# SIMMONS

**ELECTRONIC DRUM KIT WITH MESH HEADS**
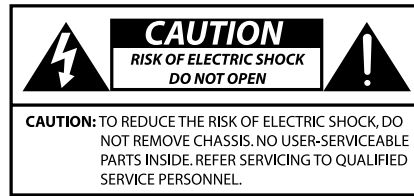
SimmonsDrums.net

# TITAN 70

## OWNER'S MANUAL

# SAFETY INSTRUCTIONS

**CAUTION**

**RISK OF ELECTRIC SHOCK**
**DO NOT OPEN**

**CAUTION:** TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE CHASSIS. NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

*AVIS: RISQUE DE CHOC ELECTRIQUE-NE PAS OUVRIR.*

THE LIGHTNING FLASH WITH ARROWHEAD SYMBOL WITHIN AN EQUILATERAL TRIANGLE IS INTENDED TO ALERT THE USER TO THE PRESENCE OF UNINSULATED DANGEROUS VOLTAGE    WITHIN THE PRODUCT'S ENCLOSURE THAT MAY BE OF SUFFICIENT MAGNITUDE TO CONSTITUTE A RISK OF ELECTRIC SHOCK TO PERSONS.

THE EXCLAMATION POINT WITHIN AN EQUILATERAL TRIANGLE IS INTENDED TO ALERT THE USER TO THE PRESENCE OF IMPORTANT OPERATING AND MAINTENANCE(SERVICING) INSTRUCTIONS IN THE LITERATURE ACCOMPANYING THE PRODUCT.

APPARATUS SHALL NOT BE EXPOSED TO DRIPPING OR SPLASHING AND THAT NO OBJECTS FILLED WITH LIQUIDS, SUCH AS VASES, SHALL BE PLACED ON THE APPARATUS.

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near the heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety, if the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.

12. Use only with the cart, stand, tripod, bracket, or table specified  by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over (Figure1).


Figure 1

13. Unplug this apparatus during lightning storms or when unused for a long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

**WARNING:** To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.

**CAUTION:** Apparatus shall not be exposed to dripping or splashing and no objects filled with liquids, such as vases, shall be placed on the apparatus.

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# CONGRATULATIONS!

...on your purchase of this **Simmons Titan 70** Electronic Drum Kit. To get the most enjoyment from this kit, we recommend that you skim through this manual at least once, then refer back to it to learn more about specific functions.

# CARING FOR YOUR TITAN 70 ELECTRONIC DRUM SET

### LOCATION

• Keep the drum kit away from direct sunlight, high temperature sources, and excessive humidity to prevent deformation, discoloration, or more serious damage

### POWER SUPPLY

• Turn the power switch OFF when the Titan 70 is not in use.

• The AC adapter should be unplugged from the AC outlet if the Titan 70 is not to be used for an extended period of time.

• Avoid plugging the AC adapter into   AC outlet that is also powering high-consumption appliances such as electric heaters or televisions. Also avoid using multi-plug adapters, since these can reduce sound quality, cause operation errors, and result in possible damage.

• To avoid damaging the unit, turn the Titan 70 and all related devices OFF prior to connecting or disconnecting cables.

### HANDLING AND TRANSPORT

• Never apply excessive force to controls, connectors, and other parts.

• Unplug cables by gripping the plug firmly. Do not pull on the cable.

• Disconnect all cables before moving the module.

• Physical shocks caused by dropping, bumping, or placing heavy objects on the module can result in scratches and more serious damage.

### CLEANING

• Clean the module with a dry, soft cloth.

• A slightly damp cloth may be used to remove stubborn grime and dirt.

• Never use cleaners such as alcohol or thinner.

• To avoid discoloration, do not place vinyl objects on top of module.

### ELECTRICAL INTERFERENCE

• The module contains digital circuitry and may cause interference if placed too close to radio or television receivers. If this occurs, move the Titan 70 further away from the affected equipment.

### SERVICE AND MODIFICATION

• There are no user serviceable parts in the drum module.

• Do not attempt to open the sound module or make any change in the circuits or parts of the unit. This would void the warranty.

