# HANDSONIC® 10

Owner's Manual

**Roland®**

Audio Cable

Monitor Amplifier
PM-10

Cable
PCS-31L

Kick Trigger Unit
KD-7

Pad Stand
PDS-10

Bass Drum Pedal

Foot Switch
FS-5U

# Contents

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Before using the HandSonic 10, please read the sections, "USING THE UNIT SAFELY" (p. 48) and "IMPORTANT NOTES" (p. 50). They provide important information concerning proper operations of the HandSonic 10. This Owner's manual should be read in its entirety in order for you to understand all features and operations. Keep the manual on hand for reference purposes.

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# Features

## 410 Sounds

Sound selection is made easy thanks to sound category Groups or Alphabetical listing.

## Specially Selected Effects

Ambience (5 Types) and a choice from on-board Multi Effects (20 types) can be used at the same time.

## Friendly Interface

The large, custom LCD lets you easily view various functions and information. The panel buttons and the friendly interface make modifying a kit a very simple process. The Control knob gives you instant editing access. The Preset Kit buttons give you quick access to 5 specially selected kits and 5 of your favorite kits.

## Pads and Expandability

10 velocity sensitive and pressure reactive pads. 2 of these pads also feature positional sensing. The D Beam can be used for triggering and controlling sounds and effects. The stereo input for external triggers lets you have a choice to use optional kick triggers, a head/rim capable pad, cymbal pads or foot switches (with multi-functions possible).

## Play With External Audio Sources

The mix in allows one to connect external audio sources, ideal for playing along with CDs or for connecting external sound modules.

## For Improving Techniques

In addition to normal metronome functions, the HandSonic 10 includes a unique Style Guide Metronome, featuring a wide range of rhythmical categories; perfect for learning, practicing and performing.
The Coach Mode's functions include Time Check, Rhythm Check and Pad Follow. These exercises will challenge you and help you to improve your technique.

## Set Up & Portability

Lightweight and compact, the HandSonic 10 mounts easily on the optional PDS-10 stand, (recommended) or on a cymbal stand when using the APC-33.

## This Manual

This manual should be read carefully as it will not only explain WHAT is possible, but will guide you in a friendly way so you can understand HOW to use the on-board sounds, functions and the potential of the incorporated technology.

# Demo Songs

To hear some of the HandSonic 10's possibilities, we have incorporated 5 different demo songs.
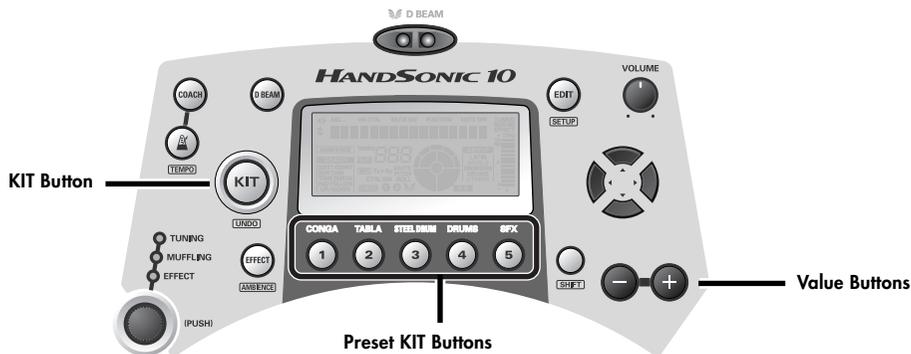


1. **Press the [CONGA] button (or any of the 5 Preset Kit buttons) and hold it down for 2 seconds.**
   The demo song will start to play.
   If you press the [CONGA] button again, the demo song will re-start from the beginning.
   If you press any of the other Preset Kit buttons, the demo songs assigned to those will play.
   You can also use the [+]/[-] buttons to change songs.

2. **To stop the demo, press [KIT] button.**
   While the demo song is playing, all pads are disabled. Also, the kit being played in the demo song may not be the same as indicated by the button name.

   * *No data for the music that is played will be output from MIDI OUT.*

# Panel Descriptions

## Top Panel

**KIT Button**
Main play page return function
[SHIFT] + this button for UNDO function
See p. 23

**D BEAM Button**
On/Off  LED is lit when ON.
See p. 8, 13

**D BEAM Controller**

**EDIT Button**
Access to all EDIT parameters
[SHIFT] + this button for SETUP parameters
See p. 9–13

**VOLUME Knob**
Master Volume control

**COACH Button**
Coach Mode access
LED is lit when in use.
See p. 17

**CURSORS**
For moving through
edit pages

**🎵 (METRONOME) Button**
Start & Stop function
Blinks in tempo
[SHIFT] + this button
for TEMPO setting
See p. 14

**Control Knob**
Multi-function, push & turn
easy editing knob
See p. 8

**EFFECT Button**
On/Off
LED is lit when ON.
[SHIFT] + this button for AMBIENCE ON/OFF
See p. 8, 12

**+/- Value Button**
For changing kits, or for
modifying parameters

**PRESET KIT Buttons [1]–[5]**
Preset kit instant access
Demo Song access (hold down for 2 seconds)
User programable functions
See p. 3, 7, 28

**SHIFT Button**
In combination with other buttons,
provides short cut access to many
functions

**Pad**
Strike to produce a sound or
press to control the tone

4

# Display

Kit names, instrument names, parameter names and messages appear here.

Kit numbers and Tempo appears here when in COACH Mode

These individual indications appear during EDIT mode showing the respective status:

**HH CTRL** appears, indicating Hi Hat sounds that work with the Hi Hat control function of an optional foot switch

**MUTE or MUTE SW** appears, indicating sounds that react with the Rx MUTE pressure control

**POSITION** appears, indicating sounds that react to positional sensing (Pad M1, M5 only)

**NOTE OFF** appears, indicating sounds that react to Gate Time settings

Appears during instrument selection when instrument sorting is set to alphabetical order.

Page direction indicators during edit modes

Appears when AMBIENCE is on.

In COACH mode, the current function appears in this menu.

Various information status indicators relative to the pad currently being edited

Pad/D BEAM/External trigger status indicators during EDIT mode

Velocity level, and various parameter status indications appear here.

Current Instrument Group name is highlighted here.

These appear for confirming execution of functions like Copy, Exchange etc.

# Rear Panel

**EXT TRIG / FOOT SW Jack**
For connecting external pads, kick triggers
or foot switches (FS-5U/DP-2)

**MIDI Connectors (IN, OUT)**
OUT: For playing external modules
      from the HandSonic 10
      For saving data
IN:   For using the HandSonic 10 as
      a sound module
      For loading data

**MIX IN Jack (STEREO)**
For connecting external audio sources. Sound input here
goes to the output jacks and headphone jack.

**OUTPUT Jacks**
For connecting to amplifiers, recording equipment.
When using in MONO, use only the L (MONO) jack.

**AC Adaptor Jack**
For connecting the included
AC adaptor

**PHONES Jack**
Connect stereo headphones.
Even if headphones are connected,
sound will still be output from the
OUTPUT jacks.

**POWER Switch**
Turns power on or off.

Headphones

POWER   DC IN   OUT — MIDI — IN   **Roland** **HANDSONIC 10**

USE ROLAND AC1 OR
PSB·1U ADAPTOR ONLY

EXT TRIG   MIX IN   R   L (MONO)   PHONES
FOOT SW              OUTPUT

Cord hook   AC adaptor

Cable
PCS-31L

Audio cable

L

**Roland**

Audio cable

R

Monitor Amplifier, etc.

Dual-Trigger       Dual-Trigger Pad   Foot Switch   Kick Trigger Unit
Cymbal Pad         PD-8               FS-5U         KD-7
CY-8
**Kick trigger unit, External pad, etc.**

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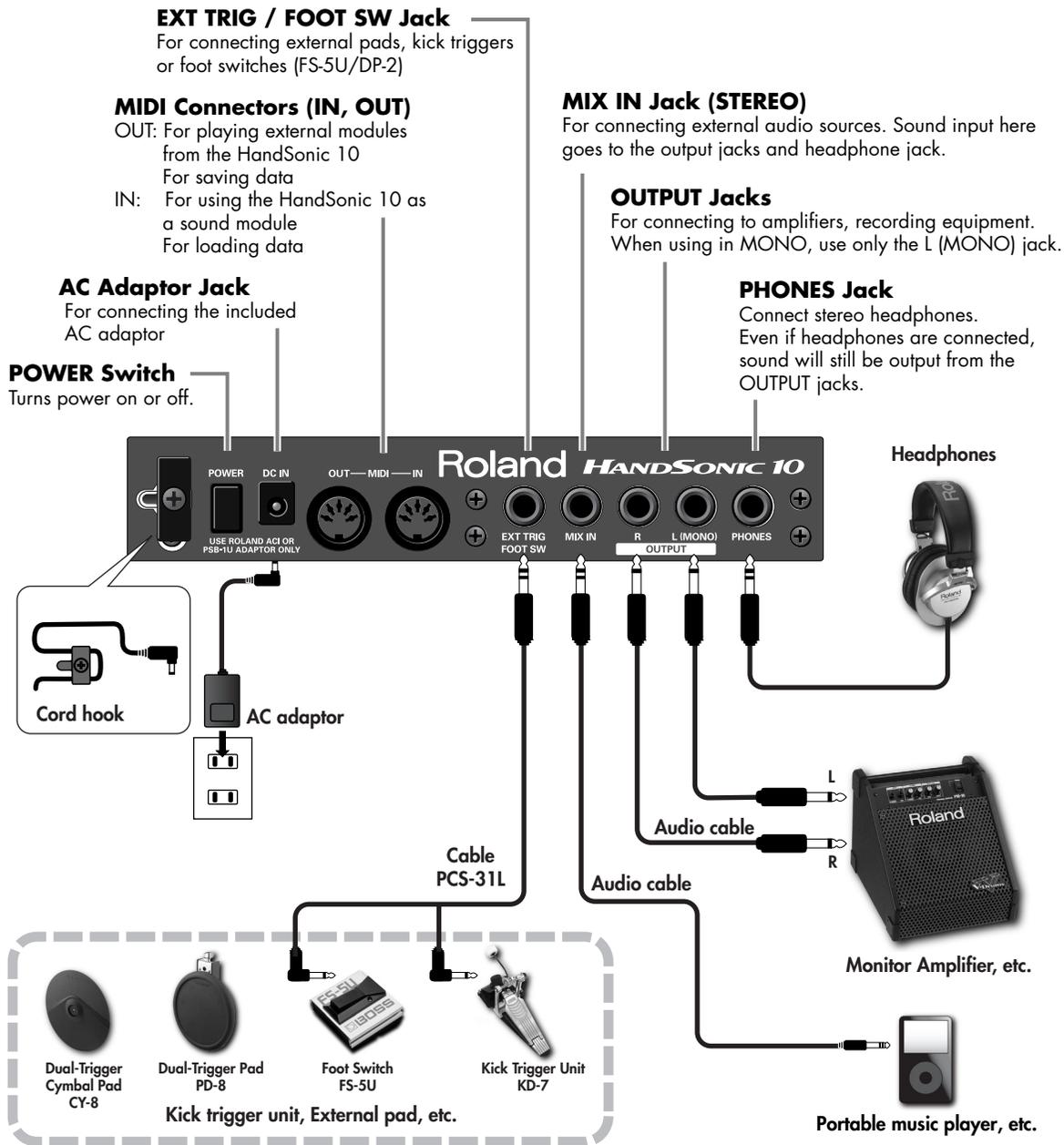
*   To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the
    power on all devices before making any connections.

*   Anchor the power cord, using the cord hook (see diagram). This prevents the plug from being pulled out accidently, and
    reduces stress to the jack itself.

*   When connection cables with resistors are used, the volume of equipment connected to the inputs (MIX IN) may be low.
    If this happens, use connection cables that do not contain resistors.

# Getting Familiar

## Turning the Power On/Off

Make sure the volume controls on the HandSonic 10, and any connected devices are set to "0." Then turn on the device connected to the MIX IN Jack. Turn on the HandSonic 10's power switch. As there is a built-in protection circuit, it will take a few seconds before you see the kit name appear in the display. Until that time, Do NOT touch any pad, or use the D BEAM. Turn on the device connected to the output jacks. Then adjust the respective volume settings.

When turning the HandSonic off, turn down all respective volumes before turning off the power.

# Basic Operations

## Preset Kit Buttons
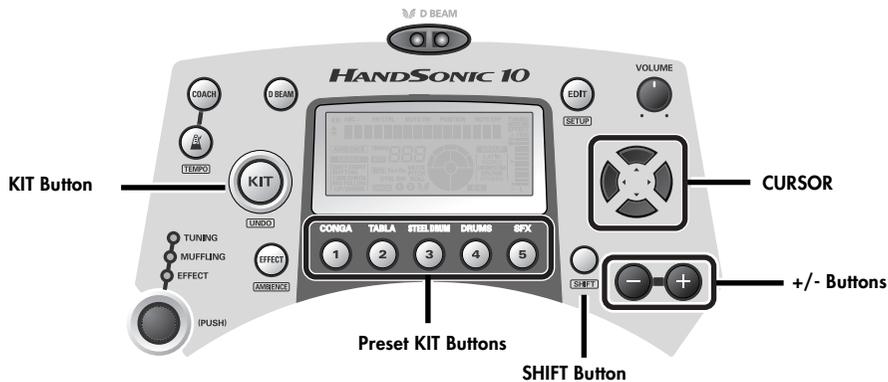


The 5 Preset kit Buttons, [1]–[5], will take you to the indicated kits. These 5 kits can NOT be modified, as they are separate from the 64 user kits. Using the [+]/[-] buttons will let you scroll only through those 5 kits. To return to the user kits, press [KIT]. However, when used in combination with the [SHIFT] button, they can be used to quickly jump to your own pre-determined selection. How to make settings for this function will be explained further on. We'll use a few of these kits to help you get to know the HandSonic.

## Instrument View Mode

There is a way to call up the name of the sounds being played without using the EDIT function. While in Kit mode, press the [ ▶ ] cursor once. Then when you play any pad you can see the instrument name in the display.



## Positional Sensing

**Press the [CONGA] kit button (#1).** Play the 2 larger pads starting near the center, and as you move towards the edge, play a bit harder, and you will hear what the positional sensing function does. Slap the edge. This works on specific sounds only. (More about that is explained later.)
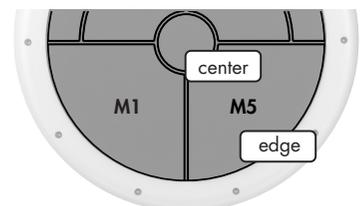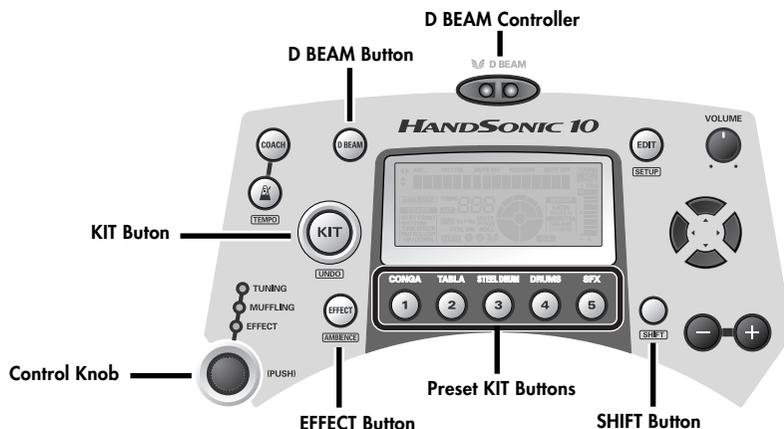
## D BEAM

Now pass your hand over the D Beam. Here you are simply triggering a sound with it.
Make sure the [D BEAM] button is lit.

## Ambience

Next, while holding down the [SHIFT] button, press the [EFFECT] button. This is how you turn the Ambience on or off, and you will see the indication in the display.

## Effects

**Press the [SFX] kit button (#5).** Play the pads and D Beam. Press the [EFFECT] button to hear the difference.

## Control Knob

TUNING:       **Press the [STEEL DRUM] kit button (#3).** Now, push the Control Knob, LED next to TUNING will light. Tap any pad, and turn the control knob. This is a quick way to tune the sounds.

MUFFLING:     Press the Control Knob and the LED next to MUFFLING will light. Tap any pad and turn the Control knob.

EFFECT:       Press the Control knob and the LED next to EFFECT will light. Tap any pad and turn the Control knob. In this case, you are changing a parameter in the Effects assigned to this kit.



