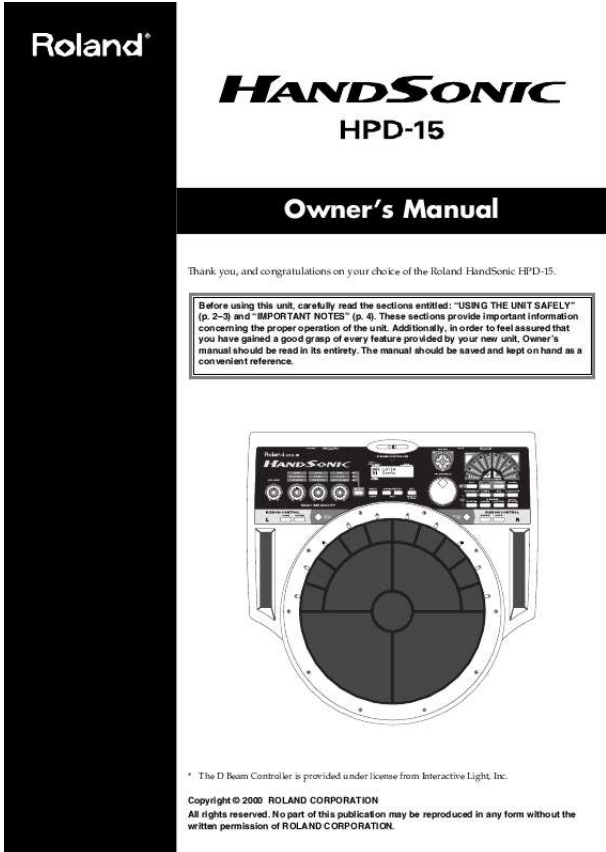




# Your PDF Guides

You can read the recommendations in the user guide, the technical guide or the installation guide for ROLAND HPD-15. You'll find the answers to all your questions on the ROLAND HPD-15 in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual ROLAND HPD-15  
User guide ROLAND HPD-15  
Operating instructions ROLAND HPD-15  
Instructions for use ROLAND HPD-15  
Instruction manual ROLAND HPD-15




**Roland**

**HANDSONIC**  
HPD-15

**Owner's Manual**

Thank you, and congratulations on your choice of the Roland HandSonic HPD-15.

Before using this unit, carefully read the sections entitled: "USING THE UNIT SAFELY" (p. 2-3) and "IMPORTANT NOTES" (p. 4). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.



\* The D Beam Controller is provided under license from Interactive Light, Inc.

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<http://yourpdfguides.com/dref/3352336>





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..... 009 · *Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits.*

*Damaged cords are fire and shock hazards! .....*

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. 2 010 101b · *This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist. .*

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..... 011 · *The unit and the AC adaptor should be located so their location or position does not interfere with their proper ventilation. ....*

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.. 102d · Always grasp only the plug or the body of the AC adaptor when plugging into, or unplugging from, an outlet or this unit. ....

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..... 103b · Do not allow any objects (e. g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit. · Whenever the unit is to remain unused for an extended period of time, disconnect the AC adaptor. .

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. 012c · Immediately turn the power off, remove the AC adaptor from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when: · The AC adaptor or the power-supply cord has been damaged; or · Objects have fallen into, or liquid has been spilled onto the unit; or · The unit has been exposed to rain (or otherwise has become wet); or · The unit does not appear to operate normally or exhibits a marked change in performance. ...

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.. 109b · In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit. ..

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..... 014 · Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p.

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.. 110b · Protect the unit from strong impact. (Do not drop it!) ..

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.... 015 · Whenever you suspect the possibility of lightning in your area, disconnect the AC adaptor from the outlet. ....

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. · Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords--the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through. ....

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016 · Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.



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*.. 16 Playing Various Sounds ...*

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*... 17 Controlling Pad Sounds .....*

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*.... 17 Playing a Scale .....*

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*. 18 Using Knobs to Modify the Tone (Realtime Modify) .....*

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*... 19 Adding Effects Such as Reverb or Distortion (Multi-Effects) .....*

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*... 20 Turning Multi-Effects On/Off .....*

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*... 20 Changing Sounds to Play (Patch Select) ..*

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*... 21 Changing Patches with the Dial..*

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*... 30 Rapidly Selecting Parameters or Values ..*

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*... 31 Key Repeat Function.....*

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*31 Turbo Repeat Function.....*

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*... 31 Skip Function ..*

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*.. 32 Try to Play the Conga .....*

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*..... 34 Conga - Basic Rhythm ..*

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*.. 34 Chapter 2 Modifying a Patch.....*

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.....35 *Basic procedure in Edit Mode* ....

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... 35 *Adjusting Sounds* ..

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. 36 *Adding Cyclic Change to the Tone*.....

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38 *Effect Settings*.....

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..... *39 Adjusting the Reverb Settings*.....

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*39 Adjusting the Multi-Effect Settings* ....

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*40 Controlling the Tone* ..

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..... 52 Using a Pad to Start a Pattern .....

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..... 54 Set the Volume of the Entire Patch .....

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..... 54 Settings for Other Functions .....

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..... 54 Limiting the Resonance .....

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*54 5 Contents Adjusting the Sensitivity of the Pads .....*

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*.... 54 Specifying the Roll Speed .*

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*..... 55 Setting for MIDI Transmission ...*

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*..... 55 Naming a Patch..*

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*55 Saving Your Settings (Write) .....*

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*..... 56 Duplicating Settings (Copy).*

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*..... 56 Basic Procedure for Copy.....*

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.... 56 Copying a Pad Set (Pad Set Copy).....

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..... 57 Copying Pad/D Beam/Ribbon Settings (Pad Copy)..

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. 57 Copying Pad/D Beam/Ribbon Settings to All Pads (Pad Copy to All) .....

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.. 57 Exchanging Patch Settings (Patch Exchange) .....

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.. 57 Copying a Value to All Pads...

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.. 58 Using Realtime Modify to Adjust Values ...

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58 Chapter 3 Recording Your Performance (Sequencer).....

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.....59 Basic Settings for Recording ..

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... 59 Settings for the Pattern .....

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..... 60 Settings for the Click, and others ....

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*.. 61 Settings for the Recording (Set in the Recording Stand-by mode) .....*

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*.. 62 Rehearsal Function...*

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*.. 62 Basic Settings for Playing Back...*

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*... 63 Pause .....*

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..... *63 Fast-Forward and Rewind* .....

