Roland®

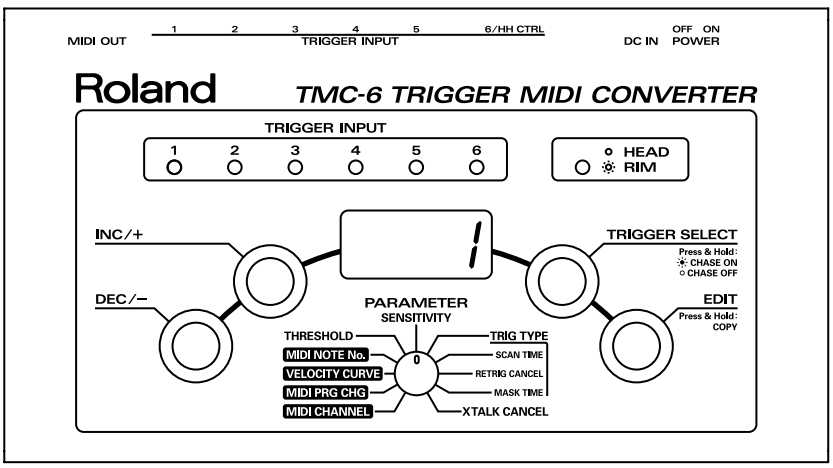
TRIGGER MIDI CONVERTER

TMC-6

Owner's Manual

Thank you and congratulations on your choice of the Roland Trigger MIDI Converter TMC-6.

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.



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* All product names mentioned in this document are trademarks or registered trademarks of their respective owners.

USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠WARNING and ⚠CAUTION Notices

⚠WARNING	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
⚠ CAUTION	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols

⚠	The △ symbol alerts the user to important instructions or warnings.The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
	The ⃠ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
	The ● symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

ALWAYS OBSERVE THE FOLLOWING

⚠WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual.
- Do not open (or modify in any way) the unit or its AC adaptor.
- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.
- Never use or store the unit in places that are:
  - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
  - Damp (e.g., baths, washrooms, on wet floors); or are
  - Humid; or are
  - Exposed to rain; or are
  - Dusty; or are
  - Subject to high levels of vibration.
- This unit should be used only with a rack or stand that is recommended by Roland.

⚠WARNING

- When using the unit with a rack or stand recom-mended by Roland, the rack or stand must be carefully placed so it is level and sure to remain stable. If not using a rack or stand, you still need to make sure that any location you choose for placing the unit provides a level surface that will properly support the unit, and keep it from wobbling.
- Make sure you always have the unit placed so it is sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.
- Be sure to use only the AC adaptor supplied with the unit. Also, make sure the line voltage at the installation matches the input voltage specified on the AC adaptor's body. Other AC adaptors may use a different polarity, or be designed for a different voltage, so their use could result in damage, malfunction, or electric shock.
- Use only the attached power-supply cord. Also, the supplied power cord must not be used with any other device.
- 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!

⚠ WARNING

- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the unit.

- 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, the power-supply cord, or the plug has been damaged; or
  - If smoke or unusual odor occurs
  - 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.

- 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.

- Protect the unit from strong impact.
  (Do not drop it!)

- 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.

- 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.

⚠ CAUTION

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

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

- Whenever the unit is to remain unused for an extended period of time, disconnect the AC adaptor.

- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.

- Never climb on top of, nor place heavy objects on the unit.

- Never handle the AC adaptor body, or its plugs, with wet hands when plugging into, or unplugging from, an outlet or this unit.

- Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p.7).

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

- Should you remove screws, make sure to put them in a safe place out of children's reach, so there is no chance of them being swallowed accidentally.

IMPORTANT NOTES

In addition to the items listed under "USING THE UNIT SAFELY" on page 2, please read and observe the following:

Power Supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- To avoid possible breakdown, do not use the unit in a wet area, such as an area exposed to rain or other moisture.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Additional Precautions

- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels (especially when it is late at night).
- Since sound vibrations can be transmitted through floors and walls to a greater degree than expected, take care not to allow such sound to become a nuisance to neighbors, especially at night and when using headphones. Although the drum pads and pedals are designed so there is a minimal amount of extraneous sound produced when they're struck, rubber heads tend to produce louder sounds compared to mesh heads. You can effectively reduce much of the unwanted sound from the pads by switching to mesh heads.
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., includes newer sounds), so what you actually see in the display may not always match what appears in the manual.

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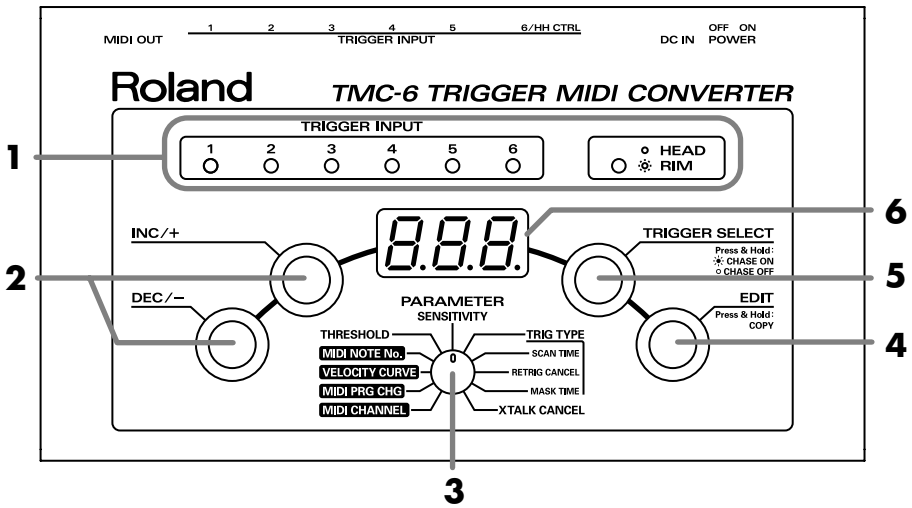
Panel Descriptions

Front Panel



1. TRIGGER INPUT INDICATOR

Depending on the mode, the indicators behave as described below.

In Play mode: Indicators light briefly when pads are struck. At the same time, the **HEAD/RIM INDICATOR** lights when the rim is struck, but remains dark when the head is struck.

In Edit mode: The indicator for the selected pad lights up. In this case, the **HEAD/RIM INDICATOR** lights when the rim is selected, but remains dark when the head is selected.

2. INC/+ Button and DEC/- Button

Use these buttons to change the values appearing in the display. The following shows which values are changed in each mode.

In Play mode: Memory numbers are changed

In Edit mode: Parameter values are changed

In Copy mode: Write-destination memory numbers are changed

MEMO

When [INC/+] is held down and then [DEC/-] is pressed, settings values increase rapidly; when [DEC/-] is held down and then [INC/+] is pressed, settings values then decrease rapidly.

3. Parameter Select Knob

Selects the parameter that will be controlled.

For more detailed information on each parameter, refer to the "Parameter List" (p. 24).

4. EDIT Button

Pressed to switch among the **Play**, **Edit**, and **Copy** modes.

You can distinguish among the TMC-6's different modes by checking the status of button.

Unlit: Play mode (used for normal performance mode when the power is turned on)

Lit: Edit mode (used when editing parameters)

Blink: Copy mode (used when copying memories)

5. TRIGGER SELECT Button

Selects the Trigger Input being set in Edit mode.

Additionally, holding this button down allows you to switch to **Trigger Chase**.

For more detailed information, refer to "Choosing the Pad to Edit" (p. 11).

Lit: Trigger Chase ON

Unlit: Trigger Chase OFF

6. Display

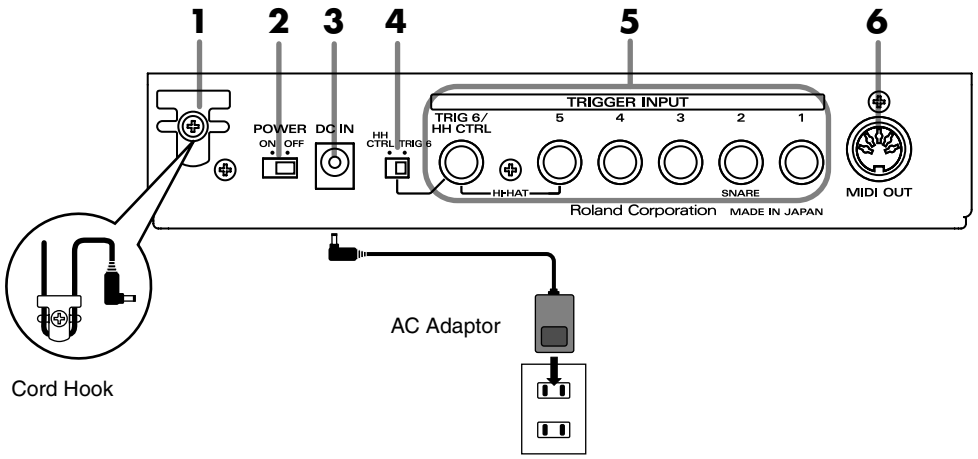
The information displayed in each mode is shown below.