*   *If you make any of the above adjustments while in a User Kit (1–64), those changes will be written. You can undo them however. (see page 23)*

**Press the [KIT] button and try out some of the 64 user kits.**

# Basic Editing

In order to understand the possibilities of the various editing functions, there are a few basic points you must take into consideration. These will help save you time, and avoid frustration whether this is your first electronic musical instrument or not. Any changes you make are automatically registered as there is no "write" function. Taking that into consideration, we recommend that you explore the editing process first by using one of the 5 preset kits shown here. The reason we suggest this is because these kits are pre-set. You can edit them temporarily, but once you change the kit, they automatically return to their factory settings.
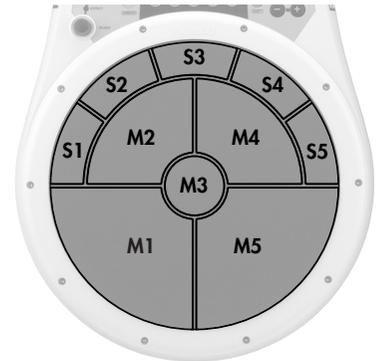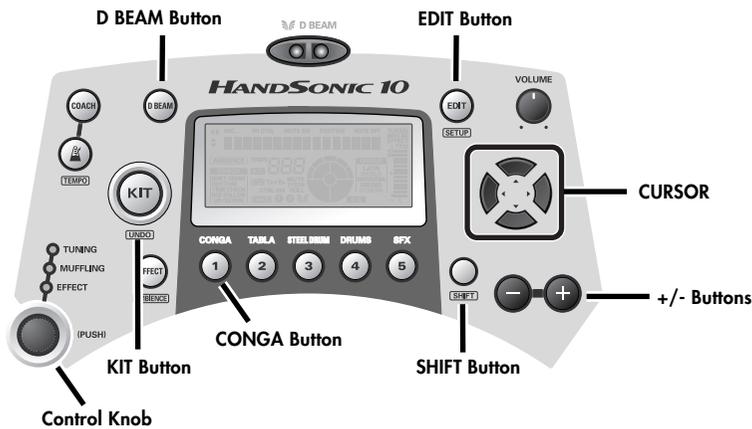


Pad references used in this manual

# Assigning a Sound to a Pad

**1.** Push the [CONGA] button.

**2.** Press [EDIT], and you will see <INST> in the display.

```
INST          ▶
```

**3.** Press the [ ▶ ] cursor and here you will see the sound assigned to any pad you touch (or D Beam, optional external pad/foot switch).

```
008:Conga Hi
```

The D Beam button must be lit in order for it to function.

*   *Remember that during the EDIT mode, the [EDIT] button will blink. Also, the pad you are editing will be highlighted in the display.*

**4.** Let's work with just one pad for the moment. Tap pad M5.

**To change the sound you have a few choices:**
*   You can use the [+]/[-] buttons, or the Control knob.
*   Or press [SHIFT], and while holding it down, press the [+]/[-] buttons. You can jump between instrument groups, as shown in the display. Try this once to see what happens, and watch the display to see the instrument group names change.

## Tuning

1.  **Press [KIT]**(*1)**, then press [CONGA], then [EDIT] and you see <INST>. Press the [ ▶ ] cursor and you will see the instrument name.**

    ```
    008:Conga Hi
    ```

    *\*1: This is only to reset this kit to the factory settings and ONLY for this basic functions explanation.*

2.  **Now press the [ ▼ ] once, you will see <Tuning> in the display.**

    ```
    Tuning          0
    ```

    Now you can use the [+]/[-] buttons or the Control knob to change the pitch.

## Muffling

3.  **Push the [ ▼ ] again, and you will see <Muffling> in the display.**

    ```
    Muffling        0
    ```

    While tapping one of the pads, use the [+]/[-] buttons or the Control knob, and you will not only hear what is happening to the sound, but the Value meter on the right hand side of the display will indicate how much muffling is being applied, as well as the numerical values in the display.

    If you want to apply the same amount of muffling to all sounds in the kit, while holding down the [SHIFT] button press the CONTROL knob.

    The display shows <same for all>.

    This function will work with all of the pad specific parameters.

## Volume

4.  **Press the [ ▼ ] again and you will see:**

    ```
    Volume        100
    ```

    This sets the level of the sound for each pad.

## Pan

5.  **Press the [ ▼ ] again, and here you can adjust the position in the stereo field of the sound for each pad.**

    ```
    Pan        CENTER
    ```

## Exiting the Edit Mode

6.  **Press [EDIT], extinguishing its indicator.**

# PRESSURE

1. Press [KIT], then press [CONGA], then [EDIT], so you see <INST> in the display again.

2. Press the [ ▼ ] cursor once and you will see <PRESSURE> in the display.

```
PRESSURE      ▶
```

3. Press the [ ▶ ], and you will see <Tx> (this means "transmit pressure control").

4. Play the large left pad and you will see <ON> in the display.

```
Tx               ON
```

5. Press the [ ▼ ] once again, and you will see <Rx Mute> (receive mute control) in the display.

```
Rx Mute          ON
```

6. Play the right pad once. Now, place your left hand on the left pad, while playing the right pad. If you don't hear a difference in the sound of the right pad, press a little harder on the left pad.

   You will hear how the pressure placed on one pad can mute the sound of another, very useful when playing congas or bongos etc. This is an example of the "mute" function, and demonstrates pad interactivity and control. The [+]/[-] buttons or Control knob can be used for on/off switching.

7. Now play the right pad once, and use the [+]/[-] button or Control knob to turn "Rx Mute" to "OFF."

8. Press the [ ▼ ] again and you will see <Rx Pitch> (receive pitch control) in the display.

   Hit the right pad once, and use the [+]/[-] buttons or the Control knob change the pitch-change amount. Set this as you wish. Then while playing the right pad, place your left hand on the left pad, and apply pressure. Now you can hear how one pad can control the pitch of another with pressure.

## EFFECTS (Basic)
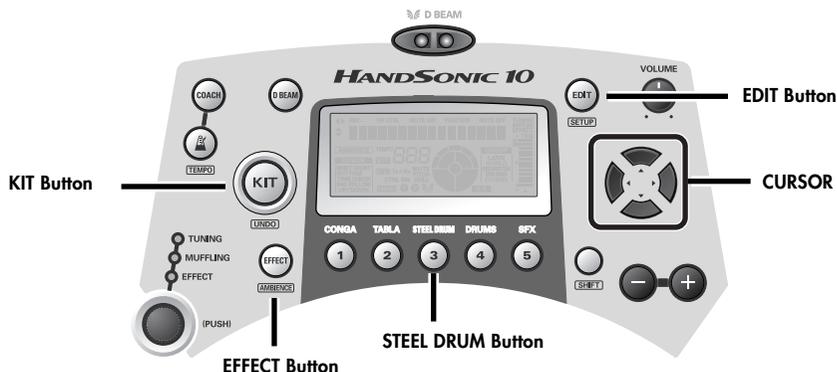


1. Press [KIT], then press [STEEL DRUM], then [EDIT], so you see <INST> in the display again.

2. Press the [▼] cursor until you see <EFFECTS> in the display.

   | EFFECTS ▶ |

   Verify that the [EFFECT] button is also lit.

3. Press the [▶] and you will see <Type> in the display.

   | Type      CHORUS |

   Here is where you can change the effect being used. More about effects will be explained on page 21 and 30.

### Short Cut Access to Effects Editing

While holding down the [EDIT] button, press [EFFECT].

## Naming a Kit

1. Press [KIT], then press [STEEL DRUM], then [EDIT] so you see <INST> in the display again.

2. Press the [▼] cursor until you see <KIT/MIDI> in the display.

   | KIT/MIDI ▶ |

3. Press the [▶], and you will see <Kit Volume>.

4. Press the [▼] again and you will see:

   | Name[SteelDrum ] |

5. Use the [+]/[-] buttons or Control knob to change the name as you desire.

   Use the [▶] or [◀] to move between the letters.

# D BEAM

The D Beam functions not only for triggering sounds, but for controlling them as well.
During this explanation, make sure the [EFFECT] button is NOT lit. (OFF)

**D BEAM Button** — D BEAM

**EDIT Button**

**CURSOR**

**Control Knob** — (PUSH)

**EFFECT Button**
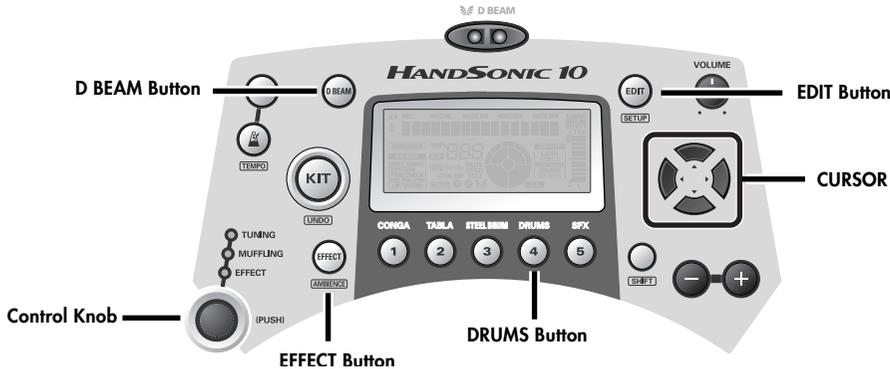
**DRUMS Button**

**1.** As an example, push the [DRUMS] button.

**2.** Make sure the [D BEAM] button is lit, and pass your hand over the D Beam.

In this case the D Beam is just triggering the sound assigned there.

**3.** Next, push the [EDIT] button, and press the [▼] cursor once.

You see <PRESSURE> in the screen.

**4.** Push the [▶], and in the display you see <Tx> (transmit) and <OFF>. Use the [+] button to turn it "ON."

```
Tx               ON
```

**5.** Now push the [▼] twice and you will see <Rx Pitch> in the display.

```
Rx Pitch          0
```

Here you can adjust the pitch bending range you will control with the D Beam.
Use the [+]/[-] buttons or the Control knob, and set it to -1200.
When using the [+]/[-] buttons for data entry, by holding down [SHIFT] and then pressing either of the buttons, the increments/decrements move much quicker.
Or just turn the Control knob quickly to the left, to get to the -1200 position.

**6.** Now pass your hand over the D Beam quickly and at close range, and you will hear the sound bend.

**7.** Then move your hand over the D Beam, and once the sound is heard, move your hand up and down, to hear how you are controlling the sound.

**8.** Try this:

While you can still see <Rx Pitch> -1200 in the display, tap once the large pad on the left and set this also to -1200. Now, while tapping the pad with your left hand, place your right hand above the D Beam, and then slowly lower your hand. Here you can see how the D Beam can control the pitch of sounds assigned to other pads.

*   Remember, the D Beam is sensitive to the light in the space where you are playing it. See p. 25 for adjustments to the D Beam.

*Actual infrared beam is invisible.*

# METRONOME (STYLE GUIDE)

STYLE GUIDE Metronome patterns include 86 variations and are not only fun to play along with, but can help you learn different rhythms and styles.
(All adjustments to settings can be made with the [+]/[-] buttons or the Control Knob.)



1. Press the [ 🎼 ] button to start.

2. While holding down the [SHIFT] button, press [EDIT] and you will see <METRONOME> in the display.

   `METRONOME ▶`

3. Press the [ ▶ ] cursor you will see:

   `Type STYLE GUIDE`

   There are two choices here, NORMAL and STYLE GUIDE. NORMAL will be explained further on, so keep the setting at STYLE GUIDE.

   *   *IMPORTANT: When the TYPE is set to STYLE GUIDE, all uses of the metronome will use the currently selected pattern, even when using the COACH function (except for RHYTHM CHECK and PAD FOLLOW). See page 17.*

4. Press the [ ▼ ] and you will see the current pattern in the display.

   `01: Samba`

   Use the [+]/[-] buttons or the Control knob to make a selection.

## Tempo

5. Press the [ ▼ ] once, and here you can set the TEMPO. (Range = 40–200 BPM)

   `Tempo          90`

## Volume

6. Press the [ ▼ ] again, and you'll see:

   `Volume          7`

   The volume range is 0–10.

## Tempo Change

**7.** Press the [ ▼ ] until you see:

`TempoChange AUTO`

Style Guide patterns have their own tempo settings.

If Tempo Change is set to OFF, then those tempos will be ignored, and all Style Guide patterns will play at the Metronome's tempo setting.

If Tempo Change is set to AUTO, then, in general, each time you change a pattern the tempo will change as well.

*\* Depending on the pattern chosen and the kit you are playing, you may notice sounds drop out, or mute.*

# METRONOME (NORMAL)

**1.** Press the [ 🎼 ] button to start.

**2.** While holding down the [SHIFT] button, press [EDIT] and you will see <METRONOME> in the display.

`METRONOME ▶`

**3.** Press the [ ▶ ] cursor and you will see <Type> in the display. Change this to NORMAL.

`Type NORMAL`

## Tempo

**4.** Press the [ ▼ ] once, and here you can set the TEMPO. (Range = 40–200 BPM)

`Tempo 90`

## Beat (Time Signature)

**5.** Press the [ ▼ ] again, and here you see <Beat> in the display.

`Beat 4`

The possibilities are from 0 beats to 9 beats per measure.

## Rhythm

**6.** Press the [ ▼ ] again, and here you see <Rhythm> in the display.

`Rhythm ♩`

The choices include  𝅝 (whole notes),  𝅗𝅥 (half notes),  ♩ (quarter notes),  ♩₃ (quarter-note triplets),

 ♪ (eighth notes),  ♪₃ (eighth-note triplets) and  𝅘𝅥𝅯 (sixteenth notes).

Should you need to practice in tempos higher than 200 BPM, changing the Rhythm to eighth-notes and the Beat to 0 can be helpful.

# Metronome Sound

**7.** Press the [▼] again, and you'll see:

`Sound ELECTRONIC`

You have 12 different types of sounds to use as a metronome sound.

### Metronome Sound List

| No. | Sound | No. | Sound |
|---|---|---|---|
| 01: | ELECTRONIC | 07: | STICKS |
| 02: | OLD STYLE | 08: | COWBELL |
| 03: | PULSE | 09: | CLAVES |
| 04: | BEEP | 10: | WOODBLOCK |
| 05: | SWEEP | 11: | TRIANGLE |
| 06: | ZAPP | 12: | SHAKER |

# Volume

**8.** Press the [▼] again, and you'll see:

`Volume          7`

The volume range is 0–10. (Some of the metronome sounds are rich in high frequencies, so please be careful with this level setting, especially if you are using headphones.)

## Short Cut Access

### Metronome Parameters

**While holding down the [EDIT] button, press the [ 🎵 ] button.**

If the TYPE selected is STYLE GUIDE, then this will immediately take you to the STYLE GUIDE pattern select page.

If the TYPE is NORMAL, then this will take you to the TYPE select page.

### Metronome Tempo

**While holding down the [SHIFT] button, press the [ 🎵 ] button.**

# COACH MODE



COACH Button

METRONOME Button

CURSOR

Here you will find 6 different functions, all designed to challenge and help you improve your timing, rhythmical sense, stamina and make you more comfortable with the pad positions. When entering this mode, you will also see which function you are using appear in the left side of the display. We advise to check each function as explained here first, before make any adjustments to the factory settings. This way you will have a good grasp of the possibilities.
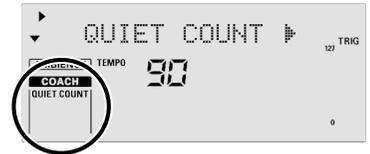


## Quiet Count

1. **Press the [COACH] button and you see <QUIET COUNT> in the display.**

   `QUIET COUNT ▶`

2. **Press the [ 🎵 ] button now to see what it does.**

3. **Press it again to stop.**

4. **Press the [ ▶ ] cursor and you see:**

   `Measures          4`

5. **Press the [ ▼ ], and here you will see:**

   `Quiet             1`

   This means that in a four measure pattern, there will be a one measure break on the 4th measure.
   If you set "QUIET" to "2" then it means the last two measures are the break.
   Depending on your metronome setting for TYPE, you can use this function with the NORMAL metronome function or with the STYLE GUIDE.

   ### Setting Possibilities:

   | Measures | From 2 to 16 measures. |
   |----------|------------------------|
   | Quiet    | From RANDOM and 0.5 to 4 measures. |

   Depending on the amount of MEASURES chosen, the QUIET possibilities will differ. RANDOM means the COACH will change the break lengths in a random way.

6. **If you push the [ ▼ ] one more time, you can set the tempo.**

## Rhythm Check

> *This function uses the sound assigned to the large right pad (M5) in the current kit. Be sure there is a sound assigned there or that the volume of that sound is not too low.*

**1.** Press the [COACH] button and use the [▲] or [▼] cursors until you see <RHYTHM CHECK> in the display.

`RHYTHM CHECK ▶`

**2.** Press the [ 🎵 ] button now to see what it does.

`1:  Listen -1-1`

Within the 2 measure count in, you will see <Listen> appear and then <Play>.