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# FINAL ASSEMBLED KIT

# FEATURES

**TITAN 70 SOUND MODULE GENERAL FEATURES**
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**SOUND**
- Drum Voices - 314
- Drum Kits - 50 Preset / 20 User
- Songs - 3 Preset / 7 User

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- Compressor: Easy, Grind, Roomy, Pummel, Stomp, Spank, Pump, Nuke, Kit, Off

**TRIGGER INPUTS**
- 25-Pin Multi Trigger Input
- EXP 1 and EXP 2 dual-zone inputs

**EXTERNAL CONNECTIONS**
- 1/8" Headphone Output
- 1/4" Line Outputs (Left/Mono and Right)
- 1/8" TRS Aux Input with Level Control
- USB Connection for MIDI Output via computer
- Bluetooth Wireless Audio and MIDI

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**POWER**
- 9v, 600mA, Center Positive

**OTHER HARDWARE**
- Drum Rack and mounts
- 7" Kick Drum pad
- 10" Dual-zone Snare mesh drum
- 8" Dual-zone Tom mesh drums (x4)
- 10" Single zone Hi Hat pad
- 10" Single zone Crash Cymbal pad with Choke (x2)
- 12" Triple zone Ride Cymbal pad
- Hi-Hat pedal (x1)
- Kick Drum Pedal (x1)

# ASSEMBLING YOUR KIT

**INSIDE THIS PACKAGE**

Before assembly, please make sure that all the items listed below are present.

## Cymbals

Triple Zone
12" Ride Cymbal Pad

(2x) Single Zone with choke
10" Crash Cymbal Pad

Single Zone
10" Hi-Hat Cymbal Pad

T70CYM12T

TSCYM10SC

TSCYM10S

## Drum Pads

Dual Zone
10" Snare Mesh Drum

4x Dual
8" Tom Mesh Drums

T70PAD10D

T70PAD8D

## Drum Rack

T70RK

## Accessories

AC Adaptor

Multi-pin Cable Harness

Drum Key

1 Snare L-Rod

4 L–Rods for Pads

10 Cable
Rack Clips

4 Hook-and-Loop
Cable Strips

4 Cymbal
Clamps

4 Toms
Clamps

1 Pair
Drumsticks

Hi-Hat Arm (Short)

3 Cymbal Arms (Long)

## Kick Pad

Bass Drum Pad & Pedal

T70KP7/TSKPDL

## Hi-Hat Pedal

Foot Controller

T70HHC

## Drum Module & Tablet Shelf

T70M
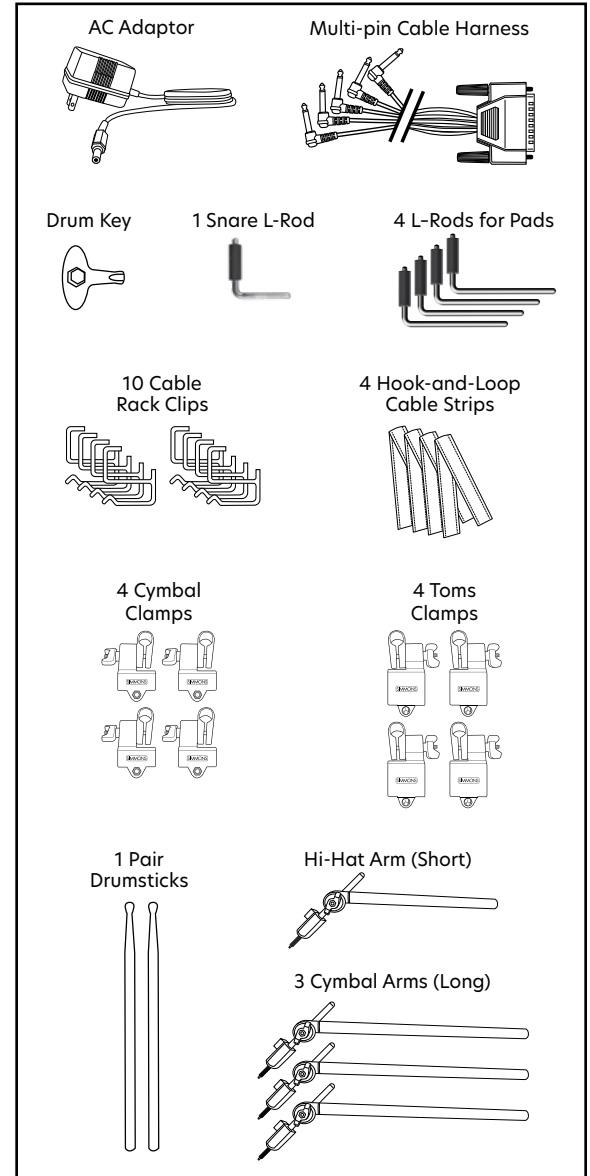
# ASSEMBLING YOUR KIT

**The Titan 70 rack comes pre-assembled with all clamps already in place**

1. Pull rack out of box.

2. Loosen nuts on side arms and snare clamps so you can rotate bars. The Simmons logo in the middle of the rack should face the back of the kit.

3. Pull the side arms and snare arm out into their playing positions.

4. Take the Tom 4 and Crash 2 clamps out of box labeled "Clamps."

5. Loosen and remove the right rack leg and slide the Tom 4 and Crash 2 clamps onto the right rack arm.

6. Reattach the right rack leg and tighten nuts on side arm clamps.

7. Loosen L-rod wing nuts on tom clamps: the clamps that angle up above the rack. Insert plastic of L-rod into tom clamps and tighten wing nuts. Add another L-rod to the snare clamp, the one that faces the player on the short arm.