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... *63 Synchronizing with an External MIDI device (MIDI Sync)* ..

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..... *63 Changing the Settings of Pattern*.....

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... *63 Saving the Changed Settings*.....

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..... *63 Editing a Pattern ....*

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*. 64 Basic Settings for Editing .....*

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*64 Copying a Pattern .....*

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*. 64 Erasing Parts ....*

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*. 64 Connecting Two Patterns.....*

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*64 Deleting a Pattern.....*

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*.. 64 Chapter 4 Changing Patches in the Desired Sequence ...*

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*..65 Creating a Patch Chain (Chain Edit) .....*

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*... 65 Specifying the Last Step of the Patch Chain..*

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*. 65 Inserting a Chain Step .....*

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*..... 66 Deleting a Chain Step .....*

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*66 Playing with a Patch Chain (Chain Play).....*

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.... 66 Chapter 5 Settings for the Entire HPD-15 .....

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.....67 Settings for basic operation ...

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.... 67 Settings for the Basic Operation.....

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.. 68 Settings for the Controllers ...

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.... 71 Settings for the Foot Switches .

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..... 71 Using the Pedal to Control the Hi-Hat / Tone.....

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72 Settings for the Pedal .....

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. 72 Using the External Pads/Kick Trigger Unit to Trigger a Sound ....

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. 73 Settings for the External Pads / Kick Trigger Unit ....

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*.. 76 Setting for MIDI Transmission.....*

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*.. 76 Setting the MIDI Channels.....*

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*.... 77 Using the HPD-15 As a Sound Module.*

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*..... 78 Setting the MIDI Channel for a Part....*

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..... 78 Using with the Roland SPD-20 (SOFT THRU)...

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.. 79 Using a Sequencer or a Computer to Record/Play Back the Performance on the HPD-15 .....

.. 79 Cutting the Connection Between the Sound Generator and the Pad Controller (Local Control).....

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..... 80 Saving Data to an External MIDI Instrument.

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..... 80 Transmitting (Bulk Dump) ....

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.. 80 Receiving (Bulk Load) .....

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. 81 Setting the Device ID ....

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.. 82 Program Change Number List (User Patches) ...

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..... 82 Troubleshooting.....

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*...83 Problems With the Overall Sound .*  
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*.... 83 MIDI-related Problems .....*

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*..... 84 Sequencer-related Problems ..*

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*... 84 Restoring the Factory Settings.....*

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*...85 Messages and Error Messages .....*

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*..86 About MIDI .....*

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*.....88 Preset Patch List.....*

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*.....90 Preset Pattern List ..*

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*...91 Instrument List ..*

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*....92 Pad Set Instrument List .*

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*.. 94 Backing Instrument List ...*

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*.... 94 Effect Type List .*

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*....95 Demo Song List.*

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*etc. EV-5 (optional) FD-7 (optional) BOSS FS-5U (optional) For details on connecting MIDI devices, refer to "Chapter 6 Connecting MIDI Devices" (p. 76).  
11 Attaching the HPD-15 to the Stand 1 Attach the stand holder (included with the optional PDS-15) to the HPD-15.*



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Using the screws provided with the PDS-15, attach the holder so the unit is oriented as shown in the diagram. fig.0-03.e Use the screws provided with the PDS-15.

Use of other screws may result in damage to the unit. Wide Narrow 2 Attach the HPD-15 to the pad stand (PDS-15). For details on assembling the pad stand and attaching the HPD-15, refer to the owner's manual for the pad stand. fig.0-04.e for playing by fingers for using the heel of your hand (like a conga player) If you attach only the screws to the HPD-15 without attaching the stand holder and strike the pads strongly when it is resting on the floor or table, the screw heads may contact the floor or table and scratch it. Do not slope the stand excessively. Be careful that the stand does not lose its balance. 12 Chapter 1 Quick Start This chapter explains basic operation of the HPD-15. For details on modifying sounds and settings, refer to "Chapter 2 Modifying a Patch" (p. 35). Turning On/Off the Power \* Once the connections have been completed (p. 11), turn on power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices. 1 2 3 4 5 Make sure that all volume controls on the HPD-15 and connected devices are set to "0.

" Turn on the device connected to the MIX IN Jack. When turns the power on, be careful not to shut the window of the D Beam (p. 16) until the patch name (p. 21) is displayed. The HPD15 adjusts the sensitivity of the D Beam automatically when turns the power on.

Turn on the HPD-15's [POWER] switch. Turn on the device connected to the OUTPUT Jacks. If you connect the hi-hat control pedal (FD-7, optional), do not step on the pedal until the patch name is displayed when the power is turned on. The HPD-15 will check the position of the pedal then. Adjust the volume levels for the devices. Before switching off the power, lower the volume on each of the devices in your system and then TURN OFF the devices in the reverse order to which they were switched on. This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally. 13 Chapter 1 Chapter 1 Quick Start Listening to the Demo Song 1 Simultaneously press [SEQUENCER] and [SYSTEM]. fig.

1-01 fig.1-02 HPD-15 DEMO PLAY 1.TABLECTRIC 2 Turn [PATCH/VALUE] or use [PATCH NUMBER ] and [PATCH NUMBER ] to select the demo song that you wish to hear. fig.1-03 For details on the demo songs, refer to "Demo Song List" (p. 96). 3 Press [PLAY/STOP]. fig.1-04 Playback will begin. To stop playback, press [PLAY/STOP] once again.

No data for the music that is played will be output from MIDI OUT. 4 Press [EXIT]. You will return to the previous screen. 14 Chapter 1 Quick Start Performing Hit the pads Chapter 1 If Ribbon [SOUND] is not lit, sliding your finger on the ribbon will not produce sound. Press [SOUND] to make it light. [HOLD] is used when you control the tone by a ribbon. Refer to "Turning On/Off the Ribbons" (p. 69). The pads of the HPD-15 will produce different volume or tones depending on where or how strongly they are struck, and you can also vary the tone and duration of the sounds by continuing to press the pad after striking it or by pressing another pad. The pads are divided into 15 sections, which are numbered as follows.

fig.1-05 B4 B3 B2 B1 A2 B5 C1 C2 C3 A4 C4 C5 A3 A1 A5 Pad Set The pads are in sets of five. Pads A1A5 are referred to as pad set A, pads B1B5 as pad set B, and pads C1C5 as pad set C. Slide Your Finger on the Ribbons By sliding your finger on the ribbons located at the left and right of the HPD-15 you can produce sounds or modify the tone. fig.1-06 15 Chapter 1 Quick Start Pass Your Hand over the D Beam By passing your hand over the D Beam located at the top of the panel, you can produce sounds or modify the tone. fig.1-07 If D Beam [SOUND] is not lit, passing your hand over the D Beam will not produce sound. Press [SOUND] to make it light. If there is no sound even though [SOUND] is lit, adjust the sensitivity of the D Beam.