The idea here is to simply copy the rhythm you hear.

When you play/copy the rhythm correctly, <Good> will appear and the Coach will advance to another pattern.

If you make a mistake, you will see <Again> in the display until you get it right.

It does not make any difference which pad you play during this exercise.

So if you have optional foot switches or kick triggers connected, you can use them for training your foot timing as well.

**3.** Press the [ 🎵 ] button again to stop.

**4.** Press the [▶] and you see:

`Grade      LEVEL1`

There are 5 Grade levels. 1 is the simplest, and 5 is the most difficult.

**5.** Press the [▼] again and you will see:

`Indicator     OFF`

**6.** Push the [▼] until you see <Tempo>. Adjust as needed.

**7.** Push the [▼] until you see <Beat>. Adjust as needed.

**8.** Push the [▼] until you see <Metronome Vol>. Adjust as needed.

## Time Check

**1.** Press the [COACH] button and use the [▲] or [▼] cursors until you see <TIME CHECK> in the display.

`TIME CHECK ▶`

**2.** Press the [ 🎵 ] button, watch the display and start playing in time with the metronome.

`S ←─●─┼───→F   1-2`

You will see a little dark ball indicating exactly where you are playing in reference to the tempo. When you play ON the beat the little dark ball appears in the center over the + indicator.

"S" at the left side of the bar graph means you are slow, or behind the beat, and "F" on the right side means you are fast, or ahead of the beat.

**3.** Press the [ 🎵 ] button again to stop.

**4.** Press the [▶] and you see:

`Grade       EASY`

There are 2 Grades: EASY & HARD.

**5.** If you push the [▼] one more time, you can set the tempo.

# Pad Follow

Designed to help you become more familiar with the positions of the pads, it provides some challenging variations. Remember this does NOT check your timing, but only your ability to know what sounds are on which pads (or external triggers).

* *This function uses all sounds assigned to all pads (and external triggers, if you have selected Ext Trig ON). Be sure there is a sound assigned there or that the volume of that sound is not too low.*

**1.** Press the [COACH] button and use the [▲] or [▼] cursors until you see <PAD FOLLOW> in the display.

```
PAD FOLLOW ▶
```

**2.** Press the [ 🎼 ] button and within the 2 measure count in, you will see <Listen> appear and then <Play>.

```
1:  Listen -1-1
```

The display indicator will show you which pad has been played, and you just have to play the same one, before the Coach advances to the next variation.

**3.** Press the [ 🎼 ] button again to stop.

This function operates in a similar way to the Rhythm Check function.

**4.** Press the [▶] and you see:

```
Grade      LEVEL1
```

There are 5 Grade levels. Level 1 is the easiest, and Level 5 is the most difficult.

**5.** Press the [▼] again and you will see:

```
Indicator      ON
```

If you turn it OFF, then this will help you memorize which sounds are where.

**6.** Press the [▼] again and you will see:

```
Ext Trig      OFF
```

If you are using optional external foot switches or triggers, then turn this to ON and it/they will be included in the PAD FOLLOW exercise.

**7.** If you push the [▼] one more time, you can set the Tempo.

**8.** Push the [▼] again and you'll see <Beat>. Adjust as needed.

**9.** Push the [▼] again and you'll see <Metronome Vol>. Adjust as needed.

## Auto Up/Down

1. **Press the [COACH] button and use the [▲] or [▼] cursors until you see <AUTO UP/DOWN> in the display.**

   `AUTO UP/DOWN ▶`

2. **Press the [ 𝄞 ] button and watch the display.**

   `90→200      1-1`

   You will see the tempo indicator increase 1 BPM every two beats.

3. **Press the [ 𝄞 ] button again to stop.**

4. **Press the [▶] and you see:**

   `Rate        2`

   If you set the RATE to 1, the tempo will increase 1 BPM every measure, and if you set the RATE to 3, the tempo will increase 1 BPM on every beat.

   While the metronome is playing, you'll also notice in the left side of the display, 90→200.

   This is showing you the MINIMUM TEMPO and MAXIMUM TEMPO. This means that the metronome will start playing at 90 BPM, increase to 200 BPM, and then go back down to 90 BPM.

   You can adjust this by pressing the [▼] once, where you will see <Min Tempo> in the display. Use the [+]/[-] buttons or the Control knob to set your desired tempo. Push the [▼] once more and you see <Max Tempo>.

   Also, while the metronome is playing, you can set the Max Tempo by pushing the [-], and you will see <set max tempo> in the display. If you push the [+] you will see <reset max tempo> and it will be reset to 200 BPM.

## Tap Tempo

1. **Press the [COACH] button and use the [▼] cursor until you see <TAP TEMPO>.**

   `TAP TEMPO`

   Here, you can tap any pad, or external trigger to set the Tempo.

   This is useful as a training exercise, because as you tap the pads, you can see the tempo indicated in the display. Very good for tempo training.

> You can adjust the tempo(min tempo) when any of the coach mode functions appears in the display, or while the metronome is running with the Control knob or using the [+]/[-] buttons. (except for Auto Up/Down)

# Advanced Edit

## ROLL

1. Select any kit.

2. Press [EDIT], and then the [ ▼ ], until you see <PRESSURE>.

```
         PRESSURE    ▶
```

3. Press the [ ▶ ] once and then the [ ▼ ] again until you see:

```
 Roll              OFF
```

   If this is set to OFF, raise the value.
   The roll speed range is 1–30 beats per second OR

   ♪ (eighth notes),   ♪₃ (eighth-note triplets),

   ♬ (sixteenth notes),   ♬₃ (sixteenth-note triplets),

   and   ♪ (thirty-second notes), who's speed will be
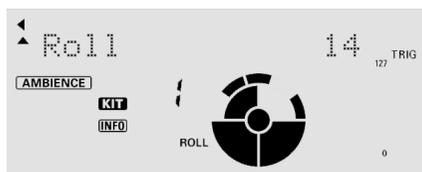   determined by the metronome's current tempo setting. Set
   the value as you wish.
   If you want all the pads to roll, while holding down
   [SHIFT], push down the Control Knob.

4. **Press any pad, or place your hand over the D Beam. The sound will roll.**

   Each pad, including the D Beam can use this function.
   Another way to assign the Roll function to a pad is to press
   the [SHIFT] button, and tap the respective pad. Also, if you
   just hold down the [SHIFT] button, the display will show
   you which pads have the roll function active.

```
 ◀
 ▲ Roll              14  TRIG
             127
 [AMBIENCE]    |
       [KIT]      |
       [INFO]
          ROLL
                        0
```

   \* *When using the Roll function set to high speeds, and
   depending on the sounds you are "rolling," sometimes
   noise may occur.*

## EFFECTS

1. Verify that the [EFFECT] button is lit.

2. Press [EDIT], and then the [ ▼ ], until you see <EFFECTS>.

3. Press the [ ▶ ] and you see the EFFECT TYPE.

4. Press the [ ▼ ] until you see the status of Pad Sw.

   Each pad has its own individual EFFECT on/off switch. Set
   this as you wish.
   If you just hold down the [SHIFT] button, the display will
   show you which pads are using EFFECTS or not.

   → *If you want to assign effects to all pads, turn one pad to
   the "ON" position, then while holding [SHIFT], push the
   Control Knob down once. Or press [SHIFT] and tap a
   selected pad.*

5. Pushing the [ ▼ ] again will take you to the various parameters of the EFFECT selected.

   You will see <D Beam> and then <Knob>. As they both
   can control different parameters of the effect currently in
   use, use the [+]/[-] buttons or Control Knob to see what is
   possible. For an overall idea please refer to the EFFECT
   chart for more details. (p. 30)

   \* *After you have selected an effects parameter to manipulate
   with the Control Knob, while you are still in the Edit mode,
   you can test the function. Press the Control Knob, (the LED
   will light) and then turn it while playing a pad. You will see
   changes in numerical values and the bar graph in the
   display. If you decide to assign a different effect parameter
   to the knob, first use it to return the values to where they
   were, or execute the UNDO function.*

> **Short Cut Access to Effects Editing**
>
> **While pressing the [EDIT] button, press [EFFECT] button.**

# KIT Parameters

## KIT Volume

1.  Press [EDIT], and then the [ ▼ ], until you see
    <KIT/MIDI>.

    > KIT/MIDI   ▶

2.  Press the [ ▶ ] and you see the Kit Volume.

    > Kit Volume     85

## MIDI

### Note#

3.  Press the [ ▼ ] until you see:

    > Note#    38(D 2)

    *   *The MIDI Note # for each pad can be changed, and the
        HandSonic will remember these on a "per kit" basis. You
        would only need to do this when triggering an external
        sound module. An "\*" will appear to the right of the note
        number if two pads use the same note number within the
        same kit. Please be careful, because if identical MIDI
        messages are received from an external sequencer or MIDI
        controller, the HandSonic will not sound as you expect.*

    *   *If recording a performance on an external sequencer, and
        using a Foot Switch for Hi-hat control, the HandSonic will
        transmit a note number 4 steps lower than the one
        assigned to the pad being played. (ONLY if this pad has a
        sound capable of Hi-hat control.) This will occur only while
        the foot switch is pressed and the pad is played.*

## Gate Time

| All Pads | GATE, ALT, 0.1–8 seconds. |
| --- | --- |
| D Beam | SCRAPE, GATE, ALT, 0.1–8 seconds. |
| External Trigger/ Foot Switch | ALT, 0.1–8 seconds. |

ALT & GATE refer how "note on/note off" is handled. Only
certain sounds respond to these functions, the indications
appear above the instrument name in the display or you can
see this in the instrument list on page 34.

For an example, go to KIT #18 "Pot Drum".

1.  Press [EDIT], then the [ ▶ ] and play the large pad on
    the right.
    You will see <NOTE OFF> appear above the instrument
    name.

    >                    NOTE OFF
    > ◄
    > ▼ 109:PotDrum Hole   127 TRIG

2.  Press and hold the pad for a few seconds, then
    release your hand.
    This is how GATE functions.

3.  Press the [ ◀ ] once and then [ ▼ ] until you see
    <KIT/MIDI>.
    Press the [ ▶ ] and then the [ ▼ ] until you see
    <Gate Time>.

    > Gate Time    GATE

4.  Play the same pad, and change the Gate Time
    parameter to "ALT."

5.  Now tap the pad once, and then again.
    You will hear how ALT works.
    SCRAPE works only with the D Beam and literally allows
    you to scrape a sound with your hand movement.

# TOOLS

*If you have selected a preset kit, the only functions available here are KIT COPY and L-R EXCHANGE.*

1. **To access the TOOLS, press [EDIT] and then the [▼] until you see:**

<div align="center">

```
TOOLS        ▶
```

</div>

2. **Press the [▶] and you see <KIT COPY>, and the [▼] for selecting the functions as explained below.**

## KIT COPY

From the KIT COPY page press the [▶] to select the source (Src in the display) and then press the [▼] to select the destination (Dst in the display).

To execute, press the [▼] again, and a confirmation message will appear in the display. Press the [4] (OK) button if OK, and the [2] (CANCEL) button to cancel the operation.

### Restoring an Individual Kit to the Factory Settings

KIT COPY can also be used to restore the selected kit to the original factory settings. When selecting the "source" as mentioned above, scroll to where you see a <P: > before the kit name.

## KIT EXCHANGE

This is a useful function for re-arranging the order of your kits. Follow the same procedure as explained in KIT COPY.

## KIT CLEAR

This function completely clears all parameters assigned to all pads.

## PAD COPY

This allows you to copy all parameters of one pad to another. Follow the same procedure as explained in KIT COPY. In this case you can select your source and destination pads by simply tapping the pad or external trigger/foot switch. (MIDI Note# will not be copied)

## PAD EXCHANGE

Here you can swap the parameters between two pads. Follow the same procedure as explained in KIT COPY.

> **PAD COPY/EXCHANGE (between different kits)**
> You can also copy or exchange pad parameters between two different kits. To do that, follow the same instructions for copy or exchange, but in this case you need to press the [SHIFT] button, and use the [+]/[-] buttons when choosing the source or destination kit. Upon pressing [SHIFT], you will see the KIT NAME appear in the display, and you can listen to the sound assigned to the pad in the destination (Dst) or source (Src) kit.

## PAD CLEAR

This function completely clears all parameters assigned to one pad. Follow the same procedure as explained in KIT COPY.

## L-R EXCHANGE

Perfect for exchanging all pad parameters, especially if you are Left Handed. Follow the same procedure as explained in KIT COPY. When you select this function, the display highlights the pads that will be exchanged. All pad parameters will be exchanged except for the M3 pad and the S3 pad.

# UNDO

The undo function allows you restore the Kit to the state it was in BEFORE you made changes to any parameter. However, if you make changes to a kit, and then change kits, your modifications will be permanent. If you want to UNDO any changes made, do so before going to another kit. While holding down [SHIFT], press the [KIT] button, and follow the commands in the display.

*When executing the UNDO function, you can preview or compare the newly edited kit with the kit as it was before you made changes.*
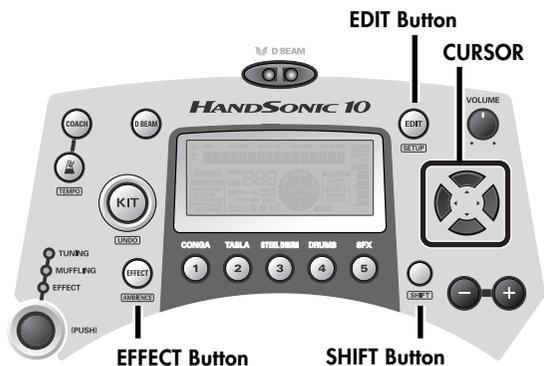
<div align="center">

```
undo kit, ok?


CANCEL              OK
```

</div>

*When this screen appears, you can play the pads, and you will hear the previous version.*

# Setup

## METRONOME

Refer to page 14.

## AMBIENCE

EDIT Button

CURSOR



EFFECT Button          SHIFT Button

**1.** While holding down the [SHIFT] button, press [EDIT].

**2.** Use the [ ▼ ] until you see <AMBIENCE>.

```
          AMBIENCE      ▶
```

**3.** Press the [ ▶ ] once, and you'll see:

```
Switch              ON
```

You can also turn the AMBIENCE on and off, while holding down the [SHIFT] button, and pressing the [EFFECT] button. You will see the relative indication in the display.

**4.** Press the [ ▼ ] once, and you'll see:

```
Type         ROOM 1
```

Here you can select from 5 different types of AMBIENCE. The choices are:
**STUDIO**, **ROOM 1**, **ROOM 2**, **THEATER**, **CHURCH**

**5.** Press the [ ▼ ] again, and you'll see:

```
Level              40
```

This is where you adjust the overall level of the AMBIENCE. Remember that this is a global parameter, meaning that when AMBIENCE is on, all sounds will be included.

# SYSTEM

## LCD Contrast

**1.** While holding down the [SHIFT] button, press [EDIT].

**2.** Use the [ ▼ ] until you see <SYSTEM> in the display.

```
          SYSTEM       ▶
```

**3.** Press the [ ▶ ], and here you see:

```
LCD Contrast      5
```

**Range: 1–10.**
Depending on the lighting of where you are playing you may need to adjust this.

**Short Cut for Changing the Contrast**
Press and hold down the [KIT] button, and use the [+]/[-] buttons.

## Inst Sort (Instrument Selection Choices)

**4.** Press the [ ▼ ] again, and you'll see:

```
Inst Sort   GROUP
```

There are two choices.

**GROUP** means that the instruments are arranged in 5 Groups.(LATIN, WORLD, ORCHESTRA, DRUMS, OTHERS)
**ABC** means the instruments are arranged in alphabetical order.

## Pad Chase

**5.** Press the [ ▼ ] again, and you'll see:

```
Pad Chase       ON
```

If you turn this OFF, then when editing sounds, playing the pads will NOT call up the triggered sound to the display, requiring you to use just the combination of [SHIFT] and the [ ◀ ] or [ ▶ ] to change the sound being edited.

## D BEAM

1. While holding down the [SHIFT] button, press [EDIT].

2. Use the [ ▼ ] until you see <D BEAM>.

3. Press the [ ▶ ], and you'll see:

```
Sens            5
```

**Range: 1–10**
This needs to be adjusted, if for example, the D Beam switch is on, you are not playing the instrument, but you notice the Value Meter is moving or NOT in the zero position.
Bring the sensitivity down until it stops moving.
If the response is not as you wish, raise the sensitivity.