Play mode: Memory number

Edit mode: Parameter value

Copy mode: Write-destination memory number

Rear panel



1. Cord Hook

Anchor the power cord.

* *To prevent the inadvertent disruption of power to your unit (should the plug be pulled out accidentally), and to avoid applying undue stress to the AC adaptor jack, anchor the power cord using the cord hook, as shown in the illustration.*

2. POWER Switch

Switch turns the power on/off.

3. AC Adaptor Jack

Connect the included AC adaptor to this jack.

4. TRIG 6/HH CTRL (TRIGGER INPUT 6/HI-HAT CONTROL) Switch

You can use Trigger Input 6 for Trigger 6, or as a hi-hat control. The position of this switch determines what the input is used for (p. 9).

5. TRIGGER INPUT Jacks 1–6/HH CTRL

These accept connection of the optional pads, drum triggers, foot switches, or other such devices that you wish to connect to the TMC-6 (p. 8).

For more detailed information on each trigger input, refer to "Trigger Inputs and the Pads You Can Use" (p. 8).

6. MIDI OUT Connector

Use a MIDI cable to connect an external MIDI device here.

Turning the Power On and Off

* *Once the connections have been completed (p. 8), 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.*

* *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.*

1. **Turn down the volume control on the connected sound module or audio system.**
2. **Turn the [POWER] switch ON.**

Note When Turning On the Power

- After the power is turned on, do not strike any pads or step on the pedals until the memory number appears. Doing so may result malfunctions.
- Depressing the hi-hat control pedal (such as FD-6 and FD-7) when turning on the power prevents proper functioning of the hi-hat's opening and closing control. Striking the pads when turning on the power degrades the pad response when the pads are struck lightly.

Turning off the power

Lower the volume on each of the devices in your system and then TURN OFF the device.

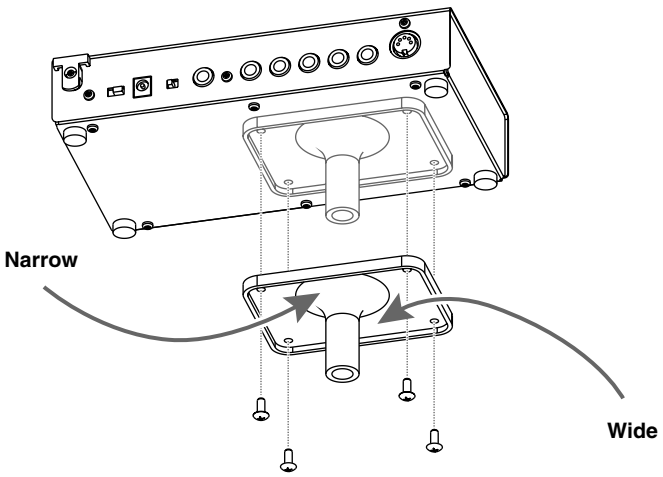
Connecting the TMC-6

Attaching the TMC-6 to a Drum Stand

You can attach the TMC-6 to a drum stand (optional).

1. Attach the stand holder to the TMC-6.

Using the provided screws, attach the holder so the unit is oriented as shown in the diagram.



2. Attach the stand holder to the drum stand.

The model MDH-7U/10U is required if installing onto drum stands such as the MDS-6/7U/8/10.

For instructions for assembling the drum stand, refer to the manual that came with your drum stand.

NOTE

Use the 12 mm screws (M5 x 12) provided with the TMC-6. Use of other screws may result in damage to the unit.

NOTE

When turning the unit upside-down, get a bunch of newspapers or magazines, and place them under the four corners or at both ends to prevent damage to the buttons and controls. Also, you should try to orient the unit so no buttons or controls get damaged.

NOTE

When turning the unit upside-down, handle with care to avoid dropping it, or allowing it to fall or tip over.

MEMO

To attach the TMC-6 to a cymbal stand or other such stand, you may want to use the optional APC-33 All Purpose Clamp to secure the stand holder. It can be attached to a pipe of 10.5 mm–30 mm radius.

Connecting Drum Pads

■ Trigger Inputs and the Pads You Can Use

Connect pads to the trigger inputs as shown in the next page. Depending on the compatibility between pads and trigger inputs, you may be unable to use pads.

After connecting pads, always be sure to select the appropriate **Trigger Type** setting (p. 11).

NOTE

To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.

TRIG 1/2/3/4/5

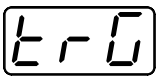
Connect optional pads, drum triggers, foot switches, or other such devices. When using a stereo cable to connect a PD-80R/120 (when using rim shots), connect the cable to TRIG 2 (SNARE).

TRIG 6/HH CTRL

You can connect the pad types listed above, or connect a hi-hat control pedal. By connecting a hi-hat control pedal, you can switch open and close of the pad connected to TRIG 5, or control the MIDI messages like Control Change or Aftertouch (p. 25).

Connecting a pad

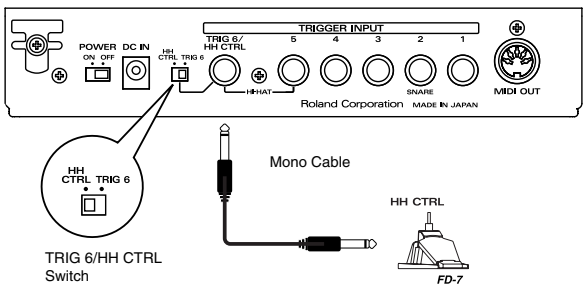
1. **Move the TRIG 6/HH CTRL switch to TRIG 6.**
   The following appears in the display. The pad is now ready for use.



Turning on the power with the TRIG 6/HH CTRL switch set to TRIG 6 automatically enables use of pads with the TMC-6.

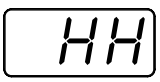
Connecting a Hi-Hat Control Pedal

1. **Connect the hi-hat control pedal (FD-7, FD-6) to the TRIG 6/HH CTRL jack.**



2. **Make sure that the pedal is fully open.**

3. **Move the TRIG 6/HH CTRL switch to TRIG 6 and then move it back to HH CTRL.**
   The following appears in the display, and the hi-hat control pedal is now ready to be used.



Furthermore, turning on the power with a hi-hat control pedal connected and the TRIG 6/HH CTRL switch set to HH CTRL automatically enables the TMC-6 to use the hi-hat control pedal.
You can also use a foot switch instead of a hi-hat control pedal (p. 20).

NOTE
If the trigger type is set to "rim" or "rdc" when the pad is connected via a single cable, the sound will not be played.

MEMO
In addition to TRIG 2 (SNARE), you can also use the PD-80R/120 by connecting an optional cable (PCS-31) to two trigger inputs to support rim shots (p. 18).

NOTE
Do not strike the pad when changing the switch position; this degrades the pad response when the pads are struck lightly.

NOTE
Do not press the hi-hat control pedal when changing the switch position; this prevents proper functioning of the hi-hat's opening and closing control.

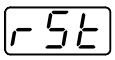
MEMO
For more detailed information on each parameter, refer to the "Parameter List" (p. 24).

Restoring the Factory Settings (FACTORY RESET)

This procedure restores the original, factory-set values stored in the TMC-6.

1. While holding down the [TRIGGER SELECT] button and [EDIT] button, turn on the power.

The message below appears in the display and the [EDIT] button's indicator starts blinking.



2. Press the [EDIT] button, and the Factory Reset operation will be executed.

To cancel the operation, turn the power off, then on again.
Once the Factory Reset has been completed, the TMC-6 switches to Play mode.
The factory default parameters are set as shown below.