Sustaining the Sound (ROLL/HOLD Button) 1 Press [ROLL/HOLD] (located at the upper left of the pads) to make it light. fig.1-08 If D Beam [CONTROL] is not lit, passing your hand over the D Beam will not modify the tone. Press [CONTROL] to make it light. Ribbons, D Beam, connected expression pedal, and connected hi-hat control pedal are called "controller." 2 Press the pad. While you press the pad, the sound will be repeated as a roll. Pressing strongly will increase the volume. To specify the interval at which the sound is repeated, refer to "Specifying the Roll Speed" (p. 55).

The sound of the instruments marked with "\*H" in the Instrument List (p. 92) will sustain if you remove your hand from the pad. The sound of the instrument assigned to the D Beam, ribbons, external triggers, or pedal will not be repeated. 16 Chapter 1 Quick Start Playing Various Sounds Let's use the patch (p. 21) of P0101 Conga to hear various sounds from the pads, ribbons, and D Beam.

fig.1-09 P01 LATIN 01 Conga fig.1-10 Bell Tree If D Beam [SOUND] is not lit, passing your hand over the D Beam will not produce sound. Press [SOUND] to make it light. Timbale Shaker (High) Timbale (Low) Bongo (Low) Bongo (High) Maracas Tambourine Claves Cowbell Agogo Conga Conga (Toe/Open) (Low Open) Conga (Bass) Conga (Heel/Open) Conga (Open/Slap) If [SOUND] located above the ribbon is not lit, rubbing the ribbon will not produce sound. Press [SOUND] to make it light. Guiro Conga Slide Controlling Pad Sounds Let's use the patch (p. 21) of P0201 Talking Drm and use the ribbons, D Beam, and other pads to control the pitch of the pads. \* If the following screen is not shown, turn [PATCH/VALUE] until the following screen appears. fig.1-10a P02 AFRICAN 01 TalkingDrm While striking the pad, rub the ribbons or move your hand over the D Beam to raise the pitch. While striking the pad, press one of the pads A1A5 will also raise the pitch. If D Beam [CONTROL] is not lit, passing your hand over the D Beam will not modify the tone. Press [CONTROL] to make it light. 17 Chapter 1 \* If the following screen is not shown, turn [PATCH/VALUE] until the following screen appears.

Chapter 1 Quick Start Playing a Scale You can use the pads to play the sounds of a pitched instrument such a steel drum or marimba. Let's use the patch (p. 21) of P0501 Vibraphone to play a scale. \* If the following screen is not shown, turn [PATCH/VALUE] until the following screen appears. fig.1-10b P05 ORCH 01 Vibraphone The pads are assigned to the notes of the keyboard as follows. fig.1-10c C2 C3 Simultaneously striking pads A1A3 (the left half of pad set A) will produce a "C" chord, and simultaneously striking A3A5 (the right half) will produce a "G" chord.



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Helpful Use of the Included Label G F# E D# D C# F G# A A# B C C# C D 18 Chapter 1 Quick Start Using Knobs to Modify the Tone (Realtime Modify) The sounds of the HPD-15 have various parameters that determine the loudness, pitch, and duration, and how the notes are sounded. By modifying the values of each parameters, you can vary the tone.

Normally, you will adjust the parameter values to your liking before you perform. However, some of the parameters can be freely modified while you play.

This is referred to as "realtime modify." fig.1-11 3 1 1 2 Press [SELECT] to select the parameter that you wish to modify.

The indicator at the right of the selected parameter will light. Modify Lock Hold down [SELECT], and sound the pad (D Beam, ribbon). It will be fixed to the target of modification and other pads cannot become to the target. (The [SELECT] indicator will blink at this time.) To unlock, hold down [SELECT], and press [EXIT].

Sound the pad (D Beam, ribbon) for the sound that you wish to modify. \* The M-FX DEPTH and LFO parameters will apply in the same way to all pads/ribbons/D Beam. 3 Turn the [REALTIME MODIFY] knob. The selected parameter and the value being modified will be displayed, and the sound will change. fig.1-12 RTM A1\* PITCH +600 \* If the multi-effects (p. 20) is off, turning the [M-FX DEPTH] knob makes no modification. \* If the LFO Waveform (p. 38) is set to "OFF," turning the [LFO RATE], [LFO PITCH] and [LFO FLT/AMP] knobs makes no modification. When you turn the knobs too fast, some noise may be heard from some tones .

4 By repeating steps 13 you can create numerous variations in the sound. \* By pressing [EXIT/MODIFY CLEAR] you can cancel any value changes you made (Modify Clear). Hold down [EXIT/ MODIFY CLEAR], and press [SELECT]. You can excute Modify Clear and cancel the Modify Lock at the same time. 19 Chapter 1 In Edit mode (p. 35), you can also use Realtime Modify to adjust the parameter values (p. 58). Chapter 1 Quick Start Adding Effects Such as Reverb or Distortion (Multi-Effects) The HPD-15 contains a multi-effect unit that can apply various effects to the sound. Turning Multi-Effects On/Off 1 Press [MULTI-EFFECTS]. fig.

1-13 When the effect is on, [MULTI-EFFECTS] will light. The sound will change according to the selected type of effect. For more on multi-effects, refer to "Adjusting the Multi-Effect Settings" (p. 40). 20 Chapter 1 Quick Start Changing Sounds to Play (Patch Select) A patch contains settings for the pads, controllers, and effects.

The HPD-15 contains 80 User patches that you can rewrite if desired, and 160 Preset patches that cannot be rewritten. User patches and preset patches are organized into 10 patch groups. Names are assigned to preset patch groups. ·GROUP 1 ·GROUP 2 ·GROUP 3 ·GROUP 4 ·GROUP 5 LATIN AFRICAN INDIAN ASIAN ORCH Latin-American Percussion instruments Percussion instruments of Africa and other regions Percussion instruments of India and the Middle East Percussion instruments of Asia Orchestral percussion instruments, and mallet instruments (e.g.