4. Press the [ ▼ ] again, and you'll see:

```
Curve        TYPE1
```

This needs to be adjusted if you feel there is not a good linear, or smooth response when pitch bending, or controlling effects. Raise and lower your hand over the D Beam, and watch the Value Meter.
If the meter moves suddenly at any point, change the Curve Type.

## Pad Settings (PAD)

### Playing Style (Hands or Fingers)

1. While holding down the [SHIFT] button, press [EDIT].

2. Use the [ ▼ ] until you see <PAD>.

3. Press the [ ▶ ], and here you'll see:

```
PlayStyle    HAND
```

You can choose between HAND or FINGER, obviously referring to your playing preference.

### Sensitivity

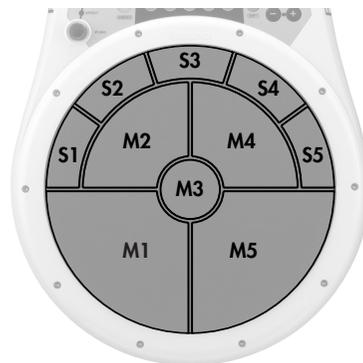4. Press the [ ▼ ], and you'll see:

```
Sens            5
```

**Range: 1–10**
The 5 Main pads (M1–M5), have their own individual Sensitivity.
The 5 Sub pads (S1–S5) share the same Sensitivity.
Tap the respective pad in order to adjust as you wish.



### Curve

5. Press the [ ▼ ] and you'll see:

```
Curve       LINEAR
```

**Choices are:**
LINEAR, EXP1, EXP2, LOG1, LOG2, SPLINE, LOUD1, LOUD2 (See Glossary. p. 38)

### Pressure Sens

6. Press the [ ▼ ] and you'll see:

```
Pressure Sens   5
```

**Range: 1–10**

### Position

7. Press the [ ▼ ] and you'll see:

```
Position        0
```

**Range: OFF, -3–+3**
Position (M1 & M5 pads only)

\* *Adjusting this parameter will affect the way the M1 and M5 pads respond depending where you play them, provided the sound assigned is positional sensing capable. (see inst list on p. 34) A good way to understand how this function works, is to use the pre-set CONGA kit. Play the M1 or M5 pads, moving from the center to the edge, while at the same time, changing the Position value. To be more specific, if you set this to +3 you will notice that the "edge" sound will be very easy to produce, even when playing in the middle of the pad. Adjust according to your playing style.*

# External Trigger Settings (EXT TRIG)

**1.** While holding down the [SHIFT] button, press [EDIT].

**2.** Press the [▼] until you see <EXT TRIG> (external trigger).

**3.** Press the [▶], and you'll see:

```
Mode FOOT/PAD x2
```

**Foot/Pad x2:** For using 2 foot switches, 2 pads or a combination of Foot switch and a pad or kick trigger.

**Pad (Rim):** When using a head/rim capable pad.

## Foot Switch

**4.** Press the [▼] and when you see this screen, use the [+]/[-] button and select "FOOTSW."

```
Type        FOOTSW
```

Optional foot switches can be used for triggering sounds and for performing various other functions.

You can use either a single foot switch, (DP-2 etc.) or 2 FS-5Us (Boss) which will need to be connected with an optional PCS-31L cable (insert cable). When using 2 foot switches, each one can have its own individual functions, in addition of course, to also triggering sounds. Assigning sounds to the foot switches works exactly like assigning a sound to one of the on-board pads, as explained on page 9.

When you step on a foot switch, you will see its relative number (1 or 2) appear at the bottom of the display.

**5.** Press the [▼] and you will see:

```
Polarity         +
```

Depending on the foot switch you are using, you may need to change this parameter. For example, if when you step on the switch, and you only hear the sound when you take your foot off, then you should change the polarity. Some foot switches (ex:FS-5U) have polarity switching possibilities.

**6.** Press the [▼] and you will see:

```
Velocity       100
```

**Range: 1–127**

As a foot switch can not respond to playing dynamics, this is an important setting.

**7.** Press the [▼] and you will see:

```
Ctrl           OFF
```

## Foot Switch Functions

**OFF**

**HH CTRL**:
This allows you to close the open Hi-hat sound (see the instrument list to know which sounds allow this).

> #329: AcuHH
> #334: AcuHH 2
> #339: ClubHH
> #343: ClubHH2
> #347: 808 HH
> #351: 909 HH

<HH CTRL> will appear above the instrument name in the display.

**KIT+**, **KIT-**:
This allows you to change kits: one step up, or one step down.

**START/STOP**:
This lets you start or stop the metronome.

**EFFECT SW**:
This turns the effects on or off.

**D BEAM SW**:
This turns the D Beam on or off.

**ROLL SW**:
When activating this function, it means that if the ROLL function is ON for a specific pad, it will only roll while the foot switch is pressed.

## Other Triggers

After you have executed steps 1-3 (left column of this page).

**4.** From the Type screen use the [+]/[-] buttons and select the type of pad you are using.

```
Type           PDX8
```

| Display | Pad Compatibility |
|---------|-------------------|
| KD7/8 | KD-7, KD-8 |
| KD85/120 | KD-80, KD-85, KD-120 |
| PD8 | PD-7, PD-8, PD-9 |
| PDX8 | PDX-8 |
| PD85/125 | PD-80, PD-80R, PD-85, PD-100, PD-105, PD-120, PD-125 |
| CY5/8 | CY-5, CY-8 |
| CY12/14 | CY-12R/C, CY-14C, CY-15R |

**5.** **Continuing to press the [▼] will give you access to the following parameters.**

Normally you do not have to adjust them, as the settings are automatically changed depending on your choice of pads (listed previously).

| Display | Range/Choices |
|---|---|
| Sens (Sensitivity) | 1–16 |
| Threshold | 0–15 |
| Curve | LINEAR, EXP1, EXP2, LOG1, LOG2, SPLINE, LOUD1, LOUD2 |
| Scan Time | 0–4 |
| Retrig Cancel | 1–16 |
| Mask Time | 0–64 |
| XTalk Cancel | OFF, 20–80 |
| Rim Sens | OFF, 1–20 |
| Rim Gain | 0.5–2.0 |

For detailed explanations of the above trigger parameters, please see Glossary (p. 38).

## MIDI

**1.** **While holding down the [SHIFT] button, press [EDIT]. Press the [▼] until you see <MIDI>.**

Changes to any of the following parameters are only needed if you are using the HandSonic to control an external sound module or in exceptional situations.

**2.** **Press the [▶], and here you see:**

```
MIDI Channel  10
```

**3.** **Press the [▼] to access the following parameters.**

**Local Control**

```
LocalControl  ON
```

Turn this off when recording your HandSonic performance on an external sequencer, as long as you are also receiving the MIDI signal FROM that sequencer.

**PC Tx/Rx**

```
PC Tx/Rx      ON
```

This allows the HandSonic to transmit & receive "Program Change" information.

**CC Tx/Rx**

```
CC Tx/Rx      ON
```

Determines if you want to send or receive control changes. (like pressure information etc..)

**Pressure Control Change Number**

```
PressureCC# PAf
```

(For details on PAf, see Glossary →p. 38)

**D BEAM Control Change Number**

```
D Beam CC#    81
```

**Knob Control Change Number**

```
Knob CC#     OFF
```

&ast; *Control change information is ONLY transmitted from the knob when it is in the EFFECT position (LED is lit). Use this when you want to control an external MIDI module. If the HandSonic receives this information via MIDI, nothing will happen.*

**Device ID**

```
Device ID    17
```

## BULK DUMP

**1.** **While holding down the [SHIFT] button, press [EDIT]. Press the [▼] until you see <BULK DUMP>.**

Used for saving the HandSonic settings to an external sequencer.

Press the [▶], then use tha [+]/[-] button to select the type. **Choices are: 1 KIT, ALL KITS, ALL**

To execute, press the [▼] again, and a confirmation message will appear in the display. Press the [4](ok) button if OK, and the [2](cancel) button to cancel the operation.

&ast; *Saving/Re-Loading individual kits example: If you save Kit #1, and then later want to re-load it, select the destination for that kit BEFORE loading. It will not automatically be loaded into the Kit #1 position.*

## FACTORY RESET

**1.** **While holding down the [SHIFT] button, press [EDIT]. Press the [▼] until you see <FACTORY RESET>.**

Press the [▶], then use tha [+]/[-] button to select the type. The choices here are **SETUP**, **ALL KITS**, **ALL**

To execute, press the [▼] again, and a confirmation message will appear in the display. Press the [4](ok) button if OK, and the [2](cancel) button to cancel the operation.

&ast; *This resets all parameters to the original factory version. You can not use Undo after executing this function. Make sure you save your settings first. (Bulk Dump)*

# Short Cuts

### EFFECT

While pressing the [EDIT] button, press [EFFECT] button to access to Effects editing.

### D BEAM

While holding down the [EDIT] button, press [D BEAM] button to access to D Beam setup parameters.

### METRONOME

While holding down the [EDIT] button, press

[🎼] button to access to Metronome parameters.

### "ALL" Function

While in EDIT mode, you can hold down the [SHIFT] button and press the Control Knob to execute the "all" function, allowing you to quickly set the same value to all pads. This works with all pad specific parameters.

### Editing Without Hitting a Pad

After pressing the [EDIT] button, you can select the pad by holding down [SHIFT] and pressing either the [ ▶ ] or [ ◀ ].

### LCD Contrast Adjust

Press and hold down the [KIT] button, and use the [+]/[-] buttons.

### Quick Increment/Decrement changes

While holding [SHIFT] and pressing the [+] or [-] buttons, you can increase or decrease the selected parameter value, or kit choice rapidly.

Also while holding the [-] button down and pressing the [+] button, you can decrease the value quickly.

Also while holding the [+] button down and pressing the [-] button, you can increase the value quickly.

### Kit Naming

Hold down [SHIFT] and press the [ ▶ ] to insert a space.

Hold down [SHIFT] and press the [ ◀ ] to delete a character.

Hold down [SHIFT] and press the [+] or [-] buttons to scroll through the character set (letters, numbers, symbols, space).

Press the Control Knob to change a character from small letters to capital letters.

## Favorite Kit Jump Function

Using the Preset Kit buttons as a "jump function" to your favorite kits.

**Write**

1. First, select the kit.

2. Then, while holding down the [SHIFT] button, press any one of the 5 Preset Kit buttons, and hold them both down until the following message appears. "registered!"

**Recall**

To call up that kit, just press [SHIFT], and then the button you have registered a favorite kit to.

# Error Messages/Troubleshooting

This section lists the messages (error messages) that the HandSonic 10 produces and explains the meaning of each message, giving you to appropriate action to take.

| MESSAGE | MEANING | WHAT TO DO |
|---|---|---|
| **midi offline!** | MIDI Cable was disconnected, or communication with external MIDI device was interrupted. | Check MIDI connections/cables. |
| **midi buf full!** | Too much MIDI information was received at once and could not be processed correctly. | Verify connections, and the type of MIDI information you are sending. |
| **midi rx error!** | The HandSonic 10 did not receive a MIDI message correctly. | Re-transmit the message again. |
| **bulk rx error!** | The HandSonic 10 did not receive BULK MIDI data correctly. | Re-transmit the message again. If the problem continues, there's a problem with the data being transmitted to the HandSonic 10. |
| **bulk checksum!** | Checksum value of a System Exclusive message was not correct. | Correct the checksum value. |
| **battery low!** | The internal battery, used for maintaining data in the user memory, has become weak. | Contact your dealer, or Roland service to have it replaced. |

## Troubleshooting

Before contacting a local Roland service center, be sure you have read this manual in its entirety.

**1. NO SOUND?**
Double check all audio connections, volume controls on the HandSonic 10 or external amplifier.

**2. OVERALL SOUND OF A KIT HAS CHANGED?**
Did you use the Control Knob to modify Tuning, Muffling or Effects? If you did, and you changed kits without executing UNDO, then you have re-written various parameters in that kit.
For info on the Control Knob functions, see page 8. For info on UNDO, see page 23. For info on recalling any KIT's original factory settings, see page 27.

**3. THE [EFFECT] BUTTON IS OFF, BUT YOU STILL HEAR REVERB?**
Look at the display to see if AMBIENCE is still ON. To turn it off, while holding [SHIFT], press the [EFFECT] button. (AMBIENCE-page 24)

**4. FOOT SWITCH SEEMS TO WORK BACKWARDS?**
When using foot switches, if you hear the sound when you release your foot from it, this means you need to switch the POLARITY, or you have not set the correct TYPE of external trigger. See page 26.

**5. STYLE GUIDE METRONOME - TEMPO PROBLEMS?**
**a.** You have set the tempo of the metronome, but the pattern plays at a different tempo?
**b.** All the patterns play back at the same speed.
Remember there is a Tempo Change parameter that

determines if the patterns play back at their own individual, pre-set tempos, or at the tempo set by the Metronome itself. See page 15.

**6. PLAYING WITH THE STYLE GUIDE METRONOME.**
Depending on the pattern chosen and the kit you are playing, you may notice sounds drop out, or mute.

**7. WHEN CHANGING FROM ONE KIT TO ANOTHER, YOU HEAR A SOUND?**
Depending on the EFFECT assigned to a specific kit, and the length or decay, of the last sound played, this may occur. If you play a cymbal sound, and then change the kit while you can still hear that sound, then the effects assigned to the new kit will be applied to that last sound.

**8. TEMPO DELAY**
Because of the way the Tempo Delay operates, at low tempos, depending on the BEAT selection, it may not work as you expect.
Also, the Tempo Delay will not follow correctly if you are using the Auto Up/Down function in COACH mode.

**9. COACH MODE- RHYTHM CHECK AND PAD FOLLOW**
If you set the BEAT to "0" or "1" the HandSonic will play in 4.

**10. ROLL**
When using the Roll function set to high speeds, and depending on the sounds you are "rolling," sometimes noise may occur.

# Effects List

## 3Band EQ

Standard 3 Band Equalizer

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| LowGain | -12.0dB – +12.0dB | Low Frequency Level adjustment |
| MidFreq | 50Hz – 12.5kHz (1/3oct step) | Mid Frequency adjustment |
| MidGain | -12.0dB – +12.0dB | Mid Frequency Level adjustment |
| HighGain | -12.0dB – +12.0dB | High Frequency Level adjustment |
| TotalLvl | -12.0dB – +12.0dB | EQ's overall level adjustment |
| Dbeam (control possibilities) | OFF, TRANS, INVERT | |
| Knob (control possibilities) | OFF, HGAIN, MGAIN, LGAIN | |

## Filter

Cuts high or low frequencies. Drive modulates the cut-off frequency.

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| FilterType | LPF, HPF | Low Pass Filter, High Pass Filter |
| Cutoff | 0 – 100 | |
| Resonance | 0 – 100 | |
| Rate | 0 – 100 | |
| Depth | 0 – 100 | |
| Drive | 0 – 100 | |
| Dry:Effect | 100:0 – 0:100 | Balance of the non-effected sound and the effected sound |
| Dbeam (control possibilities) | OFF, ZAP, COLOR, MODULAT, DRIVE, MIX | ZAP = cutoff+filtertype, COLOR = cutoff+reso, MODULAT = rate+depth, DRIVE, MIX = Dry/Effect balance |
| Knob (control possibilities) | OFF, CUTOFF, COLOR, MODULAT, DRIVE, MIX | |

## Compressor

Attenuates high-level sounds, & boosts low-level sounds, compressing the overall variation in volume level.

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Mode | AUTO, MANUAL | |
| Sens | 0 – 100 | Sensitivity of the compressor |
| Threshold | -60 – +6dB | |
| Ratio | 1.0, 1.2, 1.5, 2.0, 2.8, 4.0, 8.0, 16.0, INF:1 | |
| Attack | 0.25 – 100ms | Attack start point |
| Release | 50ms – 2.0s | Release point of compressed sound |
| Gain | -6.0 – +18.0dB | |
| Dbeam (control possibilities) | OFF, SENS | SENS = Sens+Threthold+ Ratio+Gain (Only Mode = MANUAL) |
| Knob (control possibilities) | OFF, SENS | |

## Enhancer

An Enhancer can sharpen the sound.