	TRIGGER INPUT	1		2		3		4		5				6		HH Ctrl
		Head	Rim	Head	Rim	Head	Rim	Head	Rim	Head open	Rim open	Head closed	Rim closed	Head	Rim	-
	TRIGGER TYPE	Kd		P12	rim	Pd		CY		Pd				CY		Fdm
memory No. 1	Note No.	36	35	38	40	45	41	49	57	46	46	42	42	51	53	44
		Kick		Snare		Tom		Crash		Open HH		Closed HH		Ride		Pedal HH
memory No. 2	Note No.	60	61	62	63	64	65	66	67	68	69	73	74	70	71	72
		Bongo		Conga		Timbales		Agogo		Cabasa		Guiro		Maracas		Whistle
memory No. 3	Note No.	36	35	38	40	48	48	45	45	43	43	41	41	41	41	44
		Kick		Snare		Tom 1		Tom 2		Tom 3		Tom 4				Pedal HH
memory No. 4	Note No.	38	40	36	48	45	41	49	57	46	46	42	42	51	53	44
		Snare		Kick	Tom 1	Tom 2	Tom 3	Crash		Open HH		Closed HH		Ride		Pedal HH

* *All set to 60 (Bongo) from Memory No. 5 to 8. From Memory No. 9 to 12 are the same as from Memory No. 1 to 4.*

The following are common to all memories.
MIDI CHANNEL: TRIG 1 Head: 10; others: LnE ,
MIDI PRG CHG: oFF , VELOCITY CURVE: Lnr

Memory No. 1:Settings for the GM/GS or other multi-timbral sound modules.
Memory No. 2:Settings for adding pads to the TD series.
Memory No. 3:Settings for using acoustic drum triggers (Kick, Snare, and Tom)
Memory No. 4:Settings for connecting 7 pads to the TMC-6. (Connect two pads using PCS-31 cable to TRIG 2. Change the trigger type of TRIG 2 RIM to Pd or other suitable one.)

* *To set the TRIG 5 closed note number, in the Note Number settings screen, hold down the hi-hat control pedal and strike the pad connected to TRIG 5. The closed note number appears; you can then set the value.*

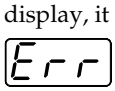
NOTE
This operation deletes all of the settings that have been stored on the TMC-6. Exercise due caution when carrying out Factory Reset.

NOTE
After the [EDIT] button is pressed, do not turn off power to the TMC-6 until the [EDIT] button's light has gone out.

MEMO
Hi-hat control is used when a pad connected to TRIG 5 is used as a hi-hat. If the hi-hat control is not used, only the open sound will be heard.

If a Message Error Appears

If all of the TMC-6's indicators flash while the message below appears in the display, it may be that the unit's internal memory has been corrupted.



Press the [EDIT] button to put the TMC-6 in a state allowing Factory Reset to be carried out.
Press the [EDIT] button again to execute Factory Reset.
If this does not resolve the problem, contact your dealer or a nearby Roland service center.

NOTE
Carrying out a Factory Reset deletes all of the current TMC-6's settings, and returns them to the original factory settings.

Making the Pad Settings

When initially making the settings of the TMC-6, first:

1. **Select a TRIG TYPE (Trigger Type) parameter suitable for the connected pad.**
   This setting ensures that pads are correctly recognized.
2. **With the MIDI CHANNEL parameter, set the MIDI channel used by the TMC-6 for transmitting data so it matches the MIDI channel that the external MIDI device or other equipment uses to receive data.**
3. **Use the MIDI Note No. parameter to specify the MIDI note number used to produce sounds when the pads are struck.**
4. **Lastly, use the SENSITIVITY parameter to adjust the sensitivity of the pad to regulate the pad response.**

   This is the general process used for making the pad settings.
   You can save the settings made in Steps 2 and 3 to Memory Numbers 1–12 and then you can instantly change sounds and play different instruments by selecting these memory numbers. If you are using an acoustic drum set, you can set the memory number " oFF "so that no MIDI message is output, and play only the acoustic drum sound.

Specifying a Trigger Type

■ Choosing the Pad to Edit

There are two ways you can use to select pads: striking pads to select them (**Trigger Chase ON**), and selecting pads by pressing the [TRIGGER SELECT] button (**Trigger Chase OFF**).
When you want to adjust the settings for multiple pads while striking them in sequence, you should set Trigger Chase to ON. On the other hand, when you want to adjust the settings for a single pad while checking for the overall balance in the sound (while striking the other pad, too), set Trigger Chase to OFF.

Striking a Pad to Select That Pad (Trigger Chase ON)

1. **Press the [EDIT] button to make its indicator light.**
   This takes you into Edit mode.
2. **If the [TRIGGER SELECT] button is lit, it indicates that Trigger Chase is ON. If the button is not lit, hold down the button until the light comes on.**
3. **Strike the pad to be set.**
   The trigger input indicator for the pad you've struck lights, indicating that the trigger input has been selected.

MEMO

By pressing the [TRIGGER SELECT] button, you can select trigger inputs regardless of the Trigger Chase settings.

NOTE

Depending on the Trigger Type settings, you cannot select trigger inputs even if you strike pads. Should be the case, press the [TRIGGER SELECT] button several times, and select the trigger input you want to edit.

Selecting from the TMC-6's panel (Trigger Chase OFF)

1. **Press the [EDIT] button to make its indicator light.**
   This takes you into Edit mode.
2. **If the [TRIGGER SELECT] button is not lit, it indicates that Trigger Chase is OFF.**
   If the button is lit, hold down the button until the light goes out.
3. **Press the [TRIGGER SELECT] button to select the trigger input to be set.**
   Each press of the button takes you to the next selection for the trigger, allowing you to cycle through the available choices, which might be: "Input 1 Head," "Input 1 Rim," "Input 2 Head," "Input 2 Rim," and so forth. (The trigger inputs that can be selected may vary depending on the selected parameter; refer to the table below). Take care not to mistake trigger input selections when connecting pads with separate head and rim settings (the **HEAD/RIM indicator** is lit when the rim is selected).

Selected Parameter	Trigger Select													
	1		2		3		4		5		5		6	
	Head	Rim	Head	Rim	Head	Rim	Head	Rim	Head (Open)	Head (Close) *1	Rim (Open)	Rim (Close) *1	Head (HH CTRL)	Rim *2
MIDI CHANNEL–MIDI NOTE No.	o	o	o	o	o	o	o	o	o	o	o	o	o	o
THRESHOLD–XTALK CANCEL	o	-	o	o	o	-	o	-	o	-	-	-	o	-

o: Can be selected -: Cannot be selected

*1: You can choose this only when the Hi-Hat control pedal is pressed. (Be sure that the TRIG 6/HH CTRL switch is set to HH CTRL.)

*2: You can choose this only when the TRIG 6/HH CTRL switch is set to TRIG 6.

■ Specifying a Trigger Type

4. **Rotate the parameter select knob to "TRIG TYPE."**

TRIG TYPE (Trigger Type) refers to a group of complex trigger parameters that are set to the proper values for each different type of pad. Selecting the Trigger Type corresponding to the connected pad sets each of the pad parameters to the most appropriate values, thus allowing you to perform immediately without problems in most cases. If you find you are unable to perform well using, for example, an acoustic drum trigger, then you will need to select the Trigger Type, and then proceed with fine adjustments to individual parameters to obtain the proper settings for the pad you are using.

5. **Set the value using the [INC/+] and [DEC/-] buttons.**

MEMO

A text description of the "TRIG TYPE" that is shown in the display also appears in the bottom of the TMC-6.

MEMO

For more detailed information on all parameters, refer to the "Parameter List" (p. 24).

Editing MIDI Parameters

Once you have connected the pads and selected the appropriate trigger type, then match the MIDI channel that the TMC-6 uses to transmit data to the MIDI channel used by the external MIDI device, and specify the MIDI note numbers used to produce sounds when the pads are struck.
Of the TMC-6's parameters, you can save the MIDI parameters (MIDI CHANNEL, MIDI PRG CHG, VELOCITY CURVE and MIDI NOTE No.) to Memory Numbers 1–12. Once you create setups that are geared for the various external MIDI devices or samplers that you use, then all you need to do is select a memory number, and you'll be able to instantly change sounds and play different instruments. If you are using an acoustic drum set, you can set the memory number " oFF " so that no MIDI message is output, and play the unaltered acoustic drum sounds.

1. **In Play mode, press the [INC/+] or [DEC/-] button to select the memory number to be edited.**
2. **Press the [EDIT] button to make its indicator light.**
   This takes you into Edit mode.
3. **While referring to "Choosing the Pad to Edit" (p. 11), select the pad for which you want to make the setting.**
4. **Rotate the parameter select knob to select the "PARAMETER" to be set.**
5. **Set the value using the [INC/+] and [DEC/-] buttons.**
6. **Press the [EDIT] button to turn off its indicator.**

■ Copying the Contents of Memories

You can copy the settings stored in one memory number to another.
When you want to get parameter settings that are similar to an existing group of settings, but with only one portion changed, a convenient way is to first copy the memory, then edit the individual parameters.