, xylophone, marimba) Drum sets Sounds for dance music Sound effects Melody instruments (e.g., bass, synthesizer), and other sounds Preset patterns are assigned to pads B1 C5. You can listen and compare the preset patterns. ·GROUP 6 ·GROUP 7 ·GROUP 8 ·GROUP 9 ·GROUP 10 DRUMS DANCE SFX OTHERS LOOPS Each patch is assigned a name (Patch Name). The currently selected group number, patch number, and patch name are displayed in the screen. fig.1-15.e Group Number Group Name U: User P: Preset P01 LATIN 01 Conga Patch Number Patch Name 21 Chapter 1 Chapter 1 Quick Start Changing Patches with the Dial 1 Turn [PATCH/VALUE]. The patch will change as shown in the diagram.

fig.1-16 U0101 P1001 P0901 U0102 U0108 U0201 Changing Patches with the Panel Switches fig.1-17 2 3 1 3 1 Press [USER] or [PRESET] to select either user patches or preset patches. The selected button will light. 2 Use [GROUP -] and [GROUP +] to select the patch group. The indicator of the selected patch group will light. If you continue holding a button, the patch groups/numbers will change consecutively (p. 31). 3 Use [PATCH NUMBER ] and [PATCH NUMBER select the patch number within the patch group. ] to 22 Chapter 1 Quick Start Changing Patches with the Pads (Pad Patch Select) fig. 1-18 1, 2 B5 B4 B3 B2 A2 A4 C2 C3 C4 B1 C5 1 2 1 Hold down [PATCH SEL], and strike pad B1C5 to select a patch group. Use the panel switches to change between user patches and preset patches. 2 Hold down [PATCH SEL], and strike pad A2 or A4 to select the patch number. Striking pad A4 will increase the patch number, and striking A2 will decrease it. \* Pads B1C5 correspond to the patch groups, and pads A2 and A4 correspond to [PATCH NUMBER ] and [PATCH NUMBER ] respectively.

fig.1-19 GROUP 4 3 2 1 5 6 7 8 9 10 B2 B1 B4 B3 B5 C1 C2 C3 C4 C5 While you continue holding [PATCH SEL], the indicator for the selected patch group and the indicator beside the pad (B1C5) corresponding to that group will blink. A2 NUMBER A4 23 Chapter 1 C1 Chapter 1 Quick Start Changing the Settings of a Patch (EZ Edit) The process of modifying a patch is called "editing." The HPD-15 provides Easy (EZ) Edit mode for making basic settings, and Edit mode for making settings in more detail. This section explains EZ Edit mode.

fig.1-20 To learn how to make more detailed settings, refer to "Chapter 2 Modifying a Patch" (p. 35). 4 3 6 1 1 Press [EDIT]. [EDIT] will blink, and you will enter EZ Edit mode. If you press [EDIT] once again, [EDIT] will light and you will be in Edit mode (p. 35). 2 3 Strike a pad to select the pad set (p. 25) that you wish to modify. You can also select the D Beam or ribbons.

Press [ PARAMETER] or [PARAMETER parameter that you wish to modify. ] to select the You can make your selection rapidly by using the Key Repeat Function (p. 31) or Skip Function (p. 32). 4 5 6 To modify the value, either turn [PATCH/VALUE] or use [PATCH NUMBER ] and [PATCH NUMBER ]. Repeat steps 24 to continue editing. The settings you edit will return to the original values when you switch patches. If you wish to keep your changes, refer to "Saving your settings (Write) / Duplicating settings (Copy)" (p. 56). When you are finished editing, press [EXIT]. You will return to normal Play mode. 24 Chapter 1 Quick Start fig.1-20a.e "A", "B", or "C" appears when "Pad Set" is selected Patch Number appears if the Value is edited Edit Target (Pad Set, Ribbon, D Beam, etc.) U0101A\* PAD SET Pitch +200cent Parameter fig.



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1-21.e Value EZ Edit -- Parameter List PAD SET, RIBBON L, RIBBON R, D BEAM, PEDAL, TRIG 1, TRIG 2 Inst Selects the instrument for Pad Set A, B, C (Ribbon, D Beam). Pads can be selected by five sets. Refer to Pad Set Instrument List (p. 94) Level Pan Adjusts the volume.

Adjusts the pan (localization) of the output sound. 0 127 L63 R63, Random, Alternate Random: The pan changes randomly each time the pad is struck. Alternate: The pan alternates left and right each time the pad is struck. ReverbSend Pitch Decay MULTI-FX/LFO Adjusts the reverb depth. Adjusts the pitch of the sound. Adjusts the duration (decay time). Turns the multi-effects and LFO on/off. If you select PadData, this will be determined by the on/off setting in Edit mode (p. 36). 0 127 -2400 +2400 -31 +31 OFF, ON, PadData \* PadData can be selected for PAD SET.

REVERB Type Depth Selects the type of the reverb. Adjusts the overall reverb depth. Selects the type of the multi-effects. Adjusts the depth of the multi-effects. Adjusts the output volume of the multi-effects. Adjusts the depth of reverb applied to the sound processed by the multi-effects. Adjusts the volume of the entire patch. Give the pattern a name of up to 10 characters. Refer to Effect Type List (p. 95) 0 127 Refer to Effect Type List (p.

95) 0 127 0 127 MULTI-FX Type Depth FxOut Volume Fx Rev Send PATCH LEV PATCH NAME MasterVolume 0 127 Refer to "Naming a Patch" (p. 55) \* About PEDAL, TRIG 1, and TRIG 2, see p. 72p. 73. 25 Chapter 1 Chapter 1 Quick Start Playing Back a Preset Pattern fig.

1-22 2 3, 4 5 1, 5 1 Press [SEQUENCER]. [SEQUENCER] will light, and you will enter Sequencer mode. fig.1-22a.e Pattern Number Current Measure Current Beat Tempo U: User P: Preset P01 001-01 =100 4/4 Cha-Cha Time Signature Pattern Name 2 3 4 5 Turn [PATCH/VALUE] to select the pattern.

Press [PLAY/STOP]. The selected pattern will play back. For more on preset patterns, refer to "Preset Pattern List" (p. 91). To stop playback, press [PLAY/STOP] once again. The pattern will stop playing. Press [SEQUENCER] or [EXIT]. You will return to normal Play mode. 26 Chapter 1 Quick Start Changing the Tempo fig.1-23 2 Chapter 1 1, 3 1 Press [TEMPO].