*NOTE 1: We recommend putting the Titan 70 on a drum rug to keep the components together.*

*NOTE 2: The right-side bar has a pass-through clamp, designed to make the rack expandable. You can make this arm shorter when you assemble the kit to save space.*
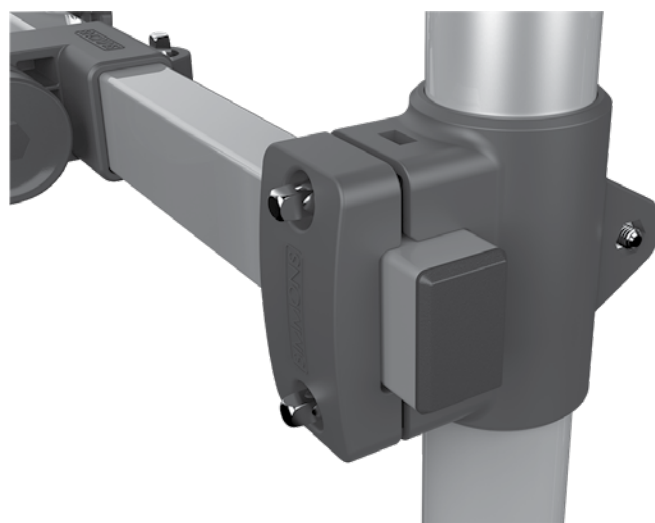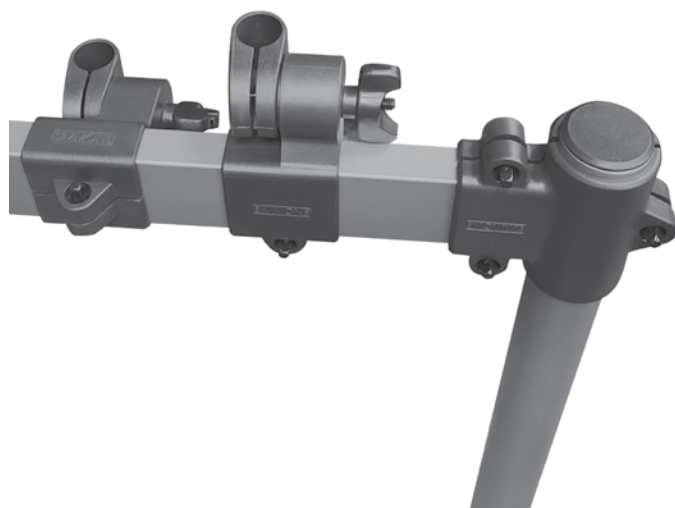
# ASSEMBLING YOUR KIT

**ATTACHING THE CYMBAL PADS**

1. Insert the three longest cymbal arms into the flat rack clamps facing behind the rack.
2. Insert the shorter hi-hat arm on the left-side arm's cymbal clamp.
3. Remove top wing nut and felt from cymbal arm. Place cymbal pad on the cymbal arm.
4. Re-attach the felt washer and wing nut. Tighten wing nut.

*NOTE: If you want the cymbal pads closer, you can angle the bottom section from the clamp and use the "boom" joint to make the cymbal flat or any angle you want.*

**ATTACHING THE DRUM MODULE AND DRUMS**

1. Loosen wing screws on the snare and tom drum clamps.
2. Place the L-rods into the opening of the drum clamps, as shown in the image above. The shorter, thicker end of the L-rod goes into the clamp and the longer, metal end faces the drummer.
3. Slide the drum pads onto the L-rods. The 10" snare pad goes on the arm closest to the drummer. The other four 8" tom pads go on the other four clamps.
4. Loosen the module clamp, the one furthest to the drummer's left. Insert the module into the clamp and tighten.

**BASS DRUM AND HI-HAT PEDAL**

1. Place the hi-hat pedal on the floor and to the left, as illustrated below.
2. Connect the kick drum pedal to the front of the kick drum pad. The clamp on the back of the kick pedal attaches to the metal lip on the front of the kick pad. Replace with your own kick pedal if you want, nearly any kick pedal should fit the clamp.
3. Place the bass pad and beater pedal on the floor in the center of the rack as illustrated.

# CONNECTIONS

**CONNECTING THE SOUND MODULE AND PADS**

## CAUTION!
To prevent electric shock and damage to the device, make sure the power is switched OFF on the sound module and all related devices before making any connection.