1. **In Play mode, press the [INC/+] or [DEC/-] button to select the memory number that you want to copy.**
2. **Hold down the [EDIT] button until it starts blinking.**
   The [EDIT] button and the memory number in the display start blinking.
3. **Press the [INC/+] or [DEC/-] button to select the copy-destination memory number.**
   When a copy-destination memory number is selected, the dot in the lower right of the display lights.
4. **Press the [EDIT] button to execute the copy operation.**
   The content of the memory number selected in Step 1 is copied to the memory number selected in Step 3.
   Once the copy has been completed, the [EDIT] button's light goes out.

MEMO

If you want to cancel the copy, return to the original memory number for which the dot is unlit, and press the [EDIT] button, so as to extinguish its light.

NOTE

After the [EDIT] button is pressed, be absolutely sure not to turn off power until after the [EDIT] button's light has gone out.

Example of Connections and Settings

Here is an introductory example of actual settings using the TMC-6.

Adding a Pad to a Drum Module

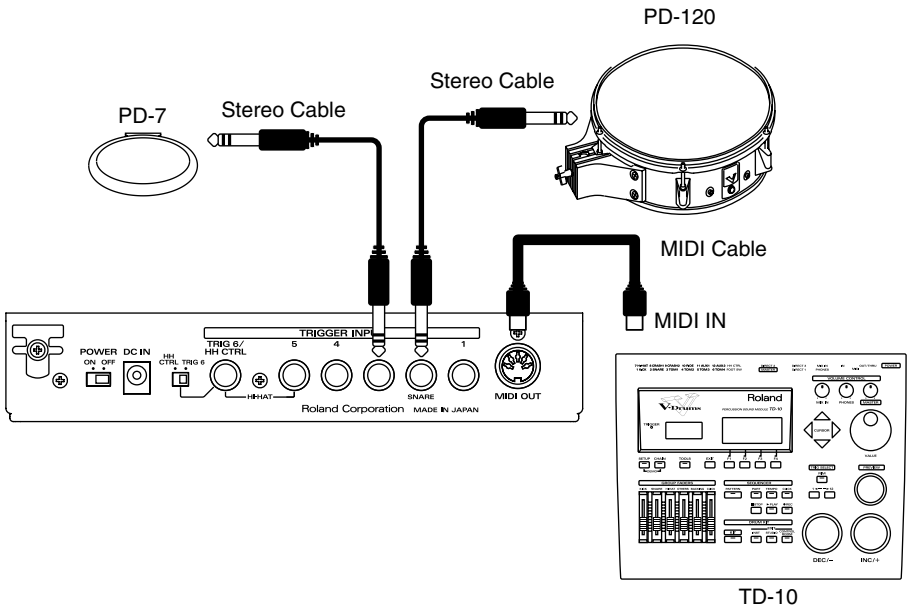
You can use the TMC-6 to increase the number of pads connected to a TD-10 or other sound generator.
The following describes how pads would be added if you were using a TD-10.

When you add pads to the TD-10, you can play the TD-10's drum kit instruments using pads connected to the TD-10's trigger inputs, and play the TD-10's percussion group instruments using pads connected to the TMC-6's trigger inputs.

With the TD-10, you can select one of four percussion groups for each drum kit.

In the following explanation, **[TD]** indicates operations performed on the TD-10, and **[TMC]** indicates operations on the TMC-6.

1. Make the connections as shown in the figure below.
To have rim shots sound a different tone when using the PD-80R/120, connect the pad to TRIG 2. You cannot get rim shots if connected to any trigger input other than TRIG 2.



MEMO

You can also use note numbers for trigger inputs not being used by the TD-10's drum kits (for example tom rims). In this case, you can make the TD-10 settings using the same procedure used for the pads connected to the TD-10's trigger inputs.

2. Confirm which of the TD-10 and TMC-6 the pad is connected to.

When you strike the pads connected to the TD-10, the TD-10's trigger indicators flash.

When you strike the pads connected to the TMC-6, the TMC-6's trigger input indicators flash.

[TMC]

3. Select the TMC-6's memory number.

It is a good idea to select a Memory Number 2 (with its original value) when adding pads to the TD-10.

[TMC]

4. Set the TMC-6's Trigger Types (p. 27).

Select the trigger input to be set, then set the trigger type.

* *When a PD-7 is connected, select "* Pd *."*
* *When you have a pad connected to TRIG 2, make the settings as shown below.*

Trigger Input	Trigger Type
2 (Head)	Select a type according to the connected pad
2 (Rim)	r, n

[TD] [TMC]

5. Match the TMC-6's MIDI channel to the TD-10's drum kit part's MIDI channel (for example, CH10). Check the TD-10's drum kit part's MIDI channel setting in the MIDI settings screen ([SETUP] - [F2(MIDI)]).

[TD]

6. To make the settings that enable the pads connected to the TD-10 to produce sounds, make the drum kit instrument settings, following the instructions in "Chapter 3. Instrument settings" in the TD-10 Owner's Manual (p. 80).

Make the settings while confirming which machine the pads are connected to by checking the trigger indicators on both the TD-10 and the TMC-6.

[TD]

7. Make the settings for producing sounds with the pads connected to the TMC-6.

First, select the TD-10 percussion group.

Select [KIT] - [F2(FUNC)] - [F1(PRCGRP)] to call up the percussion group settings screen, and with the left [CURSOR], move the cursor to the percussion group's number.

Referring to "Note Number (factory settings)" in the TD-10 Owner's Manual (p. 150), select a percussion group that includes the instrument you want to play. If the instrument you want is not available, you can select the instrument you prefer in Step 10, so at this point, select a percussion group whose settings can be changed (for example, Group 2).

NOTE

You cannot prevent crosstalk between pads connected to the TD-10 and pads connected to the TMC-6. Try increasing the distance between pads, or raise the Threshold.

NOTE

In the TD-10's drum kit settings screen, you can only set the instruments that are to be played using the pads connected to the TD-10. Note that if you strike one of the TMC-6's pads, the display still does not change to the settings for that pad.

[TD]

8. With the right [CURSOR], move the cursor to the instrument name.

[TMC]

9. Set the note number transmitted by the TMC-6 pad to the TD-10.

* *If you select Memory Number 2 in Step 3, it is not necessary to change the Note Number of the TMC-6.*

When the TMC-6 pad is struck with the TD-10's percussion group screen displayed, the cursor moves to the corresponding note number, and the selected instrument is played, and this makes it easier to set the note number. When the instrument name appears as (for example) "[H1]," it indicates that the selected instrument is played with the TD-10 pad, so select a different note number for the TMC-6.

[TD]

10. In the TD-10's percussion group screen, select the TD-10 instrument.

After striking a TMC-6 pad, select the TD-10 instrument.

[TD]

11. Adjust the volume balance between the drum kit (the TD-10 pad) and the percussion group (the TMC-6 pad) ([CONTROL ROOM] - [F1(MIXER)] - [F4(GRPVOL)]).

The overall volume of the percussion group is set lowered, so this should be raised to about 100.

[TD]

12. Make volume, pan, and other settings for each instrument as needed ([KIT] - [F2 (FUNC)] - [F1(PRCGRP)] - [F2(EDIT)]).

For more detailed information on each parameter, refer to "Using the percussion group" in the TD-10 Owner's Manual (p. 126).

Notes When Adding Pads to the TD-8/6

(1) Setting the MIDI Channel

With the pad connected to the TMC-6's trigger input, it plays the percussion set instrument selected in the TD-8/6's percussion part. If the drum kit part and percussion part share the same MIDI channel, the drum kit instrument is played when you strike the TMC-6's pad, so set the percussion part to a different MIDI channel (for example, Ch 11). See "Setting the MIDI Channel for a Part" in the TD-8 Owner's Manual (p. 154), "MIDI Channel Settings for a Part" in the TD-6 Owner's Manual (p. 102).

Also set the TMC-6's MIDI channel to the same MIDI channel used for the TD-8/6's percussion part.

NOTE

The TD-10's instruments can only be played using Note Numbers 22–93.

NOTE

If the TMC-6's pads and the TD-10's are set with the same note numbers, then drum kit instruments are played instead of percussion group instruments.

NOTE

You cannot move the cursor by striking pads in the TD-10's Percussion Group Instrument List screen.

(2) About Switching Percussion Sets

On the TD-8/6, percussion sets are set for each pattern or song, and cannot be set for individual drum kits.