[TEMPO] will light, current tempo is displayed in the screen. fig.1-23a Tempo =100 2 3 Turn [PATCH/VALUE] to change the tempo. The tempo can be changed either when the pattern is playing or stopped. When you have finished making changes, press [TEMPO] once again. [TEMPO] will go dark, and you will return to the previous screen. 27 Chapter 1 Quick Start System Settings Settings that are shared by all patches are called "system settings." Settings such as the display contrast and the D Beam sensitivity are system settings. Adjusting the Display for Best Visibility (LCD Contrast) fig.1-24 2 3 1, 3 1 Press [SYSTEM].

[SYSTEM] will light, and the following screen will appear. fig.1-25 UTILITY LCD Contrast 5 2 Turn [PATCH/VALUE] to adjust the contrast of the display screen. Increasing the value will darken the display. 3 When you have finished adjusting, press [SYSTEM] or [EXIT].

You will return to normal Play mode. When you modify the system setting, the new setting is automatically saved as soon as you make the change. You do not have to operate for the storing. 28 Chapter 1 Quick Start Adjusting the D Beam Sensitivity The sensitivity of the D Beam will change depending on the amount of light in the vicinity of the unit. If it does not function as you expect, adjust the sensitivity as appropriate for the brightness of your location.

3 The HPD-15 adjusts the sensitivity of the D Beam automatically when turns the power on. 2 4 1, 4 1 2 Press [SYSTEM]. [SYSTEM] will light. Press [PARAMETER fig.1-27 ] to display the following screen. You can make your selection rapidly by using the Key Repeat Function (p. 31) or Skip Function (p. 32). CONTROLLER DBEAM Sens 100 3 Place your hand about 20 inches (50 cm) above the D Beam, and turn [PATCH/VALUE] to adjust the sensitivity. Move the meter at the upper right of the screen to the center line as shown in right screen.

The D Beam will respond as far as the position where your hand was when you made the adjustment. fig.1-28 CONTROLLER DBEAM Sens 100 CONTROLLER DBEAM Sens 64 The sensitivity of the D Beam will be less in a dark location. In such locations, it is a good idea to make the adjustment with your hand approximately 12 inches (30 cm) above the D Beam. 4 When you have finished adjusting, press [SYSTEM] or [EXIT]. You will return to normal Play mode. For details on other system parameters, refer to "Chapter 5 Settings for the entire HPD-15" (p. 67). 29 Chapter 1 fig.1-26 Chapter 1 Quick Start If the Sound or Operation Is not as You Expect If, as you modify the settings, the sound or operation is no longer as you expect and you are unable to restore the correct settings, you can execute the Factory Reset operation to reset all settings to their factory condition.

fig.1-29 When you execute factory reset, the edited contents will be lost. 4, 5 2 3 1 1 2 Press [SYSTEM]. [SYSTEM] will light. Hold down [PARAMETER fig. 1-30 ] to access the following screen. You can make your selection rapidly by using the Skip function (p. 32). FACTORY RESET SYSTEM [WRITE] 3 Turn [PATCH/VALUE] to select "ALL." fig.

1-30a FACTORY RESET ALL [WRITE] 4 Press [WRITE]. The following screen will appear. fig.1-31 It is also possible to initialize specific data, such as only the patches or only the system settings. For details, refer to "Restoring the Factory Settings" (p. 85). Are You Sure? [WRITE/EXIT] 5 If you wish to execute factory reset, press [WRITE]. After the data has been initialized, the following screen will appear. fig.1-09 P01 LATIN 01 Conga \* If you decide not to execute, press [EXIT].

30 Chapter 1 Quick Start Rapidly Selecting Parameters or Values Key Repeat Function Chapter 1 When you select the instrument or adjust the pitch, you can use the Skip function (p. 32) instead of the Turbo repeat function. This can also be used when selecting either parameters or values, and when selecting patch groups or patch numbers. 1 Press and hold either [ PARAMETER ], [PARAMETER ], [PATCH NUMBER ], [PATCH NUMBER ], [GROUP -], or [GROUP +]. The parameter, value, patch number, or group will change consecutively. Turbo Repeat Function This function can also be used when selecting a value or patch number. 1 Hold down [PATCH NUMBER [PATCH NUMBER ]. fig.1-32.e ], and press press while holding down The value (value or patch number) will increase rapidly.

1 Hold down [PATCH NUMBER [PATCH NUMBER ].



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fig.1-33.e ], and press while holding down press The value (value or patch number) will decrease rapidly. Turbo Function of the Dial 1 Hold down [PATCH SEL], and turn [PATCH/VALUE].

fig.1-33a.e while holding down turn If you are changing the value, the value will change in 10 steps. 31 Chapter 1 Quick Start Skip Function You can rapidly select parameters or values. Skipping Parameters Parameters are grouped into several categories according to the content that is being edited.

By using the skip function you can jump to the first parameter of the category. 1 Hold down [PARAMETER [ PARAMETER]. fig.1-34.e ], and press and release while holding down press and release UTILITY LCD Contrast 5 CONTROLLER DBEAM Sens 100 The first parameter of the next category will be shown. 1 Hold down [ PARAMETER], and press and release [PARAMETER ]. fig.1-35.e while holding down press and release CONTROLLER DBEAM Sens 100 UTILITY LCD Contrast 5 The first parameter of the previous category will be shown. 32 Chapter 1 Quick Start Skipping Values When selecting an instrument or setting the pitch, you can make the value jump.

The pitch value can be changed in steps of 100 cent (one semitone). 1 While pressing [PATCH NUMBER [PATCH NUMBER ]. fig.1-36.e ], press and release press and release Pad Inst (p. 36) select screen while holding down P0101A1\*PAD INST L09:Conga Hi /H Pitch adjust screen P0101A1\*PAD INST F01:Shekere P0101A1\*PAD INST Pitch +12cent P0101A1\*PAD INST Pitch +100cent If you are selecting instruments, the first sound in the next group will be displayed. If you are setting the pitch, the value will increase in 100 cent steps. 1 While pressing [PATCH NUMBER [PATCH NUMBER ]. fig.1-37.e ], press and release while holding down Pad Inst (p. 36) select screen press and release P0101A1\*PAD INST R01:Dry Hard Kik Pitch adjust screen P0101A1\*PAD INST O01:Sleigh Bell P0101A1\*PAD INST Pitch +783cent P0101A1\*PAD INST Pitch +700cent If you are selecting instruments, the first sound in the previous group will be displayed. If you are setting the pitch, the value will decrease in 100 cent steps. 33 Chapter 1 Instruments (sounds) are grouped into several categories. By using the skip function you can jump to the first sound in each group.