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Sens | 0 – 100 | |
| Level | 0 – 100 | |
| EQ Low | -12.0 – +12.0dB | Boosts low frequencies |
| EQ High | -12.0 – +12.0dB | Boosts high frequencies |
| Dbeam (control possibilities) | OFF, PRESENCE, LOWCUT | PRESENCE = Sens+Level+EQ High, LOWCUT= Presence+EQ Low |
| Knob (control possibilities) | OFF, PRESENCE, LOWCUT | |

## Delay

Standard Delay Unit

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| DelayTime | 0.8 – 270ms | |
| Feedback | -98 – +98% | |
| LF Damp | THRU, 50 – 4000Hz | |
| HF Damp | 200Hz – 12.5kHz, THRU | |
| Dry:Effect | 100:0 – 0:100 | Balance of the non-effected sound and the effected sound |

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Dbeam (control possibilities) | OFF, INPUTSW, DELAYTIME, FEEDBACK, MIX | MIX = Dry/Effect balance |
| Knob (control possibilities) | OFF, FEEDBACK, MIX | |

## Tempo Delay

Tempo Synchronized Delay

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Tempo | 40 – 200, Metronome | Can sync with it's own tempo or the Metronome |
| Beat | ♩ , ♩. , ♩₃ , ♪ , ♪. , ♪₃ , ♪ , ♪. , ♪₃ , ♪ , ♪ | delay time in note values |
| Feedback | 0 – 98% | |
| Dry:Effect | 100:0 – 0:100 | Balance of the non-effected sound and the effected sound |
| Dbeam (control possibilities) | OFF, INPUTSW, FEEDBACK, MIX | MIX = Dry/Effect balance |
| Knob (control possibilities) | OFF, FEEDBACK, MIX | |

## TapeEcho

Old Style Tape Echo Machine

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| RepeatRate | 0 – 100 | |
| Intensity | 0 – 100 | |
| EchoLevel | 0 – 100 | Return level |
| Dbeam (control possibilities) | OFF, RATE, INTENSITY, LEVEL | |
| Knob (control possibilities) | OFF, RATE, INTENSITY, LEVEL | |

## Overdrive

Similar to Overdrive Pedal

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Drive | 0 – 100 | |
| Tone | 0 – 100 | |
| DriveCutoff | 0 – 100 | |
| DriveLevel | 0 – 100 | |
| LowMix | OFF, ON | |
| Dbeam (control possibilities) | OFF, DRIVE, LEVEL, DYNAMIC | DYNAMIC = Drive+Tone+Cutoff+ Level |

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Knob (control possibilities) | OFF, DRIVE, LEVEL, DYNAMIC | |

## Distortion

Standard Distortion Unit

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Drive | 0 – 100 | |
| Tone | 0 – 100 | |
| DriveCutoff | 0 – 100 | |
| DriveLevel | 0 – 100 | |
| LowMix | OFF, ON | Adds low frequencies |
| Dbeam (control possibilities) | OFF, DRIVE, LEVEL, DYNAMIC | DYNAMIC = Drive+Tone+Cutoff+ Level |
| Knob (control possibilities) | OFF, DRIVE, LEVEL, DYNAMIC | |

## Lo-Fi

Creates Low Quality Effect

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| CompSens | 0 – 100 | Compressor sensitivity |
| FsRate | 0 – 100 | |
| BitRate | 0 – 20 | |
| LPFcutoff | 0 – 100 | Low Pass Filter cut off point |
| Dbeam (control possibilities) | OFF, RATE | RATE = Fs rate+LPF cutoff, QUALITY = Comp Sens+FsRate+ BitRate+LPFcutoff |
| Knob (control possibilities) | OFF, QUALITY, RATE | |

## Ring Mod (Ring Modulator)

Standard Ring Modulator Effect

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Rate | 0 – 100 | |
| Depth | 0 – 100 | |
| Frequency | 0 – 100 | |
| Sens | -50 – +50 | |
| Dry:Effect | 100:0 – 0:100 | Balance of the non-effected sound and the effected sound |
| Dbeam (control possibilities) | OFF, RATE, FREQ, SENS, MIX | MIX = Dry/Effect balance |
| Knob (control possibilities) | OFF, RATE, FREQ, SENS, MIX | |

## Pitch Sweep

Pitch Bending with a Sweep Effect

| Parameter | Value | Comments/Descriptions |
|-----------|-------|----------------------|
| Pitch | -50 – +50 | |
| Sens | -50 – +50 | |
| Feedback | 0 – 98% | |
| Dry:Effect | 100:0 - 0:100 | Balance of the non-effected sound and the effected sound |
| Dbeam (control possibilities) | OFF, PITCH+, PITCH-, FEEDBACK, MIX | PITCH+ = pitch – maximum, PITCH- = pitch – minimum, MIX = Dry/Effect balance |
| Knob (control possibilities) | OFF, PITCH, FEEDBACK, MIX | |

## Wah

Similar to a Wah Wah Pedal

| Parameter | Value | Comments/Descriptions |
|-----------|-------|----------------------|
| Sens | 0 – 100 | |
| Frequency | 0 – 100 | |
| Resonance | 0 – 100 | |
| Dbeam (control possibilities) | OFF, SENS, FREQ, RESO, PEDAL | PEDAL = Frequency (Sens=0) |
| Knob (control possibilities) | OFF, SENS, FREQ, RESO | |

## Flanger

Standard Flanger Unit

| Parameter | Value | Comments/Descriptions |
|-----------|-------|----------------------|
| Depth | 0 – 100 | |
| Rate | 0 – 100 | |
| Resonance | 0 – 100 | |
| Delay | 0 – 100 | |
| Sens | -50 – +50 | |
| Dry:Effect | 100:0 – 0:100 | Balance of the non-effected sound and the effected sound |
| Dbeam (control possibilities) | OFF, MOD, RESO, MANUAL, MIX | MANUAL = Rate+Delay (Rate=0), MOD = Depth+Rate+Mix, MIX = Dry/Effect balance |
| Knob (control possibilities) | OFF, MOD, RESO, MIX | |

## Step Flange (Step Flanger)

Standard Step Flanger

| Parameter | Value | Comments/Descriptions |
|-----------|-------|----------------------|
| Sync | OFF, ON | Determines tempo source |
| Tempo | 40 – 200, Metronome | Can be synchronized with the Metronome's tempo or the tempo set in the effect parameters |
| Beat | ♩ , ♩. , ♩₃ , ♩ , ♪. , ♩₃ , ♪ , ♪. , ♪₃ , ♪ , ♪ | Values when SYNC is ON |
| StepRate | 0 – 100 | Values when SYNC is OFF |
| Depth | 0 – 100 | |
| Rate | 0 – 100 | |
| Resonance | 0 – 100 | |
| Delay | 0 – 100 | |
| Dry:Effect | 100:0 – 0:100 | Balance of the non-effected sound and the effected sound |
| Dbeam (control possibilities) | OFF, RATE, MOD, RESO, MANUAL, MIX | RATE = beat when sync is on steprate when sync is off, MOD = Depth+Rate+Mix, MANUAL = rate+delay, MIX = Dry/Effect balance |
| Knob (control possibilities) | OFF, RATE, MOD, RESO, MIX | |

## Phaser

Standard Flanger Unit

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Depth | 0 – 100 | |
| Rate | 0 – 100 | |
| Resonance | 0 – 100 | |
| Dry:Effect | 100:0 – 0:100 | Balance of the non-effected sound and the effected sound |
| Dbeam (control possibilities) | OFF, MOD, MIX | MOD = Depth+Rate+Mix |
| Knob (control possibilities) | OFF, MOD, MIX | |

## Chorus

Chorus can "fatten" the sound

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Depth | 0 – 100 | |
| Rate | 0 – 100 | |
| Dry:Effect | 100:0 – 0:100 | Balance of the non-effected sound and the effected sound |
| Dbeam (control possibilities) | OFF, MOD, MIX | MOD = Depth+Rate+Mix |
| Knob (control possibilities) | OFF, MOD, MIX | |

## Auto Pan

Automated Panning Effect

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Speed | 0 – 100 | |
| Depth | 0 – 100 | |
| WaveShape | 1 – 10 | |
| Dbeam (control possibilities) | OFF, MOD | MOD = Speed+Depth |
| Knob (control possibilities) | OFF, MOD | |

## Reverb

Standard Reverb Unit

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| Type | HALL. ROOM, PLATE | Reverb choices |
| Time | 0.1 – 5.0sec | Reverb length |
| LF Damp | THRU, 50 – 4000Hz | |
| HF Damp | 1000Hz – 12.5kHz, THRU | |
| Dry:Effect | 100:0 – 0:100 | Balance of the non-effected sound and the effected sound |
| Dbeam (control possibilities) | OFF, DEPTH, MIX | DEPTH = Time+Mix |
| Knob (control possibilities) | OFF, DEPTH, MIX | |

## Delay Verb (Delay Reverb)

Delay and Reverb Combination

| Parameter | Value | Comments/ Descriptions |
|---|---|---|
| DelayTime | 0.8 – 560ms | Pre-reverb delay time |
| Feedback | 0 – +98% | |
| LowCut | THRU, 50 – 4000Hz | |
| ReverbType | HALL. ROOM, PLATE, | |
| Time | 0.1 – 5.0sec | |
| HF Damp | 1000Hz – 12.5kHz, THRU | |
| Dry:Effect | 100:0 – 0:100 | Balance of the non-effected sound and the effected sound |
| Dbeam (control possibilities) | OFF, FEEDBACK, DEPTH, MIX | DEPTH = Feedback+Time+Mix |
| Knob (control possibilities) | OFF, FEEDBACK, DEPTH, MIX | |

# Instrument List

## Instrument Name Abbreviations/Terms

When you see a "/" for example: AgogoBell L/H— it means that the sound will "velocity switch." Soft dynamics will play the low sound and stronger dynamics will play the high sound.

| | | |
|---|---|---|
| OP = Open | HT = Heel, Toe | Botm = Bottom |
| Cl, Cls = Close | Ft = Foot | Rels = Release |
| Mt = Mute | HnMt = Hand Mute | Scrpe = Scrape    Strke = Stroke |

## Instrument List Indications

⬜ : The group it is assigned to, as indicated in the LCD display. (p. 9)
*H (HH Control): The Hi-hat sound works with Foot Switch Hi-hat control. (p. 26)
*M (MUTE): The sound will change when muting with the hand. (p. 11)
*P (POSITION): The sound, when assigned to the M 1 or M 5 pads, will change according to where it is played on the pads.
*N (NOTE OFF): The sound reacts to Note on/off messages. (p. 22)

### LATIN

| No. | Inst | Remarks |
|---|---|---|
| 001 | Bongo Hi | *M, *P |
| 002 | Bongo H /HT | *M, *P |
| 003 | Bongo H Cls | *P |
| 004 | Bongo H Slap | *M |
| 005 | Bongo H Heel | |
| 006 | Bongo H Toe | |
| 007 | Bongo Lo | *P |
| 008 | Conga Hi | *M, *P |
| 009 | Conga H /HT | *M, *P |
| 010 | Conga H Cls | *P |
| 011 | Conga H Slap | *M |
| 012 | Conga H Bass | |
| 013 | Conga H Heel | |
| 014 | Conga H Toe | |
| 015 | CongaH Slide | |
| 016 | Conga Lo | |
| 017 | Conga2 Hi | *M, *P |
| 018 | Conga2H /HT | *M, *P |
| 019 | Conga2H Cls | *P |
| 020 | Conga2H Slap | *M |
| 021 | Conga2H Bass | |
| 022 | Conga2 Lo | |
| 023 | Timbale Hi | *P |
| 024 | TimbalH Rim | |
| 025 | TimbalH /Rim | |
| 026 | TimbalH Pila | |
| 027 | Timbale Lo | *P |
| 028 | TimbalL Rim | |
| 029 | TimbalL /Rim | |
| 030 | TimbalL Hand | *M |
| 031 | TimbalL HnMt | |

| No. | Inst | Remarks |
|---|---|---|
| 032 | TimbalL Pila | |
| 033 | Claves 1 | |
| 034 | Claves 2 | |
| 035 | Cowbell 1 | |
| 036 | Cowbell 2 | |
| 037 | Cowbell 3 | |
| 038 | Cowbell 4 | |
| 039 | Cowbell 5 | |
| 040 | Cowbell 6L/H | |
| 041 | Shaker 1 | *N |
| 042 | Shaker 2 | *N |
| 043 | Ganza 1 | *N |
| 044 | Ganza 2 | *N |
| 045 | Ganza 3 | *N |
| 046 | Maracas 1 | |
| 047 | Maracas 2 | |
| 048 | Caxixi | |
| 049 | Shekere Bead | |
| 050 | Shekere Botm | |
| 051 | Cabasa | *N |
| 052 | Afuche | *N |
| 053 | Guiro1 Scrpe | *M |
| 054 | Guiro1 Strke | |
| 055 | Guiro1 Notch | |
| 056 | Guiro2 Scrpe | *M |
| 057 | Guiro2 Strke | |
| 058 | AgogoBell Hi | |
| 059 | AgogoBell Lo | |
| 060 | AgogoBel L/H | |
| 061 | Surdo | *M, *P |
| 062 | Surdo Mute | |
| 063 | Surdo Rim | |
| 064 | Repinique | *P |
| 065 | Repiniq Rim | |

| No. | Inst | Remarks |
|---|---|---|
| 066 | Repiniq Hand | *M |
| 067 | Repiniq HnMt | |
| 068 | Pandeiro | |
| 069 | Pande Thumb | *M |
| 070 | Pande ThmbMt | |
| 071 | Pande Heel | |
| 072 | Pande Slap | |
| 073 | Tamborim | *M |
| 074 | Tamborim Mt | |
| 075 | Cuica | *M |
| 076 | Cuica Mute | |
| 077 | Caixa | *P |
| 078 | Caixa Rim | |
| 079 | Vibra-slap | |
| 080 | Rain Stick | |
| 081 | Cricket | |
| 082 | Flex Metal + | |
| 083 | Flex Metal | |
| 084 | MetalCrasher | |
| 085 | SteelDrum C | |
| 086 | SteelDrum D | |
| 087 | SteelDrum E | |
| 088 | SteelDrum F | |
| 089 | SteelDrum G | |
| 090 | SteelDrum A | |
| 091 | SteelDrum B | |
| 092 | SteelDrum c | |

### WORLD

| No. | Inst | Remarks |
|---|---|---|
| 093 | Cajon | *P |
| 094 | Cajon Slap | |
| 095 | Cajon Bass1 | |
| 096 | Cajon Bass2 | |
| 097 | Djembe | *M, *P |
| 098 | Djembe Cls | *P |
| 099 | Djembe Slap | *M |
| 100 | Djembe Bass | |
| 101 | Djembe2 | *M, *P |
| 102 | Djembe2 Cls | *P |
| 103 | Djembe2 Slap | *M |
| 104 | Djembe2 Bass | |
| 105 | Talking Drum | |
| 106 | PotDrum Body | |
| 107 | PotDrum Mute | |
| 108 | PotDrum Botm | |
| 109 | PotDrum Hole | *N |
| 110 | PotDrum Rels | |
| 111 | Tabla Na | |
| 112 | Tabla Tin | |
| 113 | Tabla Tun | |
| 114 | Tabla Ti | |
| 115 | Tabla TinNa | *P |
| 116 | Tabla TiNa | *P |
| 117 | Tabla TunTin | *P |
| 118 | Tabla Gin | |
| 119 | Baya Ka | |
| 120 | Baya Ge | |
| 121 | Baya GeKa | *P |
| 122 | Baya GeSlide | |
| 123 | Dholak Ga | |

| No. | Inst | Remarks |
|---|---|---|
| 124 | Dholak Ta | |
| 125 | Dholak Tun | |
| 126 | Dholak Na | |
| 127 | Dholak TunNa | *P |
| 128 | Darabuka Dom | *P |
| 129 | Darabuka Tak | |
| 130 | Doira Dun | *P |
| 131 | Doira Tik | |
| 132 | Doholla Dom | *M, *P |
| 133 | Doholla Sak | |
| 134 | Doholla Tak | *M |
| 135 | Rek Dom | *P |
| 136 | Rek Tek | |
| 137 | Rek Jing | |
| 138 | Bendir | |
| 139 | AnkleBeads | |
| 140 | AfricaJingle | |
| 141 | Quijada | |
| 142 | Sagat | *M |
| 143 | Sagat Mute | |
| 144 | Bonang | |
| 145 | Sitar | |
| 146 | Sitar Gliss | |
| 147 | Gyilli C | |
| 148 | Gyilli D | |
| 149 | Gyilli E | |
| 150 | Gyilli F | |
| 151 | Gyilli G | |
| 152 | Gyilli A | |
| 153 | Gyilli B | |
| 154 | Gyilli c | |
| 155 | Santoor C | |
| 156 | Santoor D | |
| 157 | Santoor E | |
| 158 | Santoor F | |
| 159 | Santoor G | |
| 160 | Santoor A | |
| 161 | Santoor B | |
| 162 | Santoor c | |
| 163 | JewsHarp | |
| 164 | Nagado Taiko | *P |
| 165 | Nagado Rim | |
| 166 | Hira Taiko | *P |
| 167 | Hira Rim | |
| 168 | Tsuzumi | |
| 169 | Ohkawa | |
| 170 | Atarigane | |
| 171 | Hyoshigi | |
| 172 | Gengari | *M |
| 173 | Gengari Mute | |
| 174 | HuYinLuo | *M |

| No. | Inst | Remarks |
|---|---|---|
| 175 | HuYinLuo Mt | |
| 176 | Nao Bo | |
| 177 | Xiao Bo | |
| 178 | FingerCymbal | *M |
| 179 | FingerCym Mt | |
| 180 | Chenchen | *M |
| 181 | Chenchen Mt | |
| 182 | BaliCymbal | *M |
| 183 | BaliCym Mute | |
| 184 | Ban Gu | |
| 185 | Buk | *P |
| 186 | Buk Rim | |
| 187 | Jang Gu | |
| 188 | Tang Gu | |