Additionally, each time you select a pattern or a song, the percussion set changes into the one for that pattern or song. Therefore, it is necessary to select the percussion set once again after playing back a pattern or a song.

There are three ways to select a percussion set.

- Select a percussion set in the TD-8/6 sequencer's part settings screen. ("Making the Setting for the Percussion Set" in the TD-8 Owner's Manual (p. 104); "Choosing Percussion Set and Instruments" in the TD-6 Owner's Manual (p. 89))
- Set a percussion set for a blank TD-8/6 pattern or song percussion part, then select the pattern or song. ("Using the TD-8 As a Sound Module" in the TD-8 Owner's Manual (p. 156), "Using the TD-6 As a Sound Module" in the TD-6 Owner's Manual (p. 107))
- Connect a pad or foot switch to the TMC-6 and transmit a Program Change with the MIDI channel and program number for the TD-8/6 percussion set.

  For more on setting the TMC-6's foot switch, refer to "Connecting a Foot Switch" (p. 20); for more on setting Program Changes, refer to the "Parameter List" (p. 24).

  For more on the TD-8/6 percussion set program numbers, refer to the "Preset Percussion Set List" in the TD-8/6 Owner's Manual.

(3) Limitations of Drum Kits Played

When playing the TD-8 with the TMC-6's pads, if you select a User percussion set, then you can select the instrument you want to play from the entire group of drum instruments, just as you can with the TD-10 ("Making the Settings for the Percussion Set" in the TD-8 Owner's Manual (p. 104)). The TD-6 has no User percussion sets, so you can only play the drum instruments set in the TD-6's Preset percussion sets with the TMC-6's pads.

(4) Choke Play

When playing the TD-8/6's percussion sets with the TMC-6's pads, you cannot perform the choke play.

NOTE

The TD-8/6's instruments can only be played using Note Numbers 18–96.

NOTE

In the TD-8/6 sequencer's Part settings screen, when a Program Change is received, the name of the percussion set won't change, due to the specifications of the sound generator. However, internally, the switch to the different percussion set will actually have been made.

NOTE

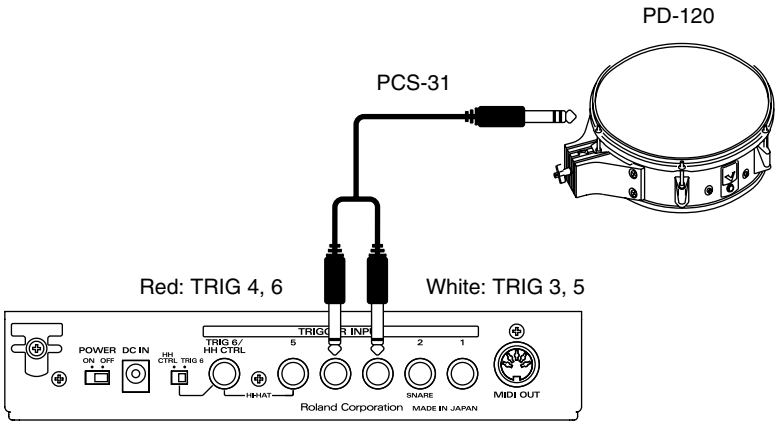
While setting the instruments of TD-8 percussion set, you cannot move the cursor by striking pads.

Advanced Methods of Using Pads

■ Connecting a PD-80R/PD-120 to a TRIGGER INPUT Other Than TRIG 2

If TRIG 2 is already being used for another pad, you can still connect a PD-80R/PD-120 to two of the TMC-6's TRIGGER INPUTS (such as 3 and 4 or 5 and 6) with an optional cable (PCS-31) and have rim shots played as a separate tone.

1. Make the connections shown in the figure below.



In this case, the white plug tip is connected to TRIG 3 or 5 (head), and the red plug tip is connected to TRIG 4 or 6 (rim).

2. Set the trigger type as shown below.

Plug	TRIGGER INPUT		TRIGGER TYPE
White	3	5	PSr or P12
Red	4	6	r.M

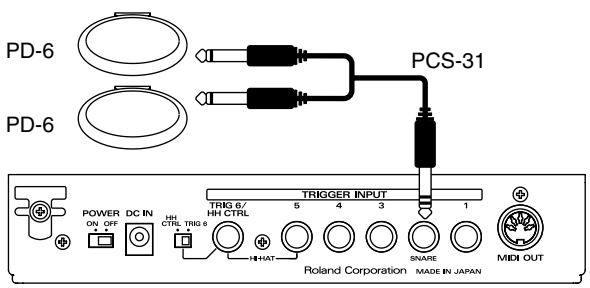
NOTE

If the trigger type is set to "r.M" when the pad is connected via a single cable, the sound will not be played.

■ Connecting Two Pads to TRIG 2

You can connect two pads to TRIG 2 using an optional cable (PCS-31).

1. Make the connections shown in the figure below.



In this case, the white plug tip is connected to TRIG 2 (head), and the red plug tip is connected to TRIG 2 (rim).

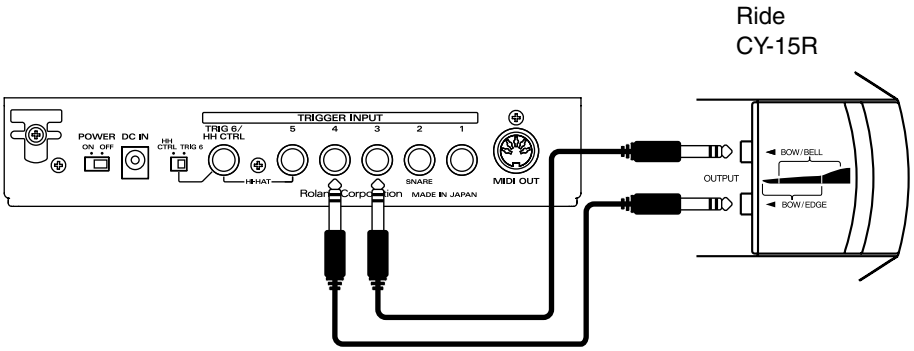
2. Set the trigger type as shown below.

Plug	TRIGGER INPUT	TRIGGER TYPE
White	2 (Head)	Pd
Red	2 (Rim)	Pd

■ Connecting the CY-15R or CY12-R/C (Three Way Triggering Function)

When you connect the CY-15R or CY-12R/C and the TMC-6 with two stereo cables, you can play different sounds with these pad's bow, bell, and edge (Three Way Triggering).

1. Connect the CY-15R's or CY-12R/C's two outputs to two of the TMC-6's TRIGGER INPUTS as shown below.



2. Set the trigger type as shown below.

OUTPUT	TRIGGER INPUT			Trigger Type
BOW/BELL	1	3	5	CY
BOW/EDGE	2 (Head) *	4	6	rdc

* *If you are using the trigger input 1 and 2, be sure to set the trigger type of trigger 2 Rim to "* r.rM *."*

Correspondences Between Playing Methods and Trigger Input

Playing Methods	TRIG INPUT
Bow Shot	1, 3, 5 (Head)
Bell Shot	1, 3, 5 (Rim)
Edge Shot	2, 4, 6 (Rim)

* *Head-side tones for the trigger input 2, 4, and 6 cannot be sounded.*

If you use two cables to connect the CY-15R or CY-12R/C to the TMC-6 without using the " rdc " trigger type, striking the bow (or edge) will cause the sounds of both the bow and edge to be heard. Furthermore, trigger chase will not occur correctly.

If the trigger type is set to " rdc ," the TMC-6 will perform internal processing so that the sound of the pad set to " CY " will not be played when a trigger signal is input to the trigger input set to " rdc ." In order to

NOTE

If you use a single cable to connect the CY-15R or CY-12R/C, set the trigger type to " CY ". If the trigger type is set to " rdc " when the cymbal is connected via a single cable, the sound will not be played.

use three way triggering, you must use the " rdc " and " CY " trigger types together. The " rdc " trigger type cannot be used for any purpose other than three way triggering.

■ Connecting a Foot Switch

You can use a foot switch as a trigger when Trigger Type is set to " 5 1 ," " 5 2 ," " 5G 1 ," or " 5G2 ."
With two foot switches (BOSS FS-5U) and an optional cable (PCS-31), you can switch drum sets or play back patterns and songs.

Foot Switch	Head	Rim
BOSS FS-5U x 2 (PCS-31)	o (White plug)	o (Red plug)
DP-2	o	-

o: Functional -: Not functional

MEMO

For more on " 5 1 "–" 5G2 ," refer to the "Parameter List" (p. 27).