Chapter 1 Quick Start Try to Play the Conga Let's try to play the conga using the HPD-15. Use the patch P0101 Conga. · Open (O) Strike the pad A5 or A4, and remove the hand immediately. · Closed 1 (C1) Strike the pad A5 and do not remove the hand. · Closed 2 (C2) While pressing the pad A1 by the left hand, strike the pad A5.

· Open Slap (OS) Strike the edge of the pad A5 powerfully and remove the hand immediately. · Closed Slap (CS) While pressing the pad A1 by the left hand, strike the edge of the pad A5. · Heel (H) Strike the pad A1 by the heel of the left hand. · Toe (T) While pressing the PAD A1 by the heel of the left hand, strike the pad A2 by the toe of the same hand. · Pitch Bend (PB) While pressing the pad A3, strike the pad A5. Conga - Basic Rhythm fig.1-38.e Pad: Technique: H

A1 A2 A5 A2 A1 A2 A4 A4 T CS T H T O O A1 A2 A5 A2 A1 A2 A4 A4 H T CS T H T O x L LRL L LRR L x LRL L LRR A2 A3 A4 Pad: A1 A2 A5 A4 A4 A2 A5 A5 Technique: H T CS O O T O O A1 A2 A5 A4 A4 A2 A5 A5 H T CS O O T O O A1 A5 x L LRRRLRR L x LRRRLRR L: left hand R: right hand 34 Chapter 2 Modifying a Patch This chapter explains Edit mode, where you can make detailed settings. Basic procedure in Edit Mode 1. Press [EDIT] to make it blink; you will enter EZ Edit mode.

fig.2-01 5. To modify the value, either turn [PATCH/VALUE] or use [PATCH NUMBER ]. fig.2-05.e ] and [PATCH NUMBER U0101A PAD SET 001:Conga 2. Once again press [EDIT] to make it light; you will enter Edit mode. \* The parameter category will be displayed in the upper right of the screen. fig.2-02.e Value 6. Repeat steps 35 to continue editing. 7. When you are finished editing, press [EXIT] or [EDIT]. Parameter Category U0101A1 PAD INST L09:Conga Hi /H 3.

Strike a pad to select the pad (D Beam, ribbon) that you wish to edit. fig.2-03.e [EDIT] will go dark, and you will return to normal Play mode. fig. 2-06 U01 USER01 01\* Conga Pad A3 is selected U0101A3 PAD INST L17:Conga HiBass D Beam is selected You can make your selection rapidly (p. 31). You can also use realtime modify to change the value (p. 58). U0101DB PAD INST I35: Bell Tree Ribbon (right) is selected The settings you edit will return to the original values when you switch patches. If you wish to keep your changes, refer to "Saving Your Settings (Write) / Duplicating Settings (Copy)" (p. 56). U0101RR PAD INST L18:Conga Slide 4. Press [ PARAMETER] or [PARAMETER select the parameter that you wish to modify. fig.

2-04.e If you edit the settings of a user patch, you can keep your changes in the same patch by pressing [WRITE] twice. ] to When you change a value, an "\*" will appear beside the patch number in the screen, indicating that the data is being edited. If you switch patches or perform the Write or Copy operation (p. 56), the "\*" will disappear. U0101A3 PAD INST Pad Level 100 Parameter 35 Chapter 2 U0101A3 PAD INST Pad Level 100 Chapter 2 Modifying a Patch Adjusting Sounds Select the sound that you wish to play by using the pads, D Beam, or ribbons. You can also adjust the pitch or duration of the sound. \* Some parameters have relation to the parameters in EZ Edit mode. If there are problems (e.g.

, no sound), check the parameters in EZ Edit mode. Parameter Category: PAD INST fig.2-07.e Sweep: -31+31 Changes the pitch. Positive (+) values will cause the pitch to change from high to low.

Negative (-) values will cause the pitch to change from low to high. MULTI-FX/LFO: OFF, ON Turns the multi-effects and LFO on or off. (Inst select screen) TrigMode: Shot, Gate, Trig (Pad) Move, MovGate, Touch, TchGate, Scrape, Scrp1wy (D Beam, Ribbon) Selects how the sound will be played. · Pad Shot \* :

When you strike the pad, the sound will play for the duration specified for that particular sound. The sound will play while you continue pressing the pad. This is effective when you have selected a sustaining sound. The sound will play when you strike the pad, and will stop when you strike the pad once again. This is effective when you have selected a sustaining sound. The sound will play when you place your hand above (or touch with your finger) and move. The sound will play when you place your hand above (or touch with your finger) and move. If a sustaining sound is selected, the sound will continue playing until you stop your hand or finger. The sound will play when you place your hand above (or touch with your finger). The sound will play when you place your hand above (or touch with your finger).



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If a sustaining sound is selected, it will continue playing until you move your hand or finger away. The sound will play when you move your hand or finger.

This is used to play sounds such as guiro. U0101A1 PAD INST L09: Conga Hi /H Inst Group Inst Name (Other value select screen) U0101A1 PAD INST Pad Level 100 Parameter Value Gate \* : Trig: (Inst) : Refer to Instrument List (p. 92) Selects the sound (instrument.) \* You can jump to the first sound in each instrument group by using the Skip function (p. 33). · D Beam, Ribbon Move: Pad Level: 0127 Adjusts the volume. MovGate: Pan: L63CenterR63, Random, Alternate Adjusts the pan (localization) of the output sound. Random: Alternate: The pan changes randomly each time the pad is struck. The pan alternates left and right each time the pad is struck. Touch: TchGate: Reverb Send: 0127 Adjusts the depth of the reverberation.

Pitch: -2400+2400cent Adjusts the pitch. 100 cents is a semitone. \* You can change the pitch in steps of 100 cent by using the Skip function (p. 33). Scrape \* : Decay: -31+31 Adjusts the duration (decay time).

) \* Some sounds do not change the duration. · only D Beam Scrp1wy \* : The sound will play continuously when you move your hand. The sound will play for only one direction. Color: -31+31 Adjusts the tone. \* Pedal can be specified the value marked with "\*.

