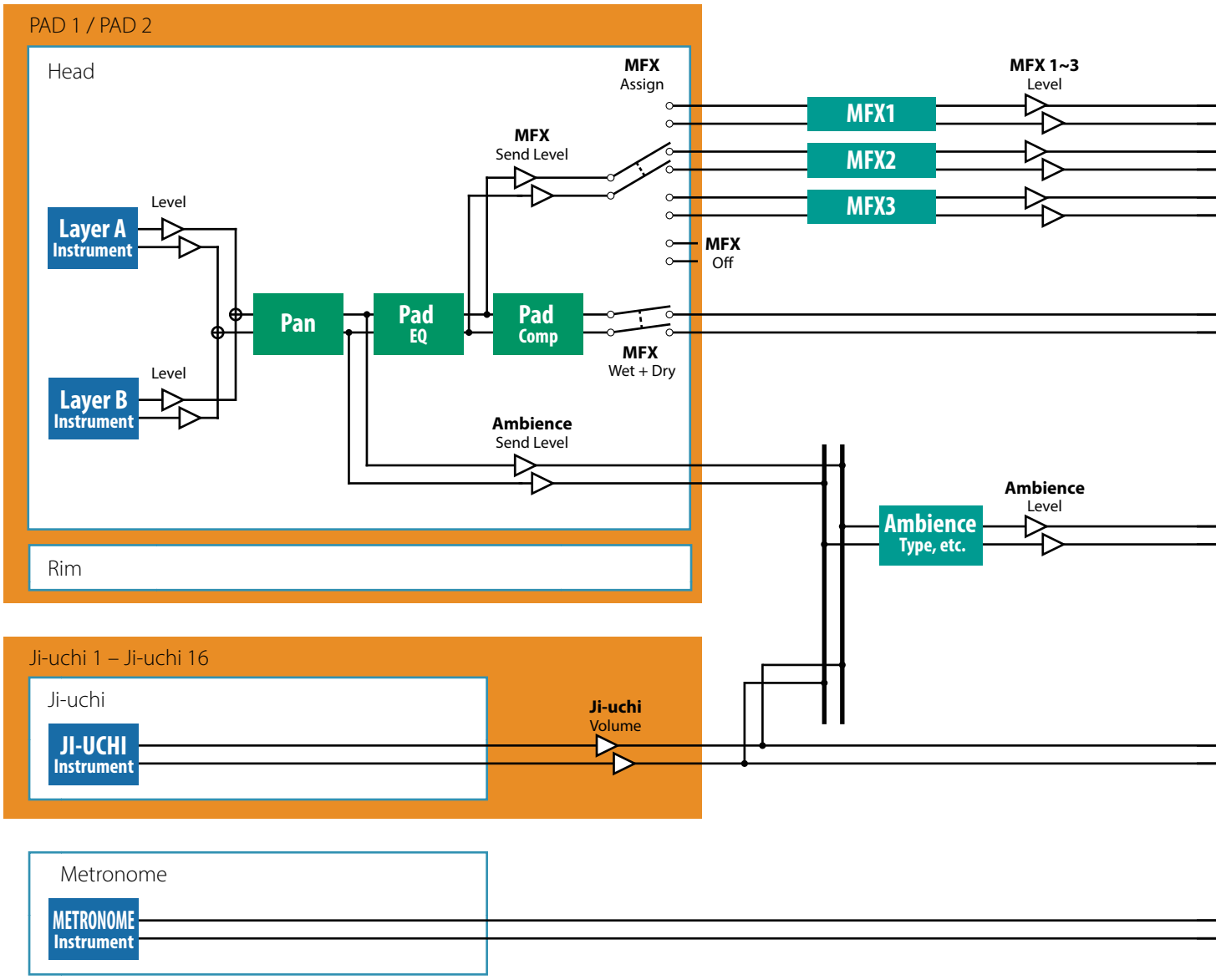
*** This is not received when HI-Reso Velocity is "OFF."**