Using Acoustic Drum Triggers to Sound External Sound Devices

You can use an acoustic drum trigger to layer the sounds with those from a MIDI sound module or a sampler.

■ Attaching the Acoustic Drum Trigger

1. **Attach the drum trigger to your acoustic drum.**
2. **Using a cable, connect the drum trigger to one of the TMC-6's TRIGGER INPUTS.**
   When using a snare trigger supporting rim shots, connect it to TRIG 2 using a stereo cable (just as with the PD-80R and PD-120).

When using a trigger that is attached to the head or shell with double-sided adhesive tape, referring to the following.

Drum	Where to Install
Kick	On the playing head (5 to 10 cm from the rim)
Snare drum	On the playing head (2 to 3 cm from the rim)
Tom tom	On the shell (next to a lug located about 1 cm from the playing head rim)
Floor tom	On the shell (next to a lug located about 1 cm from the playing head rim)

* *If the drum trigger of a tom has a low output level, attach it to the head.*

■ Settings for Acoustic Drum Triggers

Once you have attached the trigger, proceed with the settings.

1. Set the trigger type as shown below.

Drum Trigger	Trigger Type
Kick Trigger	
Snare Trigger	 * When connecting to TRIG 2 and use rim shots, set the Trigger Type as follows. Head: , Rim:
Tom Trigger	
Acoustic Drum Triggers (general purpose)	

2. Make each of the settings with reference to "Adding a Pad to a Drum Module" (p. 14).

3. Strike the drum, and the sound generator or sampler will produce sound.

If you are unable to obtain the sound you want, try changing the position of drum triggers. You also may need to make some other adjustments; please see the following.

- When using acoustic drum triggers, you may be unable to get the unit to play what you want it to, even after setting the trigger type and trigger parameters.
- To avoid having the drum trigger pick up unwanted vibrations, do not allow the drum trigger and connector cable to come into contact with the drum's rim or shell.
- Be sure to mute both bass and snare drums. Mute toms too if they sound more than once when they are struck one time. When using a ring mute, cut out a section of the ring mute so that the drum trigger's sensor is able to make direct contact with the head.
- For detailed information about the force used to strike the drums and volume adjustments, refer to p. 26.

4. Set the Sensitivity.

Adjust this so that the velocity in the display shows its maximum value at your strongest strikes (p. 26).

5. Set the Scan Time.

Try striking the pad a number of times with the same force; increase the value if there is any difference in volume.

6. Set the Retrigger Cancel.

Used mainly with snares and toms, this prevents sounds from playing more than once when the drum is struck one time.

Although the effect gets stronger as the value is raised, preventing sounds from being played more than once, if the value is set too high, then it may end up preventing a number of other sounds from being played, so set the level as low as is practicable.

MEMO

For more detailed information on each parameter, refer to "Parameter List" (p. 24).

7. Set the Mask Time.

Used mainly with the kick pedal, this prevents rebound of the beater from causing sounds to be played more than once when the pedal is pressed one time.

8. Set the Crosstalk Cancel (XTALK CANCEL)

This prevents sounds for other drum triggers from being played inadvertently when a drum fitted with a drum trigger is struck. Although the effect gets stronger as the value is raised, when two pads are struck simultaneously, one of the pads does not sound, so set the level as low as is practicable.

9. Set the Threshold.

If adjusting the Crosstalk Cancel setting fails to prevent sounds from being played inadvertently, then set the Threshold. If the value is set too high, no sound will be produced when the drum is struck with little force. Use the lowest value you can while still retaining the necessary effect.

10. Set the Velocity Curve.

This allows you to select the manner in which the volume will change in response to the force used in striking the pad. Lnr is the standard setting.

Other Ways to Use the TMC-6

■ Connecting to a Multitrack Recorder

By taking the sounds of the kick, snare and other drum sounds recorded live onto separate tracks on a multitrack recorder and inputting each of them to the TMC-6's trigger inputs, you can use the recorded sounds as trigger signals for playing sounds on a MIDI sound generator or a sampler.

For the trigger type, select "Aud."

NOTE

Those sounds of external devices does not sound properly when the recorded sounds are layered together.

■ Connecting a Microphone

By connecting a microphone to the TMC-6, you can use the microphone to pick up the sound of the kick drum and other sounds, and use the sounds as trigger signals to play sounds on a MIDI sound module.

For the trigger type, select "Aud."

NOTE

Sound is not produced with low mic levels. Connect the mic to the TMC-6 through a mic preamp to raise the signal level.

* *If the sound of the snare drum is picked up by the kick drum mic, then the sound of the snare being struck may trigger sounds from the kick drum. In such situations, you can counter the problem by raising the Crosstalk Cancel value for the trigger input to which the kick drum is connected, or by using equalization to lower the level of the snare sound input to the TMC-6.*

■ Play Sounds on a GM/GS Sound Module by Striking Pads

When connecting to a GM/GS sound module, set the MIDI Channel to 10. After this, set the MIDI Note No. (p. 25).

If you select the Memory Number 1, all the Note Numbers are set to their suitable values to use with GM/GS sound module.

Example of GM/GS Sound Module Settings

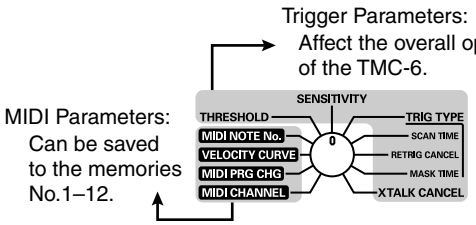
TRIGGER INPUT	1		2		3		4		5				HH Ctrl
	Head	Rim	Head	Rim	Head	Rim	Head	Rim	Head open	Rim open	Head closed*	Rim closed*	-
PADS	KD-7		PD-120		PD-7		CY-6		PD-6 or PD-7				FD-7
TRIGGER TYPE	Kd		P12	r.N	Pd		CY		Pd				FdM
Note No.	36	35	38	40	45	41	49	57	46	46	42	42	44

* *To set the TRIG 5 closed note number, hold down the hi-hat control pedal and strike the pad connected to TRIG 5 in the Note Number settings screen. The closed note number appears and you can then set the value.*

* *If you want to get steady sound volume with Foot Closed, set the Velocity Curve to Fix1–Fix16 (p. 24).*

Parameter List

MIDI Parameters and Trigger Parameters



In many cases, if pads are connected so that their triggers are being detected properly, then you need not remake any settings for the trigger parameters.

On the other hand, when changing the sound to be played, or when connecting multiple sound generators or samplers, you will need to adjust the TMC-6's settings by changing the "MIDI CHANNEL" and "MIDI NOTE No." parameters. Of the TMC-6's parameters, you can save the MIDI parameters (MIDI CHANNEL, MIDI PRG CHG, VELOCITY CURVE, and MIDI NOTE No.) to Memory Numbers 1–12, allowing you to change tones and have different instruments play instantly, just by selecting different memory numbers. If you are using an acoustic drum set, you can set the memory number " oFF " so that no MIDI message is output, and play only the acoustic drum sound.

MIDI Parameters

TRIGGER INPUT: 1–6

You can make separate head and rim settings. When using a hi-hat pedal for "TRIG 6/HH CTRL" as a hi-hat control (p. 9), the head and rim for TRIG 5 may be used for the open hi-hat and closed hi-hat setting, respectively.

MIDI CHANNEL

1–16, LNK

This sets the MIDI channel used for the messages transmitted when you strike the pads.

When set to " LnK ," MIDI messages are transmitted over the same channel used for the TRIG 1 head. When all inputs other than the TRIG 1 head input are set to " LnK ," you can change all of the trigger input MIDI channel settings at one time, just by changing the TRIG 1 head setting. (" LnK " cannot be selected for the TRIG 1 head.)

MIDI PRG CHG (MIDI PROGRAM CHANGE)

This transmits the Program Change numbers sent when you strike pads.

Displayed	Description
oFF	Not transmitted.
1 – 128	Program Change number (0–127) transmitted.
S-S	Start and Stop alternately transmitted to external sequencer.
C-S	Continue and Stop alternately transmitted to external sequencer.
toP	Song Position Pointer on external sequencer returned to the first measure.

NOTE

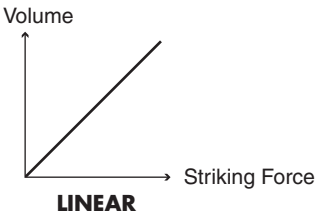
To prevent sending NOTE No. while striking the pad, set the MIDI NOTE No. to " oFF " (p. 25).

VELOCITY CURVE

This sets the way the volume changes in accordance with how strongly the pad is struck.