" 36 Chapter 2 Modifying a Patch VeloCurve: Linear, Exp12, Log12, Spline, Loud12, Fix116 This is the normal setting and most natural correspondence between velocity and volume change. Compared to Linear, a wider volume change will occur for stronger hits. Compared to Linear, a wider volume change will occur for softer hits. Spline: Variation in striking force will produce extreme change. Selects how striking force will affect the volume. Linear: Exp1, Exp2: Log1, Log2: Loud1, Loud2: Variation in striking force will produce little change, and a constant volume will be maintained. Fix116: The sound will play at a fixed volume regardless of how strongly you strike. Fix1 will produce the lowest volume, and Fix16 will produce the highest volume. fig.2-08.

e Loudness Striking force Linear Exp1 Exp2 Log1 Log2 Spline Loud1 Loud2 Fix1 Fix16 Edit Parameters Block Diagram fig.2-09.e Pad D Beam Ribbon TrigMode VeloCurve Sound Generator Inst Pad Level Pitch Decay Color Sweep Pan MULTI-FX/LFO LR Reverb Send + + REVERB MasterVolume Fx Rev Send OUTPUT FxOut Volume + MULTIEFFECTS 37 Chapter 2 Modifying a Patch Adding Cyclic Change to the Tone You can use the LFO (Low Frequency Oscillator) to cyclically change the pitch, volume, etc. \* The LFO will apply to all pads / D Beam / ribbons. Parameter Category: PAD LFO fig.2-10 Realtime2: PITCH, EFFECT Selects the LFO parameter which is modified by turning the middle realtime modify knob. You can modify the PitchDepth if you select the PITCH, or the EffectDepth if you select the EFFECT. U0101 LFO Waveform Triangl Waveform: OFF, Triangl, Sine, SawRise, SawFall, Square, Trape, Smp&Hld, Random, Chaos Selects the waveform of the LFO. If you select OFF, there will be no change, and the following parameters will not be displayed. fig.

2-11.e This parameter is effective only when the bottom indicator that at the upper right of the Realtime Modify knobs is lit by pressing [SELECT]. Realtime3: FILTER, AMP Selects the LFO parameter which is modified by turning the right realtime modify knob. You can modify the FilterDepth if you select the FILTER, or the AmpDepth if you select the AMP. Triangl Sine SawRise This parameter is effective only when the bottom indicator that at the upper right of the Realtime Modify knobs is lit by pressing [SELECT].

Triangle wave Sine wave Sawtooth wave (Up) SawFall Square Trape Sawtooth wave (Down) Square wave Trapezoidal wave Smp&Hld Random Chaos Sample and hold wave Random wave Chaos wave Rate: 0127 Adjusts the modulation rate of the LFO waveform. PitchDepth: 0127 Adjusts the depth of the pitch modulation. FilterDepth: 0127 Adjusts the depth of the modulation in tone. AmpDepth: 0127 Adjusts the depth of the modulation in volume. EffectDepth: 0127 Adjusts the depth of modulation for the effect parameter.

For details on the parameter that will be modulated, refer to "Adjusting Multi-Effect Settings" (p. 40). 38 Chapter 2 Modifying a Patch Effect Settings You can add reverberation to the sound to create the sensation of playing in a hall or on stage, apply distortion to the sound, or add depth, spaciousness, and modulation. \* The effect will apply to all pads / D Beam / ribbons. HF Damp: 200Hz-8kHz, THRU Adjusts the currently at which the high range of the reverberation will be cut. As you lower the frequency, more of the high range will be cut, producing a softer sound. If you do not wish to cut the high range, set this to THRU. Adjusting the Reverb Settings Reverb adds reverberation to the sound to simulate a spacious ambience. Parameter Category: REVERB fig.2-12 Dly Feedback: 0127 Adjusts the number of times that the delay sound will be repeated.

\* This will be displayed only if Algo is Delay or PanDly. fig.2-13.e U0101 REVERB/DLY Type# Room1 Type: Refer to REVERB/DELAY Type (p. 95) Selects the preset setting of reverb. If you wish to make even more detailed settings, adjust the algorithm and parameters below. When you change a value, a "#" will appear beside the "Type." Algo: Room12, Stage, Plate, Hall12 Direct Sound Level Reverb Sound Time Algo: Delay, PanDly Direct Sound Delay Sound Algo: OFF, Room12, Stage, Plate, Hall12, Delay, PanDly Selects the type (algorithm) of reverb. If you select OFF no reverb will be applied, and the following parameters will not be displayed. Room1: Simulation of the reverberation in a room Room2: Brighter reverb than Room1 Stage: Plate: Hall1: Hall2: Delay: Simulation of on-stage reverberation Simulation of a metal plate reverb Simulation of a larger space than Room Brighter reverb than Hall1 Standard delay (Echo) Level Time Dly Feedback If you change the "Type," the algorithm of the reverb and the values of the parameters will be changed to the setting of each type.

PanDly: Delay that pans (moves) the reflection between left and right Level: 0127 Adjusts the volume of the reverberation (or delay sound). Time: 0127 If Algo is Room1Hall2, this adjusts the duration of the reverberation. If Algo is Delay or PanDly, this adjusts the delay time. 39 Chapter 2 Chapter 2 Modifying a Patch Adjusting the Multi-Effect Settings Multi-effect (M-FX) allows you to select different algorithms to obtain a variety of effects. Parameter Category: MULTI-FX fig.

PanDly: Delay that pans (moves) the reflection between left and right Level: 0127 Adjusts the volume of the reverberation (or delay sound). Time: 0127 If Algo is Room1Hall2, this adjusts the duration of the reverberation. If Algo is Delay or PanDly, this adjusts the delay time. 39 Chapter 2 Chapter 2 Modifying a Patch Adjusting the Multi-Effect Settings Multi-effect (M-FX) allows you to select different algorithms to obtain a variety of effects. Parameter Category: MULTI-FX fig.



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2-14 StereoDelay: Mod Delay: TimeCtrlDly: 3TapDlySht: 3TapDlyLng: Stereo Delay (Delay the sound) Modulation Delay (Delay the sound while modulating it) Time Control Delay (Control the delay and pitch in realtime) 3-tap delay short (Delay the sound in three directions) 3-tap delay Long 4-tap delay short (Produce four delayed sounds) 4-tap delay Long Advanced Reverb (Add reverb to the sound) Gate Reverb (Sharply cut the reverberation) U0101 Type# MULTI-FX Hall"A" Type: Refer to MULTI-FX Type (p. 95) Selects the preset setting of multi-effects. If you wish to make even more detailed settings, adjust the algorithm below and parameters on the following pages. When you change a value, a "#" will appear beside the "Type." 4TapDlySht: 4TapDlyLng: AdvanceRev: GateReverb: The parameters of each algorithm are explained on the following pages.