## ORCHESTRA

| No. | Inst | Remarks |
|---|---|---|
| 189 | ConcertBD | |
| 190 | ConcertSnare | |
| 191 | PairCymbals | |
| 192 | Mallet Cym | |
| 193 | Large TamTam | |
| 194 | Sleigh Bell | |
| 195 | Tree Chimes | |
| 196 | Pin Chimes | |
| 197 | Bell Tree | |
| 198 | Crotale | |
| 199 | Wood Block H | |
| 200 | Wood Block M | |
| 201 | Wood Block L | |
| 202 | Wood Bk L/H | |
| 203 | TempleBlk H | |
| 204 | TempleBlk L | |
| 205 | TempleBk L/H | |
| 206 | Triangle | *M |
| 207 | Triangle Mt | |
| 208 | Triang Mt/Op | |
| 209 | Tambourine 1 | |
| 210 | Tambourine 2 | |
| 211 | Tambourine 3 | |
| 212 | Castanets | |
| 213 | Ratchet | |
| 214 | Ratcht Notch | |
| 215 | ClapStick | |
| 216 | Whistle Shrt | |
| 217 | Whistle Long | *M |
| 218 | Whistle L/H | |
| 219 | Timpani F | |
| 220 | Timpani G | |
| 221 | Timpani A | |

| No. | Inst | Remarks |
|---|---|---|
| 222 | Timpani B | |
| 223 | Timpani c | |
| 224 | Timpani d | |
| 225 | Timpani e | |
| 226 | Timpani f | |
| 227 | Glocken C | |
| 228 | Glocken D | |
| 229 | Glocken E | |
| 230 | Glocken F | |
| 231 | Glocken G | |
| 232 | Glocken A | |
| 233 | Glocken B | |
| 234 | Glocken c | |
| 235 | Xylophone C | |
| 236 | Xylophone D | |
| 237 | Xylophone E | |
| 238 | Xylophone F | |
| 239 | Xylophone G | |
| 240 | Xylophone A | |
| 241 | Xylophone B | |
| 242 | Xylophone c | |
| 243 | Vibraphone C | |
| 244 | Vibraphone D | |
| 245 | Vibraphone E | |
| 246 | Vibraphone F | |
| 247 | Vibraphone G | |
| 248 | Vibraphone A | |
| 249 | Vibraphone B | |
| 250 | Vibraphone c | |
| 251 | Marimba C | |
| 252 | Marimba D | |
| 253 | Marimba E | |
| 254 | Marimba F | |
| 255 | Marimba G | |
| 256 | Marimba A | |
| 257 | Marimba B | |
| 258 | Marimba c | |
| 259 | HandBell C | |
| 260 | HandBell D | |
| 261 | HandBell E | |
| 262 | HandBell F | |
| 263 | HandBell G | |
| 264 | HandBell A | |
| 265 | HandBell B | |
| 266 | HandBell c | |
| 267 | TubularBel C | |
| 268 | TubularBel D | |
| 269 | TubularBel E | |
| 270 | TubularBel F | |
| 271 | TubularBel G | |
| 272 | TubularBel A | |

| No. | Inst | Remarks |
|---|---|---|
| 273 | TubularBel B | |
| 274 | TubularBel c | |

## DRUMS

| No. | Inst | Remarks |
|---|---|---|
| 275 | AcuKick 1 | |
| 276 | AcuKick 2 | |
| 277 | AcuKick 3 | |
| 278 | AcuKick 4 | |
| 279 | ClubKick 1 | |
| 280 | ClubKick 2 | |
| 281 | ClubKick 3 | |
| 282 | ClubKick 4 | |
| 283 | 808 Kick | |
| 284 | 909 Kick | |
| 285 | AcuSnare1 | *P |
| 286 | AcuSnare1 Rm | |
| 287 | AcuSnare2 | *P |
| 288 | AcuSnare2 Rm | |
| 289 | AcuSnare3 | *P |
| 290 | AcuSnare3 Rm | |
| 291 | AcuSnare4 | *P |
| 292 | AcuSnare4 Rm | |
| 293 | AcuSnare5 | |
| 294 | MarchSnare | *P |
| 295 | BrushSnare | *P |
| 296 | BrushSwish | |
| 297 | CrossStick 1 | |
| 298 | CrossStick 2 | |
| 299 | ClubSnare 1 | |
| 300 | ClubSnare 2 | |
| 301 | ClubSnare 3 | |
| 302 | ClubSnare 4 | |
| 303 | ClubSnare 5 | |
| 304 | ClubSnare 6 | |
| 305 | ClubSnare 7 | |
| 306 | 808 Snare | |
| 307 | 909 Snare | |
| 308 | Kick/Snare | *P |
| 309 | AcuTom 1 Hi | |
| 310 | AcuTom 1 Mid | |
| 311 | AcuTom 1 Lo | |
| 312 | AcuTom 2 Hi | |
| 313 | AcuTom 2 Mid | |
| 314 | AcuTom 2 Lo | |
| 315 | BrushTom Hi | |
| 316 | BrushTom Lo | |
| 317 | ElecTom Hi | |
| 318 | ElecTom Mid | |
| 319 | ElecTom Lo | |

| No. | Inst | Remarks | No. | Inst | Remarks |
|-----|------|---------|-----|------|---------|
| 320 | SpokeTom Hi | | 345 | ClubHH2 Op | |
| 321 | SpokeTom Mid | | 346 | ClubHH2 C/O | |
| 322 | SpokeTom Lo | | 347 | 808 HH | *H |
| 323 | OctTom Hi | | 348 | 808 HH Cl | |
| 324 | OctTom Mid | | 349 | 808 HH Op | |
| 325 | OctTom Lo | | 350 | 808 HH Cl/Op | |
| 326 | 808 Tom Hi | | 351 | 909 HH | *H |
| 327 | 808 Tom Mid | | 352 | 909 HH Cl | |
| 328 | 808 Tom Lo | | 353 | 909 HH Op | |
| 329 | AcuHH | *H | 354 | 909 HH Cl/Op | |
| 330 | AcuHH Cl | | 355 | CrashCym 1 | |
| 331 | AcuHH Op | | 356 | CrashCym 2 | |
| 332 | AcuHH Cl/Op | | 357 | SplashCym 1 | |
| 333 | AcuHH Ft | | 358 | SplashCym 2 | |
| 334 | AcuHH2 | *H | 359 | ChinaCym | |
| 335 | AcuHH2 Cl | | 360 | AccentCym | |
| 336 | AcuHH2 Op | | 361 | Cup Chime | |
| 337 | AcuHH2 Cl/Op | | 362 | 808 Cym | |
| 338 | AcuHH2 Ft | | 363 | RideCym | |
| 339 | ClubHH | *H | 364 | RideCym Bell | |
| 340 | ClubHH Cl | | 365 | RideCym/Bell | |
| 341 | ClubHH Op | | 366 | Brush Ride | |
| 342 | ClubHH Cl/Op | | 367 | Ride/Crash | |
| 343 | ClubHH2 | *H | | | |
| 344 | ClubHH2 Cl | | | | |

## OTHERS

| No. | Inst | Remarks |
|-----|------|---------|
| 368 | HandClap | |
| 369 | ClubClap | |
| 370 | FlamencoClap | |
| 371 | 808 Claps | |
| 372 | 909 Claps | |
| 373 | FingerSnap | |
| 374 | 78 Claves | |
| 375 | 78 Cowbell | |
| 376 | 78 Maracas | |
| 377 | 78 MetalBeat | |
| 378 | 78 Tamb | |
| 379 | Scratch | |
| 380 | Scratch LE | |
| 381 | Scratch PP | *M, *N |
| 382 | Super Low | |
| 383 | SweepDown | |
| 384 | Hammer | |
| 385 | AirDraft | |
| 386 | AirRelease | |
| 387 | CarHorn | |
| 388 | FightGong | |
| 389 | Bottle Blow | |

| No. | Inst | Remarks |
|-----|------|---------|
| 390 | Bubble | |
| 391 | Junk Beat | |
| 392 | Glass Beat | |
| 393 | Noise Beat | |
| 394 | Toy Sound Hi | *M, *N |
| 395 | Toy Sound Lo | *M, *N |
| 396 | Clock Tick | |
| 397 | Squelch | |
| 398 | Glass Crash | |
| 399 | Trash Can | |
| 400 | VerbyStick | |
| 401 | Thunder | |
| 402 | SpaceGun | |
| 403 | TechnoChirp | |
| 404 | Zweeper | |
| 405 | Ricochet | |
| 406 | Transponder | |
| 407 | WarpDrive | *M |
| 408 | MicroScratch | *M |
| 409 | MarsCode | |
| 410 | Off | |

# Kit List

| No. | Kit | No. | Kit | No. | Kit | No. | Kit |
|-----|-----|-----|-----|-----|-----|-----|-----|
| 01 | Latin Perc | 17 | Talking Dr | 33 | Xylophone | 49 | BitCrushGT |
| 02 | Djembe | 18 | Pot Drum | 34 | Vibraphone | 50 | DrumChat |
| 03 | Cajon | 19 | African | 35 | MelodicTom | 51 | DubDrum |
| 04 | Jazz Kit | 20 | Rek | 36 | Marching | 52 | HandPowerD |
| 05 | MiddleEast | 21 | Tabla | 37 | BalladPerc | 53 | Tee Bits |
| 06 | Pandeiro | 22 | Dholak | 38 | MuteContrl | 54 | Cosmo 42 |
| 07 | LatinHouse | 23 | Darabuka | 39 | Drums | 55 | Scientific |
| 08 | Nature | 24 | India | 40 | Brushes | 56 | Creature |
| 09 | China | 25 | Silkroad | 41 | Electronik | 57 | Droid |
| 10 | Orchestral | 26 | Gamelan | 42 | Metal | 58 | Horror |
| 11 | Conga | 27 | Japan | 43 | 808 Kit | 59 | Suspense |
| 12 | Bongo | 28 | Korea | 44 | 909 Kit | 60 | CarChase |
| 13 | Timbales | 29 | Handbells | 45 | Club Kit | 61 | Foley |
| 14 | BongoConga | 30 | Gyilli | 46 | BreakBeats | 62 | Breath |
| 15 | Repinique | 31 | HonkyTonk | 47 | JunkBeat | 63 | Noizes |
| 16 | Batucada | 32 | SteelDrum | 48 | Drum Set | 64 | Resounder |

# Style Guide Metronome Pattern List

| No. | Pattern Name | Tempo | Meas | TimeSig | No. | Pattern Name | Tempo | Meas | TimeSig |
|-----|--------------|-------|------|---------|-----|--------------|-------|------|---------|
| 01 | Samba | 90 | 1 | 4/4 | 44 | Matsuri 1 | 86 | 2 | 4/4 |
| 02 | SambaKick | 126 | 2 | 4/4 | 45 | Matsuri 2 | 131 | 2 | 4/4 |
| 03 | Baiao | 110 | 2 | 2/4 | 46 | SamulNori 1 | 160 | 4 | 4/4 |
| 04 | Surdo | 100 | 8 | 2/4 | 47 | SamulNori 2 | 100 | 4 | 5/8 |
| 05 | Repinique | 115 | 1 | 4/4 | 48 | Pops Perc | 96 | 4 | 4/4 |
| 06 | Tamborim | 120 | 2 | 2/4 | 49 | GyilliBass | 132 | 8 | 4/4 |
| 07 | Carnival | 120 | 4 | 4/4 | 50 | MarimBass | 116 | 4 | 4/4 |
| 08 | AfroCuban | 88 | 1 | 6/8 | 51 | House | 125 | 4 | 4/4 |
| 09 | Bolero | 120 | 2 | 4/4 | 52 | 2Step | 132 | 4 | 4/4 |
| 10 | Mambo | 95 | 2 | 2/4 | 53 | 909 Techno | 126 | 2 | 4/4 |
| 11 | Merengue | 160 | 2 | 2/4 | 54 | Abstract | 78 | 2 | 4/4 |
| 12 | Calypso | 100 | 1 | 2/4 | 55 | R&B | 100 | 2 | 4/4 |
| 13 | Guaguanco | 150 | 4 | 2/4 | 56 | 808 Slow | 78 | 2 | 4/4 |
| 14 | Comparsa | 100 | 2 | 4/4 | 57 | Jungle | 148 | 4 | 4/4 |
| 15 | Salsa | 87 | 2 | 4/4 | 58 | Funk | 108 | 4 | 4/4 |
| 16 | ChaCha 1 | 100 | 2 | 4/4 | 59 | Rock | 114 | 2 | 4/4 |
| 17 | ChaCha 2 | 120 | 2 | 4/4 | 60 | HardRock | 144 | 2 | 4/4 |
| 18 | Bongo | 104 | 2 | 4/4 | 61 | Metal | 186 | 4 | 4/4 |
| 19 | Djembe 1 | 117 | 1 | 4/4 | 62 | 8Beat | 100 | 2 | 4/4 |
| 20 | Djembe 2 | 113 | 1 | 4/4 | 63 | 16Beat | 116 | 4 | 4/4 |
| 21 | Djembe 3 | 120 | 4 | 4/4 | 64 | DiscoBeat | 116 | 2 | 4/4 |
| 22 | African 1 | 130 | 2 | 4/4 | 65 | SlowRock | 68 | 4 | 4/4 |
| 23 | African 2 | 145 | 1 | 4/4 | 66 | Shuffle | 122 | 4 | 4/4 |
| 24 | African 9bt | 97 | 1 | 9/8 | 67 | Ballad | 66 | 4 | 4/4 |
| 25 | Spanish 12 | 120 | 1 | 12/8 | 68 | BossaNova | 144 | 4 | 4/4 |
| 26 | Flamenco 1 | 106 | 4 | 4/4 | 69 | Reggae | 74 | 4 | 4/4 |
| 27 | Flamenco 2 | 102 | 1 | 12/8 | 70 | Swing | 100 | 1 | 4/4 |
| 28 | Flamenco 3 | 102 | 4 | 12/8 | 71 | Brushes | 80 | 4 | 4/4 |
| 29 | Arab 4beat | 100 | 2 | 4/4 | 72 | March | 120 | 4 | 4/4 |
| 30 | Arab 10beat | 120 | 2 | 5/4 | 73 | Waltz | 160 | 8 | 3/4 |
| 31 | BellyDance | 120 | 2 | 4/4 | 74 | Son 3-2 | 100 | 1 | 4/4 |
| 32 | Moroccan | 100 | 2 | 4/4 | 75 | Son 2-3 | 100 | 1 | 4/4 |
| 33 | Orient 1 | 96 | 4 | 4/4 | 76 | Rumba 3-2 | 100 | 1 | 4/4 |
| 34 | Orient 2 | 96 | 2 | 4/4 | 77 | Rumba 2-3 | 100 | 1 | 4/4 |
| 35 | Polynesian | 155 | 1 | 4/4 | 78 | Cowbell 1 | 120 | 2 | 4/4 |
| 36 | Tabla Folk | 99 | 2 | 4/4 | 79 | Cowbell 2 | 120 | 2 | 4/4 |
| 37 | Tabla 16beat | 120 | 4 | 4/4 | 80 | Cowbell 3 | 112 | 1 | 4/4 |
| 38 | Tabla 10beat | 113 | 1 | 10/8 | 81 | Shaker | 104 | 1 | 4/4 |
| 39 | Tabla 7beat | 120 | 1 | 7/4 | 82 | Maracas | 112 | 1 | 4/4 |
| 40 | PunjabiFolk | 96 | 1 | 2/4 | 83 | SleighBells | 92 | 1 | 4/4 |
| 41 | Gamelan | 129 | 4 | 4/4 | 84 | Triangle 1 | 108 | 1 | 4/4 |
| 42 | China 1 | 90 | 4 | 4/8 | 85 | Triangle 2 | 108 | 1 | 4/4 |
| 43 | China 2 | 175 | 4 | 4/4 | 86 | TempleBlocks | 106 | 2 | 4/4 |

# Glossary

## PAf (Polyphonic Aftertouch)

**(from** p. 27**)**

An example of PAf is as follows:   Let's say you are using the ROLL function on all the pads.   IF you press lightly on one pad, and more strongly on another, then their respective sound levels will be different.