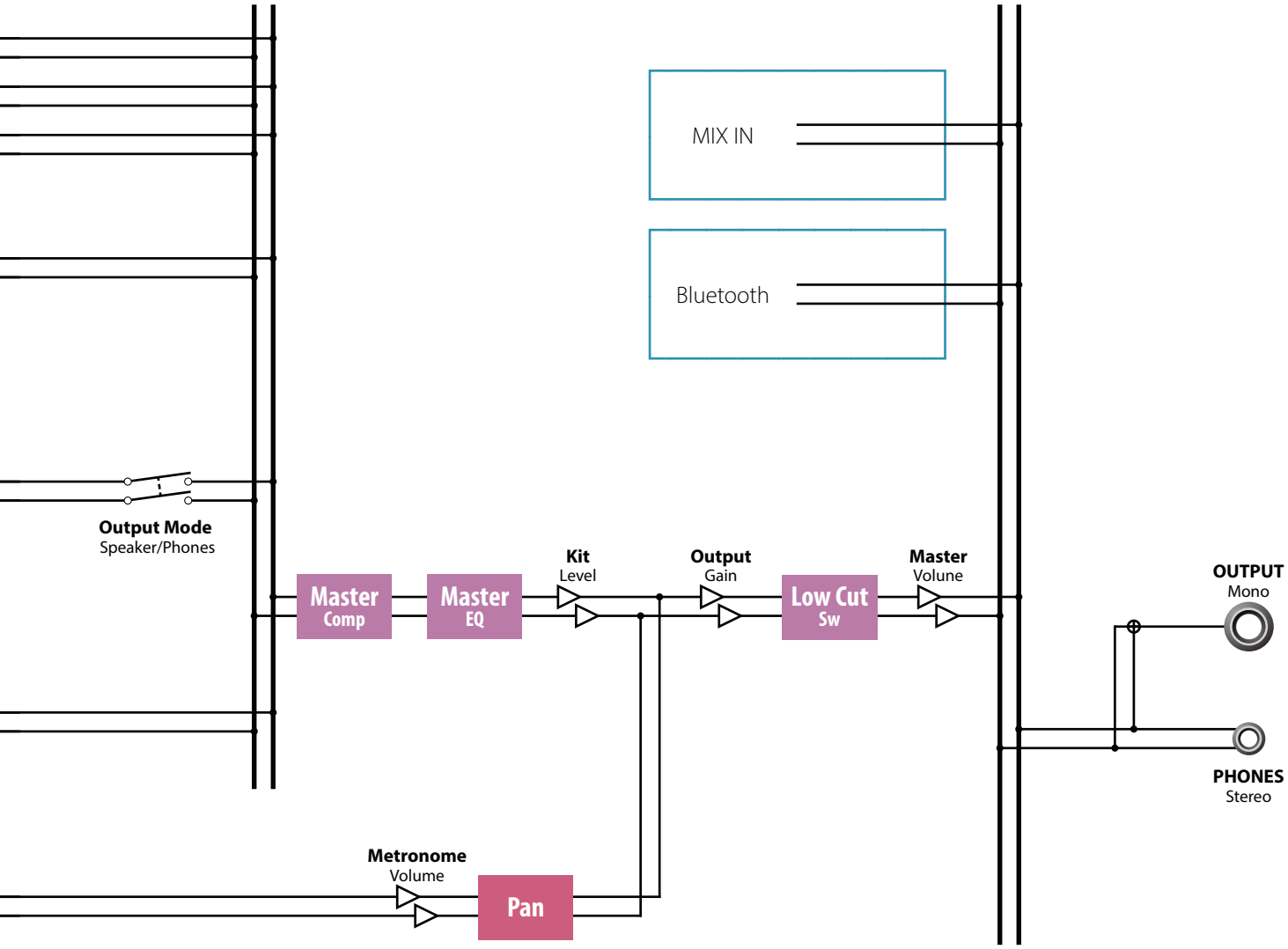
Program Change Messages

When a program change message is received, the kit switches to the kit number corresponding to the program change message (0–99) + 1.

*** This is only received when the channel is the same as the global channel.**

TAIKO-1 Audio Signal Flow




MIX IN
Bluetooth
Output Mode
Speaker/Phones
Master
Comp
Master
EQ
Kit
Level
Output
Gain
Low Cut
Sw
Master
Volume
OUTPUT
Mono
PHONES
Stereo
Metronome
Volume
Pan