Lnr (LINEAR)

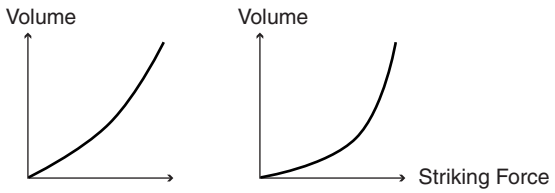
This is the normal setting. This produces the most natural correspondence between the strength of the strike and the change in volume.



LINEAR

EP1, EP2 (EXPONENTIAL 1, 2)

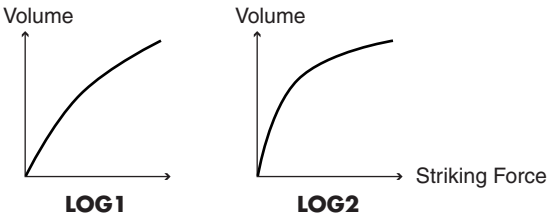
Compared to Linear, a wider volume change will occur for stronger hits.



EXPONENTIAL 1 **EXPONENTIAL 2**

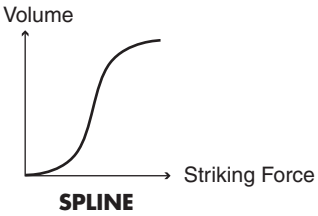
LG1, LG2 (LOG1, LOG2)

Compared to Linear, wider volume change will occur for softer hits.



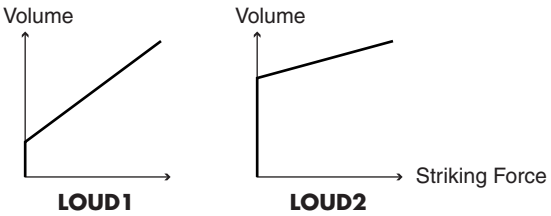
SPL (SPLINE)

Variation in striking force will produce extreme change.



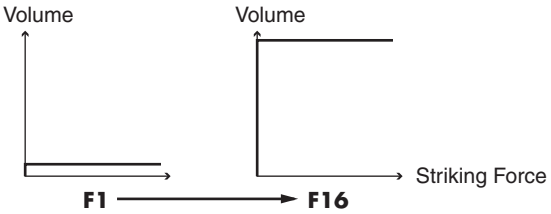
Ld1, Ld2 (LOUD1, LOUD2)

Variation in striking force will produce little change, and a constant volume will be maintained. When using drum triggers, these settings help maintain stable levels.



F 1 – F 16 (FIX1 – FIX16)

Sounds are played at one fixed volume, regardless of how hard the pads are struck. Fix1 is the minimum volume setting; Fix16 is the maximum volume setting.



MEMO

When a Trigger Type setting from "S 1" to "SG2" is selected, the velocity is fixed at 127 when settings from "Lnr" to "Ld2" are used.

MIDI NOTE No.

Set the Note On/Off note numbers that is sent when the pads are struck.

Displayed	Description
oFF	Not transmitted.
0 – 127	Note number (0–127) transmitted.

TRIGGER INPUT: HH CTRL

The parameters in effect when the [TRIG 6/HH CTRL] switch is set to "HH CTRL" are shown below. When the parameter select knob is set to "MIDI PRG CHG," "PEDAL CONTROL," rather than "MIDI PRG CHG," appears in the display.

MIDI CHANNEL

(Same as TRIG 1–6)

This sets the MIDI channel used for messages sent by the hi-hat control pedal.

When set to "Lnk," MIDI messages are transmitted over the same channel used for the TRIG 1 head.

PEDAL CONTROL

(Appears for "MIDI PRG CHG")

This selects the messages transmitted by the hi-hat control pedal.

When used as a hi-hat control for a hi-hat connected to TRIG 5:

Set to "HH 1" or "HH2."

Open Hi-Hat: Strike the hi-hat without pressing the pedal

Closed Hi-Hat: Strike the hi-hat with the pedal pressed

Foot Open: Completely press down the pedal

Foot Closed: Press the pedal and then immediately release it

Displayed	Description
HH 1	Transmits note messages and Hi-hat pedal control change messages. (Control Change Number 4)
HH2	Transmits only note messages. Hi-hat pedal control change messages are not transmitted.

When used as a controller:

Displayed	Parameter
C 1–C31	Control Change
C64–C95	
AFt	Channel Aftertouch
Pbd	Pitch bend down
Pbu	Pitch bend up

VELOCITY CURVE

(Same as TRIG 1–6)

This value becomes effective when Pedal Control is set to HH1 or HH2.

MIDI NOTE No.

(Same as TRIG 1–6)

This value becomes effective when Pedal Control is set to HH1 or HH2.

Trigger Parameters

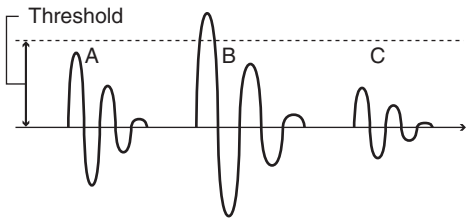
TRIGGER INPUT: 1–6

With TRIG 2, you can make separate settings for the rim and head. Other settings apply to both the head and rim.

THRESHOLD

0–15

This setting allows a trigger signal to be received only when the pad is struck harder than a specified force. This can be used to prevent a pad from sounding in response to extraneous vibrations from another pad. In the following example, B will sound but A and C will not sound.



When set to a higher value, no sound is produced when the pad is struck lightly.

Gradually raise the Threshold value while striking the pad. Check this and adjust accordingly. Repeat this process until you get the perfect setting for your playing style.

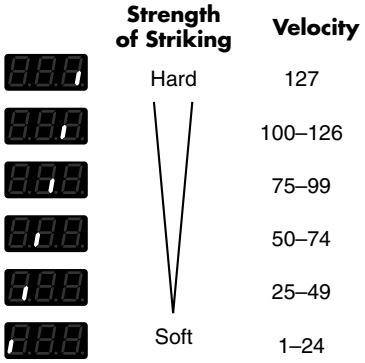
SENSITIVITY

1–16

Adjust the Sensitivity of the pad to regulate the pad response. Higher settings result in higher sensitivity, so that the pad will produce a loud volume even when struck softly.

MEMO

When you strike the pad, the strength with which the pad is struck (velocity) is shown in the display on a six-level scale. Striking the pad forcefully sets velocity at a value of 127.



TRIG TYPE (TRIGGER TYPE)

This selects the kind of pad to be connected.

Scan Time, Retrigger Cancel, and Mask Time change automatically when Trigger Type is changed.

Displayed	Description
Pad	General purpose, or other manufacturer's drum pad
Pd	PD-9/7/6/5
PBD	PD-80
PBr	PD-80R
P10	PD-100
P12	PD-120
Kd	KD-120/80/7/5
CY	CY-15R/14C/12RC/6
12H	CY-12H
rdc	CY-15R/12RC ride cymbal control (for three way triggering) (p. 19) *1
r.M	PD-120/80R rim (p. 18) Also set the TRIG 2 rim to this type when using only one pad other than a PD-120/80R with TRIG 2 (p. 15). *1
Adt	Acoustic drum trigger for general purpose (p. 20)
K.K	Drum trigger for Kick
Snr	Drum trigger for Snare
toM	Drum trigger for Tom
Aud	Audio/Microphone
S 1	Foot switch, Type 1 (Roland/BOSS) Select Type 1 or Type 2 to have sounds played (to have Note On transmitted) when pressing a foot switch. *2
S 2	Foot switch, Type 2 *2
SG1	Foot switch gate, Type 1 (Roland/BOSS) Note On is transmitted when the foot switch is pressed; when released, Note Off is transmitted. Select Type 1 or Type 2 to have sounds played (to have Note On transmitted) when the foot switch is pressed.
SG2	Foot switch gate, Type 2 *2

*1 Not selectable in TRIG1, 3, and 5.
When the pad is connected via a single cable, the sound will not be played if you choose these trigger types.

*2 If you connect a pad and choose these trigger types, the sound will not be played.

HINT

When using other manufacturers' pads, first set the trigger type to "Pad" (or set to "Adt" when using an acoustic drum trigger). If no sound is produced or the volume is unstable with this setting, adjust trigger parameters.

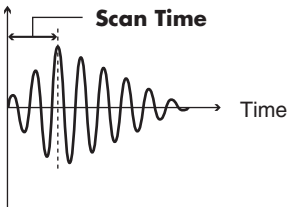
NOTE

You may be unable to play sounds the way you want when using pads or acoustic drum triggers from other manufacturers, even after making the trigger type and parameter settings. For fullest expression in performance, we recommend the exclusive use of Roland pads.