## Sens (Sensitivity)

**(from** p. 27**)**

Define the sensitivity of the pad or the like to control the balance between the strike force and the sound volume. As the value increases, the sensitivity gets higher, which means that a louder sound is produced with weak strikes.

## Threshold

**(from** p. 27**)**

Setting the Minimum Levels for the Pads

Allows a trigger signal to be received only above a determined velocity level. In the following example, B will sound but A and C will not sound.
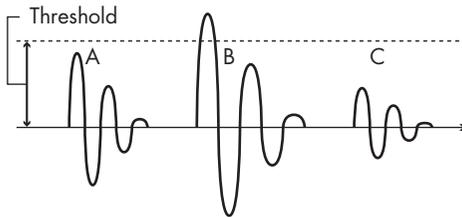


## Curve (Velocity Curve)

**(from** p. 25**,** 27**)**

This setting determines the relation between playing velocity and changes in volume.

## LINEAR

The standard setting, producing the most natural correspondence between playing dynamics and volume change.
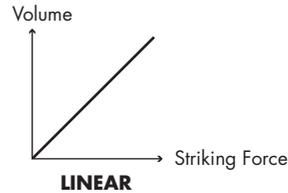


## EXP1 (Exponential 1), EXP2 (Exponential 2)

Stronger dynamics produce a greater change.
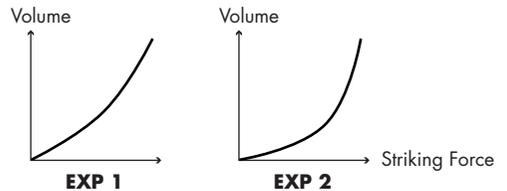


## LOG1, LOG2

Softer dynamics produces a greater change.
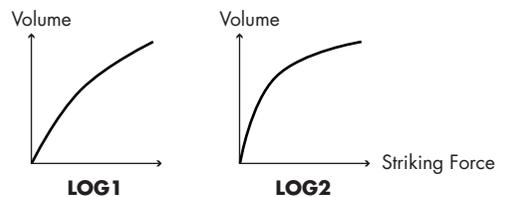


## SPLINE

Extreme changes are made in response to playing dynamics.
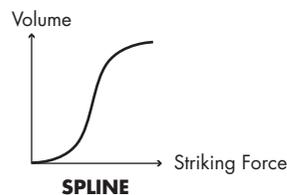
## LOUD1, LOUD2

Hardly any dynamic response, easy to maintain strong volume levels. Ideal when using drum triggers.
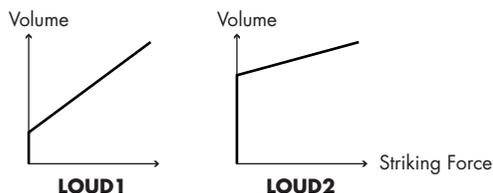


## Scan Time

**(from** p. 27**)**

A trigger signal may differ slightly depending on the characteristics of each pad or acoustic drum trigger (drum pickup) being used. If identical hits produce sound at different volumes, you can adjust the "SCAN TIME" so that your way of playing can be detected more precisely. The higher the value the longer it will take for the sound to be played.
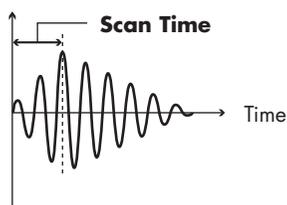


## Retrig Cancel (Retrigger Cancel)

**(from** p. 27**)**

This is important if you are using acoustic drum triggers which can produce altered waveforms that may also cause inadvertent sounding at Point A in the following figure.
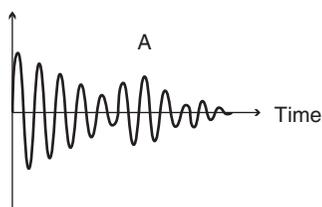


Retrigger Cancel detects such distortion in and prevents retriggering from occurring.
Setting this to a high value prevents retriggering, but may also cause sounds to be omitted during fast playing (roll etc.). Set this to the lowest value possible while still ensuring that there is no retriggering.

**MEMO** You can also eliminate this problem of retriggering with the Mask Time setting.

## Mask Time

**(from** p. 27**)**

Once a pad has been hit, any additional trigger signals received within the specified "Mask Time" (0-64 msec) will be ignored.
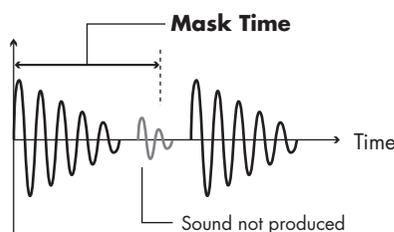


## XTalk Cancel (Crosstalk Cancel)

**(from** p. 27**)**

An example of crosstalk is If two pads are mounted on the same stand, or nearby, and hitting one pad causes the other pad to sound. To eliminate this, adjust Crosstalk Cancel on the pad that is sounding inadvertently.

## Rim Sens (Rim Sensitivity)

**(from** p. 27**)**

Control the sensitivity of the rim. As the value increases, the rim is more likely to produce a sound. When it is set to OFF, the instrument of the head is reproduced at a rim shot. Note that if the value is too large, the instrument of the rim will be produced when you strike the head.

## Rim Gain

**(from** p. 27**)**

Control the sensitivity of the rim. Configure this parameter to change the sensitivity of the rim alone with that of the head left unchanged.

# Interface Profile

**[EDIT]**

```
INST        ▶ ──────── 008:Conga Hi
                       Tuning        0
                       Muffling      0
                       Volume      100
                       Pan      CENTER

PRESSURE    ▶ ──────── Tx           ON
                       Rx Mute      ON
                       Rx Pitch      0
                       Roll        OFF

EFFECTS     ▶ ──────── Type   3BAND EQ
                       Pad Switch   ON
                       Low Gain    0dB      Depend on "Type"
                          ⋮
                       D Beam      OFF
                       Knob      MGAIN

KIT/MIDI    ▶ ──────── Kit Volume   85
                       Name(Latin Perc)
                       Note#   36(C 2)
                       Gate Time   0.1s

TOOLS       ▶ ──────── KIT COPY     ▶ ──── Src   Latin Perc
                                           Dst   Latin Perc
                                            copy kit, ok?

                       KIT EXCHANGE ▶ ──── Src   Latin Perc
                                           Dst   Latin Perc
                                           exchange kit,ok?

                       KIT CLEAR    ▶ ──── Kit   Latin Perc
                                            clear kit, ok?

                       PAD COPY     ▶ ──── Src          M1
                                           Dst          M1
                                            copy pad, ok?

                       PAD EXCHANGE ▶ ──── Src          M1
                                           Dst          M1
                                           exchange pad,ok?

                       PAD CLEAR    ▶ ──── Pad          M1
                                            clear pad, ok?

                       L-R EXCHANGE ▶ ──── Kit   Latin Perc
                                           L-R exchange,ok?
```

## SETUP ([SHIFT] + [EDIT])

| METRONOME ▶ | Type STYLE GUIDE | ←→ | Type NORMAL |
| | 01: Samba | | Tempo 90 |
| | Tempo 90 | | Beat 4 |
| | Volume 7 | | Rhythm ♩ |
| | TempoChange AUTO | | Sound ELECTRONIC |
| | | | Volume 7 |

| AMBIENCE ▶ | Switch ON |
| | Type ROOM 1 |
| | Level 40 |

| SYSTEM ▶ | LCD Contrast 5 |
| | Inst Sort GROUP |
| | Pad Chase ON |

| D BEAM ▶ | Sens 7 |
| | Curve TYPE1 |

| PAD ▶ | PlayStyle HAND |
| | Sens 5 |
| | Curve LINEAR |
| | Pressure Sens 5 |
| | Position 0 |

| EXT TRIG ▶ | Mode FOOT/PAD x2 | | |
| | Type FOOTSW | ←→ | Type PDX8 |
| | Polarity + | | Sens 5 |
| | Velocity 100 | | Threshold 2 |
| | Ctrl OFF | | Curve LINEAR |
| | | | Scan Time 1.0 |

| MIDI ▶ | MIDI Channel 10 | | Retrig Cancel 3 |
| | LocalControl ON | | Mask Time 8 |
| | PC Tx/Rx ON | | XTalk Cancel 30 |
| | CC Tx/Rx ON | | Rim Sens 10 |  } Only for Mode = PAD(RIM)
| | PressureCC# PAf | | Rim Gain 1.1 |
| | D Beam CC# 81 |
| | Knob CC# OFF |
| | Device ID 17 |

| BULK DUMP ▶ | Dump 1KIT |
| | Kit Latin Perc | Only for Dump = 1KIT
| | bulk dump, ok? |

| FACTORY RESET ▶ | Reset SETUP |
| | reset, ok? |

PERCUSSION SOUND MODULE  
Model HPD-10

# MIDI Implementation Chart

Date : February 1, 2006  
Version : 1.00

| | Function... | Transmitted | Recognized | Remarks |
|---|---|---|---|---|
| **Basic Channel** | Default<br>Changed | 1–16, OFF<br>1–16, OFF | 1–16, OFF<br>1–16, OFF | Memorized |
| **Mode** | Default<br>Messages<br>Altered | Mode 3<br>x<br>* * * * * * * * * * * * * * | Mode 3<br>x<br>* * * * * * * * * * * * * * | |
| **Note Number :** | True Voice | 0–127<br>* * * * * * * * * * * * * * | 0–127<br>0–127 | |
| **Velocity** | Note ON<br>Note OFF | O 9nH, v=1-127<br>O 9nH, v=0<br>O 8nH, v=1-127   *1 | O<br>x<br>O                   *1 | |
| **After Touch** | Key's<br>Ch's | O                   *2<br>x | O                   *2<br>x | |
| **Pitch Bend** | | x | x | |
| **Control Change** | 4<br>16<br>17<br>81<br>1–5, 7–31, 64–95 | O (Foot Sw)      *2<br>O (Pad Position)  *2<br>O (Pad Position)  *2<br>O (D Beam)       *2<br>O                   *2 | O                   *2<br>O                   *2<br>O                   *2<br>O                   *2<br>O                   *2 | Foot Control<br>General Purpose Controller 1<br>General Purpose Controller 2<br>General Purpose Controller 6<br>Pad Pressure, D Beam, Knob |
| **Prog Change** | : True # | O                   *2<br>* * * * * * * * * * * * * * | O                   *2<br>0–63 | Program number 1–64 |
| **System Exclusive** | | O | O | |
| **System Common** | : Song Pos<br>: Song Sel<br>: Tune | x<br>x<br>x | x<br>x<br>x | |
| **System Real Time** | : Clock<br>: Commands | x<br>x | x<br>x | |
| **Aux Message** | : All sound off<br>: Reset all controllers<br>: Local Control<br>: All Notes OFF<br>: Active Sense<br>: Reset | x<br>x<br>x<br>x<br>O<br>x | O<br>O<br>x<br>x<br>O<br>x | |
| **Notes** | | * 1  Transmitted/Recognized when "Gate Time" is "GATE" or "ALT."<br>* 2  o x is selectable. | | |

Mode 1 : OMNI ON, POLY   Mode 2 : OMNI ON, MONO                         O : Yes  
Mode 3 : OMNI OFF, POLY   Mode 4 : OMNI OFF, MONO                       X : No

# Specifications

## HPD-10: HandSonic 10

**Pad**
10 inches, 10 sections, Pressure-Sensitive

**Instruments**
410

**Kits**
64

**Effects**
Ambience (5 types)
Multi-Effects (20 types)

**Style Guide Metronome**
86 patterns

**Tempo**
40–200

**Coach Mode**
QUIET COUNT
RHYTHM CHECK
TIME CHECK
PAD FOLLOW
AUTO UP/DOWN
TAP TEMPO

**Controllers**
D Beam Controller
Control Knob

**Display**
Icon-driven Backlit LCD

**Connectors**
Output Jacks (L/MONO, R)
Phones Jack (Stereo)
Mix In Jack (Stereo)
Trigger Input/Foot Sw Jack (Dual)
MIDI Connectors (IN, OUT)

**Power Supply**
AC Adaptor (DC 9 V)

**Current Draw**
350 mA

**Dimensions**
323 (W) x 427 (D) x 75 (H) mm
12-3/4 (W) x 16-13/16 (D) x 3 (H) inches

**Weight**
2.9 kg / 6 lbs 7 oz (excluding AC adaptor)

**Accessories**
Owner's Manual
AC Adaptor

**Options**
Pad Stand (PDS-10)
Carrying Bag (CB-HPD-10)
Foot Switch (BOSS: FS-5U, FS-6)
Pedal Switch (DP-2)
Kick Triggers (KD-7, KD-8, KD-85BK/WT, KD-120BK/WT)
Pads (PD-8, PDX-8, PD-85BK/WT, PD-105BK/WT, PD-125BK/WT)
Cymbals (CY-5, CY-8, CY-12R/C, CY-14C, CY-15R)
Connection Cable (PCS-31L)

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

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## Demo Song List

1. **Latin Passion**          Music by Ikuo Kakehashi
   Copyright © 2006 Roland Corporation

2. **Drums of India**          Music by Ikuo Kakehashi
   Copyright © 2006 Roland Corporation

3. **Tropical Waves**          Music by Ikuo Kakehashi
   Copyright © 2006 Roland Corporation

4. **Drums from Africa**     Music by Roland Corporation
   Copyright © 2006 Roland Corporation

5. **Samba de Droid**          Music by Ikuo Kakehashi
   Copyright © 2006 Roland Corporation

# Attaching the HandSonic 10 to the Stand (optional)

1. **Using the screws already mounted on the bottom of the HandSonic 10, attach the stand holder as shown in the diagram below.**

   Use ONLY these screws, otherwise damage may result.
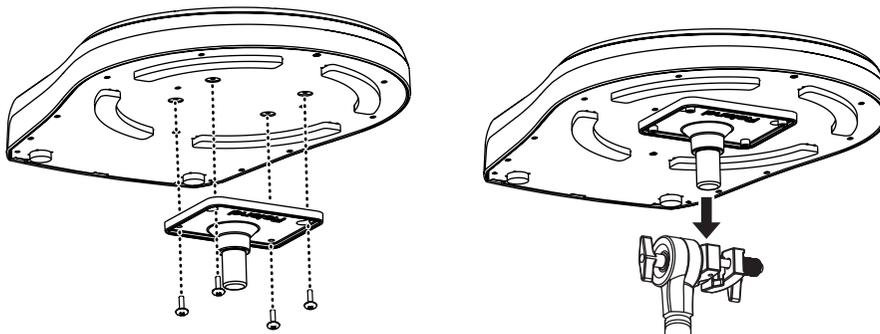
2. **Mount the HandSonic 10 to the stand. (PDS-10)**

   For details on assembling the pad stand and attaching the HandSonic 10, refer to the owner's manual for the pad stand.

## Options

Pad Stand
**PDS-10**

Personal Monitor Amplifier
**PM-10**

Gig Bag for HandSonic
**CB-HPD-10**

The CB-HPD-10 gig bag can hold the HandSonic, the PDS-10, AC adaptor, and headphones.

Kick Trigger Unit
**KD-7**

Bass Drum Pedal not included.

Foot Switch
**FS-5U**

Dual-Trigger Pad
**PD-8**

Dual-Trigger Cymbal Pad
**CY-8**

Trigger Cable
**PCS-31L**
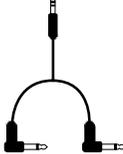
Stereo Headphones
**RH-200S**

# Index

# MEMO

# 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.<br>* 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.

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- 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.

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- This unit should be used only with a stand (PDS-10) that is recommended by Roland (p. 44).

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- When using the unit with a stand (PDS-10) recommended by Roland, the stand must be carefully placed so it is level and sure to remain stable. If not using a 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.

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### ⚠ WARNING

- 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.

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- Use only the attached power-supply cord. Also, the supplied power cord must not be used with any other device.

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- 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!

........................................................................

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

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## ⚠ WARNING

- 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.

................................................................................

- 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
  - 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.

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

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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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- 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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## ⚠ CAUTION

- 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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- This (HandSonic 10) for use only with Roland stand PDS-10. Use with other stands (or carts) is capable of resulting in instability causing possible injury.

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

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

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- At regular intervals, you should unplug the AC adaptor and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.

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- 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 or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.

................................................................................