Algo: Selects the algorithm of the effect. The parameters and values will differ depending on the algorithm. Stereo EQ: CompLimiter: Enhancer: Spectrum: Isolator: DynamicFltr: Sustainer: Overdrive: Distortion: Lo-Fi: RingModltr: Stereo Cho: TetraChorus: Tremolo Cho: Space D: Stereo Fln: StepFlanger: Phaser: FbackPitch: Stereo Equalizer (Modify the tone) Compressor/Limiter (Make the volume more consistent) Enhancer (Add sparkle to the sound) Spectrum (Add character to the sound) Isolator (Cut off a specific frequency range) Dynamic Filter (Modify the tone according to the volume) Sustainer (Increase the duration of the sound) Overdrive (Mildly distort the sound) Distortion (Severely distort the sound) Lo-Fi (Simulate a "low-fidelity" sound) Ring Modulator (Give the sound a metallic character) Stereo Chorus (Add depth and spaciousness to the sound) Tetra Chorus (Layer chorus sounds to create more spaciousness) Tremolo Chorus (Cyclically modulate the volume to create spaciousness) Space D (Add transparent spaciousness) Stereo Flanger (Add metallic resonance to the sound) Step Flanger (Add metallic resonance while shifting the pitch by steps) Phaser (Give the sound a "swooshing" character) Feedback Pitch Shifter (Shift the pitch) If you change the "Type," the algorithm of the effect and the values of the parameters will be changed to the setting of each type. In the explanation on the following pages, the value of parameters marked by "Ctrl1, Ctrl2, Ctrl3" can be controlled by the pads, D Beam, and ribbons. For details, refer to the section on CtrlTx: MFX Ctrl 13 in "Controlling the tone" (p. 52). In the explanation on the following pages, the value of parameters marked with "LFO" can be controlled by the LFO. For details, refer to "Adding Cyclic Change to the Tone" (p. 38). In the explanation on the following pages, the value of parameters marked with "RTM" can be controlled by [M-FX DEPTH] of the Realtime Modify (p.

19). \* If you modify the MULTI-FX DEPTH in EZ Edit Mode (p. 25), the value of these parameters will be changed. FxOut Volume: Adjusts output volume of the multi-effects. Fx Rev Send: Adjusts the depth of reverb applied to the sound processed by the multi-effects. 40 Chapter 2 Modifying a Patch Stereo Equalizer (Stereo EQ) This is a four-band stereo equalizer (low, mid x 2, high). Low Freq: 100Hz, 200Hz, 400Hz Selects the frequency of the low range. Low EQ: -15+15dB Adjusts the level of the low frequency. Mid1Freq: 100Hz, 12.5kHz Ctrl3 Adjusts the frequency of mid range 1.

Mid 1 Q: 0.5, 1.0, 2.0, 4.0, 8.

0 Adjusts the width of the area around the Mid1Freq that will be affected by the Level setting. Higher values of Q will result in a narrower area being affected. fig.2-15.e Compressor/Limiter (CompLimiter) The Compressor/Limiter compresses signals that exceed a specified volume level, smoothing out unevenness in volume and preventing distortion from occurring.

Threshold: 0127 Adjusts the volume at which compression will begin. Ratio: 1:1100:1, infinite:1 LFO, Ctrl1 Adjusts the compression ratio. Attack: 0127 Ctrl2 Release: 0127 Ctrl3 Adjusts the time from when the volume falls below the Threshold Level until compression is no longer applied. Pan: L63CenterR63 Adjusts the stereo location of the output sound. Adjusts the attack time of an input sound. Level 8.0 0.5 TotalLevel: -15+15dB RTM Frequency Adjusts the output level. Mid 1 EQ: -15+15dB LFO, Ctrl1 Adjusts the level for the area specified by the Mid1Freq and Q settings. Mid2Freq: 100Hz, 12.

5kHz Adjusts the frequency of mid range 2. Mid 2 Q: 0.5, 1.0, 2.0, 4.0, 8.0 Adjusts the width of the area around the Mid2Freq that will be affected by the Level setting. Higher values of Q will result in a narrower area being affected. Mid 2 EQ: -15+15dB Ctrl2 Adjusts the level for the area specified by the Mid2Freq and Q settings. HighFreq: 4kHz, 8kHz, 12.

5kHz Selects the frequency of the high range. High EQ: -15+15dB Adjusts the level of the high frequency. TotalLevel: -15+15dB RTM Adjusts the output level. 41 Chapter 2 Chapter 2 Modifying a Patch Enhancer The Enhancer controls the overtone structure of the high frequencies, adding sparkle and tightness to the sound. Sens: 0127 LFO, Ctrl1 Adjusts the sensitivity of the enhancer.

Mix: 0127 RTM, Ctrl2 Adjusts the ratio with which the overtones generated by the enhancer are combined with the direct sound. Low EQ: -15+15dB Adjusts the level of the low frequency range. High EQ: -15+15dB Ctrl3 Adjusts the level of the high frequency range. Isolator The Isolator is a stronger version of an equalizer, and is able to completely cut a specific frequency range. Low Level: 0127 Ctrl3 Adjusts the level of the low frequency.

Mid Level: 0127 LFO, Ctrl1 Adjusts the level of the middle frequency. High Level: 0127 Ctrl2 Adjusts the level of the high frequency. Pan: L63CenterR63 Adjusts the stereo location of the output sound. TotalLevel: -15+15dB RTM Adjusts the output level. Spectrum Spectrum is a type of filter which modifies the timbre by boosting or cutting the level at specific frequencies. It is similar to an equalizer, but has 5 frequency points fixed at locations most suitable for adding character to the sound. Band 1: -15+15dB Adjusts the 500 Hz level. Band 2: -15+15dB LFO, Ctrl1 Adjusts the 1 kHz level. Band 3: -15+15dB Adjusts the 1.25 kHz level.

Band 4: -15+15dB Ctrl2 Adjusts the 3.15 kHz level. Band 5: -15+15dB Adjusts the 4 kHz level. Width: 15 Ctrl3 Simultaneously adjusts the width of the adjusted areas for all the frequency bands. Pan: L63CenterR63 Adjusts the stereo location of the output sound. TotalLevel: -15+15dB RTM Adjusts the output level. Dynamic Filter (DynamicFltr) The Dynamic Filter varies the tone by moving a filter according to the volume. Filter Type: LPF, BPF Selects the type of filter. LPF: The wah effect will be applied over a wide frequency range.



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