SCAN TIME

0–4.0 ms (adjustable in increments of 0.1 ms)

Since the rise time of the trigger signal waveform may differ slightly depending on the characteristics of each pad or acoustic drum trigger (drum pickup), you may notice that identical hits (velocity) may produce sound at different volumes. If this occurs, you can adjust the Scan Time so that your velocity of playing can be detected more precisely.
As the value is set higher, the time it takes for the sound to be played increases. Set this to as low a value as you can.

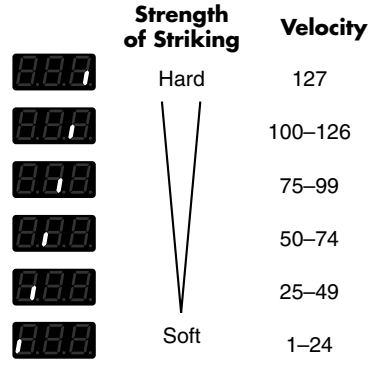


Making the settings

While repeatedly hitting the pad at a constant force, gradually raise the Scan Time value from 0 msec, until the resulting volume stabilizes at the loudest level. At this setting, try both soft and loud strikes, and make sure that the volume changes appropriately.

MEMO

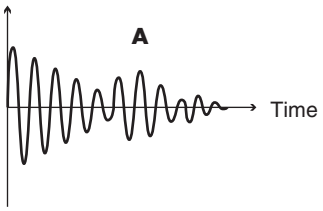
When you strike the pad, the strength with which the pad is struck (velocity) is shown in the display on a six-level scale. Striking the pad forcefully sets velocity at a value of 127.



RETRIG CANCEL (RETRIGGER CANCEL)

1–16

Playing snare drum pads and other devices with commercially available acoustic drum triggers attached may result in altered waveforms, which may also cause inadvertent sounding at Point A in the following figure.



This occurs in particular at the decaying edge of the waveform. Retrigger Cancel detects such distortion in and prevents retriggering from occurring.

Although setting this to a high value prevents retriggering, it then becomes easy for sounds to be omitted when the drums played fast (roll etc.). Set this to the lowest value possible while still ensuring that there is no retriggering.

HINT

You can also eliminate this problem of retriggering with the Mask Time setting. Mask Time does not detect trigger signals if they occur within the specified amount of time after the previous trigger signal was received. Retrigger Cancel detects the attenuation of the trigger signal level, and triggers the sound after internally determining which trigger signals were actually generated when the head was struck, while weeding out the other false trigger signals that need not trigger a sound.

Making the settings

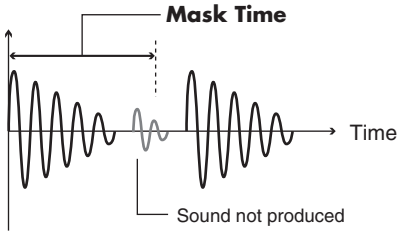
While repeatedly striking the pad, raise the Retrigger Cancel value until retriggering no longer occurs.

MASK TIME

0–64 ms (adjustable in increments of 4 ms)

On a kick pad, for example, if the beater bounces back and strikes the pad a second time immediately after the intended stroke-or, like with acoustic drums if you leave the bass drum beater against the head-it can cause a single strike to "double trigger" (two sounds instead of the intended one). The Mask Time setting helps to prevent such problems. Once a pad has been hit, any additional trigger signals occurring within the specified Mask Time (0-64 msec) will be ignored.

When set to a high value, it then becomes easy for sounds to be omitted when the kick is struck repeatedly in rapid succession. Set this to as low a value as you can.



HINT

If two or more sounds are being produced when you strike the head just once, then adjust Retrigger Cancel.

Making the settings

While stepping on the pad being used for the kick, raise the Mask Time value until there is no more bouncing (sounds made by the rebounding of the beater).

XTALK CANCEL (CROSSTALK CANCEL)

OFF, 20–80 (adjustable in increments of 5)

When two pads are mounted on the same stand, the vibration produced by hitting one pad may trigger the sound from another pad unintentionally (This is called crosstalk.) You can avoid this problem by adjusting Crosstalk Cancel on the pad that is sounding inadvertently.

If the value is set too high, then when two pads are played simultaneously, the one that is struck less forcefully will not sound. So be careful and set this parameter to the minimum value required to prevent such crosstalk. With a setting of "oFF," crosstalk prevention does not function.

HINT

In some cases, you can prevent crosstalk between two pads you have connected by increasing the distance between the pads or by raising the Threshold value.

NOTE

You cannot prevent crosstalk from pads connected to other drum sound modules. Try increasing the distance between such pads, or raise the Threshold.

Making the settings

When hitting a snare pad, the hi-hat cymbal also sounds:

Set the Crosstalk Cancel for the pad being used for the hi-hat while striking the snare pad. Striking the snare pad, raise the Crosstalk Cancel setting for the hi-hat cymbal pad from "oFF" until crosstalk no longer occurs. As this value is raised, the hi-hat cymbal pad will be less prone to receive crosstalk from other pads.

TRIGGER INPUT: HH CTRL

TRIG TYPE (TRIGGER TYPE)

Displayed	Description
FD7	FD-7/6
S 1	Foot switch, Type 1 (Roland/BOSS) Select Type 1 or Type 2 to have sounds played (to have Note On transmitted) when pressing a foot switch.
S 2	Foot switch, Type 2

TRIGGER MIDI CONVERTER Date : Nov. 5, 2001

Model TMC-6

MIDI Implementation Chart

Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic	Default	1–16	X	Memorized (Non-Volatile)
Channel	Changed	1–16	X	
Mode	Default	Mode 4	X	
	Messages	X	X	
	Altered	**********	**********	
Note Number :	True Voice	0–127 **********	X X	
Velocity	Note On	O 9nH v=1–127	X	
	Note Off	O 8nH v=64	X	
After Touch	Key's	O	X	
	Channel's	O *1	X	
Pitch Bend		O *1	X	
Control Change	1–31	O *1	X	
	64–95	O *1	X	
Program Change	: True Number	O *2 0–127	X	Program No. 1–128
System Exclusive		X	X	
System Common	: Song Position	O *2 *3	X	
	: Song Select	X	X	
	: Tune Request	X	X	
System Real Time	: Clock	X	X	
	: Commands	O *2	X	
Aux Messages	: All Sound Off	X	X	
	: Reset All Controllers	X	X	
	: Local On/Off	X	X	
	: All Notes Off	X	X	
	: Active Sensing	O	X	
	: System Reset	X	X	
Notes		* 1 You can select one of these for use as a hi-hat control pedal. * 2 Select one for each trigger. * 3 Resets the song position to the beginning of the song.		

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO

Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO

O : Yes
X : No

Specifications

Number of Memories

12

Display

7 segments, 3 characters (LED)

Connectors

Trigger Input Jacks x 6 (7 Inputs), MIDI OUT Connector, AC Adaptor jack

Switches

INC/+, DEC/-, PARAMETER SELECT, TRIGGER SELECT, EDIT,
TRIG6/HH CTRL SELECT, POWER

Power Supply

AC Adaptor (DC 9 V)

Current Draw

1,000 mA

Dimensions

218 (W) x 127 (D) x 58 (H) mm
8-5/8 (W) x 5 (D) x 2-5/16 (H) inches

Weight

850 g / 1 lb 14 oz (excluding AC Adaptor)

Accessories

Owner's Manual, AC Adaptor, Stand Holder,
Screws (M5 x 12 mm) x 4

Options

Pads: PD-5, PD-6, PD-7, PD-9, PD-80, PD-80R, PD-100, PD-120
Cymbals: CY-6, CY-12H, CY-12R/C, CY-14C, CY-15R
Kick Trigger Units: KD-7, KD-80, KD-120
Hi-Hat Control Pedal: FD-7
Cable: PCS-31 (STEREO<–>MONOx2)
Foot Switch: BOSS: FS-5U, DP-2
Pad Stand: PDS-15
Pad Mounts: MDH-7U, MDH-10U
All-Purpose Clamp: APC-33

* *In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.*

For the U.K.

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

For EU Countries

CE

This product complies with the requirements of European Directive 89/336/EEC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:
(1) This device may not cause harmful interference, and
(2) This device must accept any interference received, including interference that may cause undesired operation.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

For C.A. US (Proposition 65)

WARNING

This product contains chemicals known to cause cancer, birth defects and other reproductive harm, including lead.

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