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

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- Before moving the unit, disconnect the AC adaptor and all cords coming from external devices.

................................................................................

- Before cleaning the unit, turn off the power and unplug the AC adaptor from the outlet (p. 6).

................................................................................

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

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- Should you remove screws for the stand, keep them in a safe place out of children's reach, so there is no chance of them being swallowed accidentally.

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# IMPORTANT NOTES

In addition to the items listed under "USING THE UNIT SAFELY" on page 48–49, please read and observe the following:

## Power Supply

• Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.

• 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

• Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.

• 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.

• When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.

## 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.

## Repairs and Data

• Please be aware that all data contained in the unit's memory may be lost when the unit is sent for repairs. Important data should always be backed up in another MIDI device (e.g., a sequencer)., or written down on paper (when possible). During repairs, due care is taken to avoid the loss of data. However, in certain cases (such as when circuitry related to memory itself is out of order), we regret that it may not be possible to restore the data, and Roland assumes no liability concerning such loss of data.

## Memory Backup

• This unit contains a battery which powers the unit's memory circuits while the main power is off. When this battery becomes weak, the message shown below will appear in the display. Once you see this message, have the battery replaced with a fresh one as soon as possible to avoid the loss of all data in memory. To have the battery replaced, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

## Additional Precautions

• Please be aware that the contents of memory can be irretrievably lost as a result of a malfunction, or the improper operation of the unit. To protect yourself against the risk of loosing important data, we recommend that you periodically save a backup copy of important data you have stored in the unit's memory in another MIDI device (e.g., a sequencer).

• Unfortunately, it may be impossible to restore the contents of data that was stored in user kit. 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. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).

• This instrument is designed to minimize the extraneous sounds produced when it's played. However, since sound vibrations can be transmitted through floors and walls to a greater degree than expected, take care not to allow these sounds to become a nuisance to neighbors, especially when performing at night and when using headphones.

• 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 usable range of D Beam controller will become extremely small when used under strong direct sunlight. Please be aware of this when using the D Beam controller outside.

• The sensitivity of the D Beam controller 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.

This product must be disposed of separately at your local waste recycling centre. Do not dispose of in household waste bin.

# Information

When you need repair service, call your nearest Roland Service Center or authorized Roland distributor in your country as shown below.

## AFRICA

**EGYPT**
Al Fanny Trading Office
9, EBN Hagar A1 Askalany
Street,
ARD E1 Golf, Heliopolis,
Cairo 11341, EGYPT
TEL: 20-2-417-1828

**REUNION**
Maison FO - YAM Marcel
25 Rue Jules Hermann,
Chaudron - BP79 97 491
Ste Clotilde Cedex,
REUNION ISLAND
TEL: (0262) 218-429

**SOUTH AFRICA**
T.O.M.S. Sound & Music
(Pty)Ltd.
11 Melle St., Braamfontein,
Johannesbourg,
SOUTH AFRICA
TEL: (011) 403 4105
FAX: (011) 403 1234

Paul Bothner(PTY)Ltd.
Royal Cape Park, Unit 24
Londonderry Road, Ottery 7800
Cape Town, SOUTH AFRICA
TEL: (021) 799 4900

## ASIA

**CHINA**
Roland Shanghai Electronics
Co.,Ltd.
5F. No.1500 Pingliang Road
Shanghai 200090, CHINA
TEL: (021) 5580-0800

Roland Shanghai Electronics
Co.,Ltd.
(BEIJING OFFICE)
10F. No.18 3 Section Anhuaxili
Chaoyang District Beijing
100011 CHINA
TEL: (010) 6426-5050

**HONG KONG**
Tom Lee Music Co., Ltd.
Service Division
22-32 Pun Shan Street, Tsuen
Wan, New Territories,
HONG KONG
TEL: 2415 0911

Parsons Music Ltd.
8th Floor, Railway Plaza, 39
Chatham Road South, T.S.T,
Kowloon, HONG KONG
TEL: 2333 1863

**INDIA**
Rivera Digitec (India) Pvt. Ltd.
409, Nirman Kendra
Mahalaxmi Flats Compound
Off. Dr. Edwin Moses Road,
Mumbai-400011, INDIA
TEL: (022) 2493 9051

**INDONESIA**
PT Citra IntiRama
J1. Cideng Timur No. 15J-150
Jakarta Pusat
INDONESIA
TEL: (021) 6324170

**KOREA**
Cosmos Corporation
1461-9, Seocho-Dong,
Seocho Ku, Seoul, KOREA
TEL: (02) 3486-8855

**MALAYSIA**
Roland Asia Pacific Sdn. Bhd.
45-1, Block C2, Jalan PJU 1/39,
Dataran Prima, 47301 Petaling
Jaya, Selangor, MALAYSIA
TEL: (03) 7805-3263

**PHILIPPINES**
G.A. Yupangco & Co. Inc.
339 Gil J. Puyat Avenue
Makati, Metro Manila 1200,
PHILIPPINES
TEL: (02) 899 9801

**SINGAPORE**
SWEE LEE MUSIC
COMPANY PTE. LTD.
150 Sims Drive,
SINGAPORE 387381
TEL: 6846-3676

**SRI LANKA**
Penguin Electronics (Pvt) Ltd.
115, Maya Avenue,
Colombo 06, SRI LANKA
TEL: (11) 2552376

**TAIWAN**
ROLAND TAIWAN
ENTERPRISE CO., LTD.
Room 5, 9fl. No. 112 Chung
Shan N.Road Sec.2, Taipei,
TAIWAN, R.O.C.
TEL: (02) 2561 3339

**THAILAND**
Theera Music Co. , Ltd.
330 Soi Verng NakornKasem,
New Road, Sumpantawongse,
Bangkok 10100, THAILAND
TEL: (02) 224-8821

**VIETNAM**
SAIGON MUSIC
DISTRIBUTOR
(TAN DINH MUSIC)
138 Tran Quang Khai Street
Dist. 1, Ho Chi Minh City
VIETNAM
TEL: (08) 848-4068

## AUSTRALIA/ NEW ZEALAND

**AUSTRALIA/ NEW ZEALAND**
Roland Corporation
Australia Pty.,Ltd.
38 Campbell Avenue
Dee Why West. NSW 2099
AUSTRALIA

For Australia
Tel: (02) 9982 8266
For New Zealand
Tel: (09) 3098 715

## CENTRAL/LATIN AMERICA

**ARGENTINA**
Instrumentos Musicales S.A.
Av.Santa Fe 2055
(1123) Buenos Aires
ARGENTINA
TEL: (011) 4508-2700

**BARBADOS**
A&B Music Supplies LTD
12 Webster Industrial Park
Wildey, St.Michael, Barbados
TEL: (246)430-1100

**BRAZIL**
Roland Brasil Ltda.
Rua San Jose, 780 Sala B
Parque Industrial San Jose
Cotia - Sao Paulo - SP, BRAZIL
TEL: (011) 4615 5666

**CHILE**
Comercial Fancy II S.A.
Rut.: 96.919.420-1
Nataniel Cox #739, 4th Floor
Santiago - Centro, CHILE
TEL: (02) 688-9540

**COLOMBIA**
Centro Musical Ltda.
Cra 43 B No 25 A 41 Bododega 9
Medellin, Colombia
TEL: (574)3812529

**COSTA RICA**
JUAN Bansbach Instrumentos
Musicales
Ave.1. Calle 11, Apartado 10237,
San Jose, COSTA RICA
TEL: 258-0211

**CURACAO**
Zeelandia Music Center Inc.
Orionweg 30
Curacao, Netherland Antilles
TEL:(305)5926866

**DOMINICAN REPUBLIC**
Instrumentos Fernando Giraldez
Calle Proyecto Central No.3
Ens.La Esperilla
Santo Domingo,
Dominican Republic
TEL:(809) 683 0305

**ECUADOR**
Mas Musika
Rumichaca 822 y Zaruma
Guayaquil - Ecuador
TEL:(593-4)2302364

**EL SALVADOR**
OMNI MUSIC
75 Avenida Norte y Final
Alameda Juan Pablo II,
Edificio No.4010 San Salvador,
EL SALVADOR
TEL: 262-0788

**GUATEMALA**
Casa Instrumental
Calzada Roosevelt 34-01,zona 11
Ciudad de Guatemala
Guatemala
TEL:(502) 599-2888

**HONDURAS**
Almacen Pajaro Azul S.A. de C.V.
BO.Paz Barahona
3 Ave.11 Calle S.O
San Pedro Sula, Honduras
TEL: (504) 553-2029

**MARTINIQUE**
Musique & Son
Z.I.Les Mangle
97232 Le Lamantin
Martinique F.W.I.
TEL: 596 596 426860

Gigamusic SARL
10 Rte De La Folie
97200 Fort De France
Martinique F.W.I.
TEL: 596 596 715222

**MEXICO**
Casa Veerkamp, s.a. de c.v.
Av. Toluca No. 323, Col. Olivar
de los Padres 01780 Mexico
D.F. MEXICO
TEL: (55) 5668-6699

**NICARAGUA**
Bansbach Instrumentos
Musicales Nicaragua
Altamira D'Este Calle Principal
de la Farmacia 5ta.Avenida
1 Cuadra al Lago.#503
Managua, Nicaragua
TEL: (505)277-2557

**PANAMA**
SUPRO MUNDIAL, S.A.
Boulevard Andrews, Albrook,
Panama City, REP. DE
PANAMA
TEL: 315-0101

**PARAGUAY**
Distribuidora De
Instrumentos Musicales
J.E. Olear y ESQ. Manduvira
Asuncion PARAGUAY
TEL: (595) 21 492147

**PERU**
Audionet
Distribuciones Musicales SAC
Juan Fanning 530
Miraflores
Lima - Peru
TEL: (511) 4461388

**TRINIDAD**
AMR Ltd
Ground Floor
Maritime Plaza
Barataria Trinidad W.I.
TEL: (868) 638 6385

**URUGUAY**
Todo Musica S.A.
Francisco Acuna de Figueroa
1771
C.P.: 11.800
Montevideo, URUGUAY
TEL: (02) 924-2335

**VENEZUELA**
Instrumentos Musicales
Allegro,C.A.
Av.las industrias edf.Guitar
import
#7 zona Industrial de Turumo
Caracas, Venezuela
TEL: (212) 244-1122

## EUROPE

**AUSTRIA**
Roland Elektronische
Musikinstrumente HmbH.
Austrian Office
Eduard-Bodem-Gasse 8,
A-6020 Innsbruck, AUSTRIA
TEL: (0512) 26 44 260

**BELGIUM/FRANCE/ HOLLAND/ LUXEMBOURG**
Roland Central Europe N.V.
Houtstraat 3, B-2260, Oevel
(Westerlo) BELGIUM
TEL: (014) 575811

**CZECH REP.**
K-AUDIO
Kardasovska 626.
CZ-198 00 Praha 9,
CZECH REP.
TEL: (2) 666 10529

**DENMARK**
Roland Scandinavia A/S
Nordhavnsvej 7, Postbox 880,
DK-2100 Copenhagen
DENMARK
TEL: 3916 6200

**FINLAND**
Roland Scandinavia As, Filial
Finland
Elannontie 5
FIN-01510 Vantaa, FINLAND
TEL: (0)9 68 24 020

**GERMANY**
Roland Elektronische
Musikinstrumente  HmbH.
Oststrasse 96, 22844
Norderstedt, GERMANY
TEL: (040) 52 60090

**GREECE/CYPRUS**
STOLLAS S.A.
Music Sound Light
155, New National Road
Patras 26442, GREECE
TEL: 2610 435400

**HUNGARY**
Roland East Europe Ltd.
Warehouse Area 'DEPO' Pf.83
H-2046 Torokbalint,
HUNGARY
TEL: (23) 511011

**IRELAND**
Roland Ireland
G2 Calmount Park, Calmount
Avenue, Dublin 12
Republic of IRELAND
TEL: (01) 4294444

**ITALY**
Roland Italy S. p. A.
Viale delle Industrie 8,
20020  Arese, Milano, ITALY
TEL: (02) 937-78300

**NORWAY**
Roland Scandinavia Avd.
Kontor Norge
Lilleakerveien 2 Postboks 95
Lilleaker N-0216 Oslo
NORWAY
TEL: 2273 0074

**POLAND**
MX MUSIC SP.Z.O.O.
UL. Gibraltarska 4.
PL-03664 Warszawa POLAND
TEL: (022) 679 44 19

**PORTUGAL**
Roland Iberia, S.L.
Portugal Office
Cais das Pedras, 8/9-1 Dto
4050-465, Porto, PORTUGAL
TEL: 22 608 00 60

**ROMANIA**
FBS LINES
Piata Libertatii 1,
535500 Gheorgheni,
ROMANIA
TEL: (266) 364 609

**RUSSIA**
MuTek
Dorozhnaya ul.3,korp.6
117 545 Moscow, RUSSIA
TEL: (095) 981-4967

**SPAIN**
Roland Iberia, S.L.
Paseo García Faria, 33-35
08005 Barcelona SPAIN
TEL: 93 493 91 00

**SWEDEN**
Roland Scandinavia A/S
SWEDISH SALES OFFICE
Danvik Center 28, 2 tr.
S-131 30 Nacka SWEDEN
TEL: (0)8 702 00 20

**SWITZERLAND**
Roland (Switzerland) AG
Landstrasse 5, Postfach,
CH-4452 Itingen,
SWITZERLAND
TEL: (061) 927-8383

**UKRAINE**
TIC-TAC
Mira Str. 19/108
P.O. Box 180
295004 Munkachevo,
UKRAINE
TEL: (03131) 414-40

**UNITED KINGDOM**
Roland (U.K.) Ltd.
Atlantic Close, Swansea
Enterprise Park, SWANSEA
SA7 9FJ,
UNITED KINGDOM
TEL: (01792) 702701

## MIDDLE EAST

**BAHRAIN**
Moon Stores
No.16, Bab Al Bahrain Avenue,
P.O.Box 247, Manama 304,
State of BAHRAIN
TEL: 17 211 005

**IRAN**
MOCO INC.
No.41 Nike St., Dr.Shariyati Ave.,
Roberoye Cerahe Mirdamad
Tehran, IRAN
TEL: (021) 285-4169

**ISRAEL**
Halilit P. Greenspoon & Sons
Ltd.
8 Retzif Ha'aliya Hashnya St.
Tel-Aviv-Yafo ISRAEL
TEL: (03) 6823666

**JORDAN**
MUSIC HOUSE CO. LTD.
FREDDY FOR MUSIC
P. O. Box 922846
Amman 11192 JORDAN
TEL: (06) 5692696

**KUWAIT**
EASA HUSAIN AL-YOUSIFI
& SONS CO.
Abdullah Salem Street,
Safat, KUWAIT
TEL: 243-6399

**LEBANON**
Chahine S.A.L.
Gerge Zeidan St., Chahine
Bldg., Achrafieh, P.O.Box: 16-
5857
Beirut, LEBANON
TEL: (01) 20-1441

**OMAN**
TALENTZ CENTRE L.L.C.
Malatan House No.1
Al Noor Street, Ruwi
SULTANATE OF OMAN
TEL: 2478 3443

**QATAR**
Al Emadi Co. (Badie Studio &
Stores)
P.O. Box 62, Doha, QATAR
TEL: 4423-554

**SAUDI ARABIA**
aDawliah Universal
Electronics APL
Corniche Road, Aldossary
Bldg., 1st Floor, Alkhobar,
SAUDI ARABIA

P.O.Box 2154, Alkhobar 31952
SAUDI ARABIA
TEL: (03) 898 2081

**SYRIA**
Technical Light & Sound
Center
Rawda, Abdul Qader Jazairi St.
Bldg. No. 21, P.O.BOX 13520,
Damascus, SYRIA
TEL: (011) 223-5384

**TURKEY**
ZUHAL DIS TICARET A.S.
Galip Dede Cad. No.37
Beyoglu - Istanbul / TURKEY
TEL: (0212) 249 85 10

**U.A.E.**
Zak Electronics & Musical
Instruments Co. L.L.C.
Zabeel Road, Al Sherooq Bldg.,
No. 14, Grand Floor, Dubai,
U.A.E.
TEL: (04) 3360715

## NORTH AMERICA

**CANADA**
Roland Canada Ltd.
(Head Office)
5480 Parkwood Way
Richmond B. C., V6V 2M4
CANADA
TEL: (604) 270 6626

Roland Canada Ltd.
(Toronto Office)
170 Admiral Boulevard
Mississauga On L5T 2N6
CANADA
TEL: (905) 362 9707

**U. S. A.**
Roland Corporation U.S.
5100 S. Eastern Avenue
Los Angeles, CA 90040-2938,
U. S. A.
TEL: (323) 890 3700

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