Using the provided cables, connect the 1/4" jacks to the corresponding drum pads, cymbal pads and kick pad. The 25-pin connector will attach to the multi-pin connector serial port on the bottom of the sound module. *(See illustration below)*

The voice of the hi-hat pad is controlled by the hi-hat pedal. Plug into the Hi-Hat pedal the plug that is labeled "HH Pedal." Similar to a real drum kit, the hi-hat pad functions as an 'open hi-hat' when the pedal is released. When the pedal is pressed down, it functions as a 'closed hi-hat'.
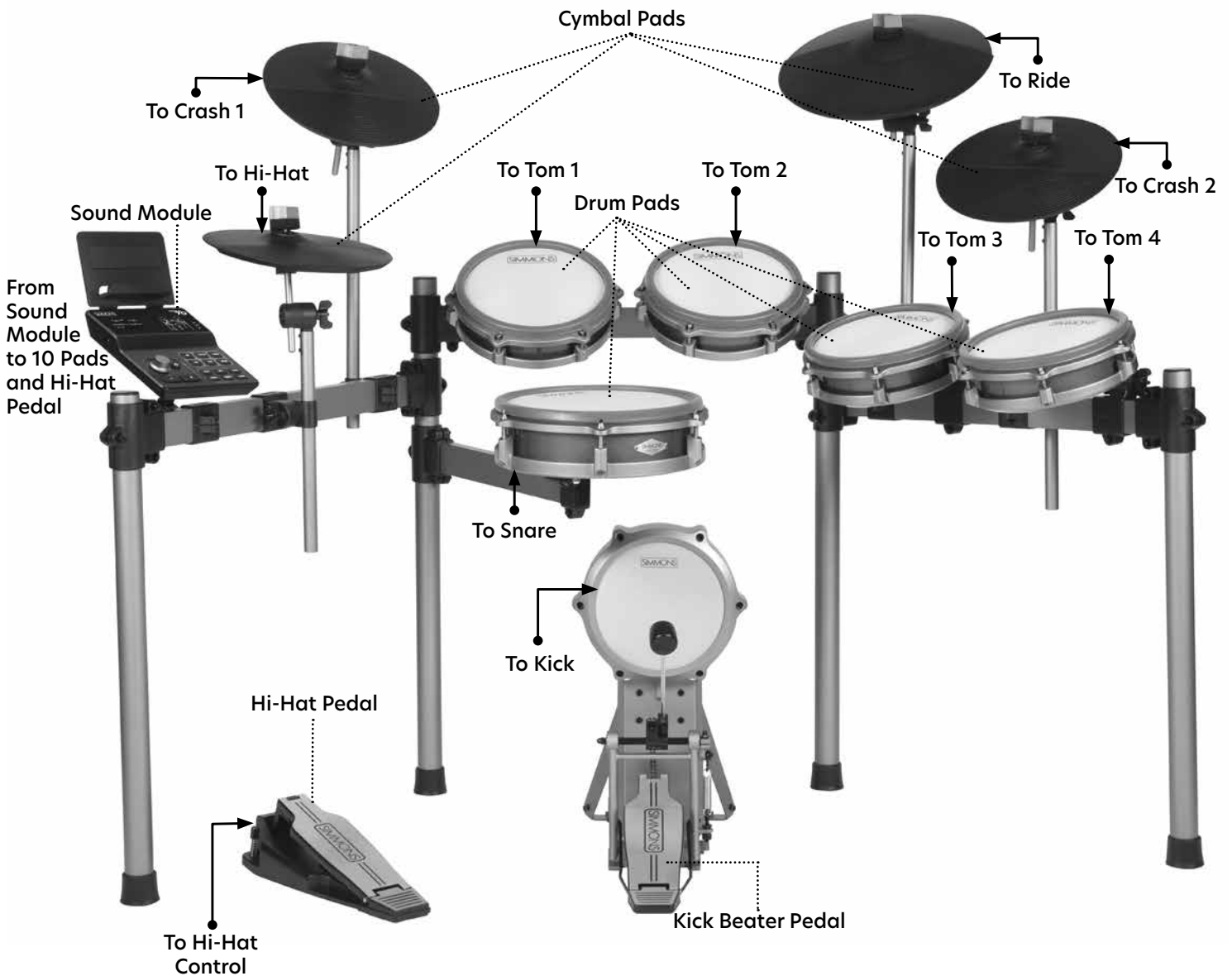


*\*See Appendix for Pad, Triggers, Name and MIDI chart.*

# CONNECTIONS

**CONNECTING THE SOUND MODULE AND PADS**

Using the provided cables, connect the 1/4" jacks to the corresponding drum pads, cymbal pads and kick pad. The pin connection will attach to the serial port of the sound module. (See illustration.) The cables have some extra length so you can customize the kit, for example swapping the crash and ride for left-handed players.
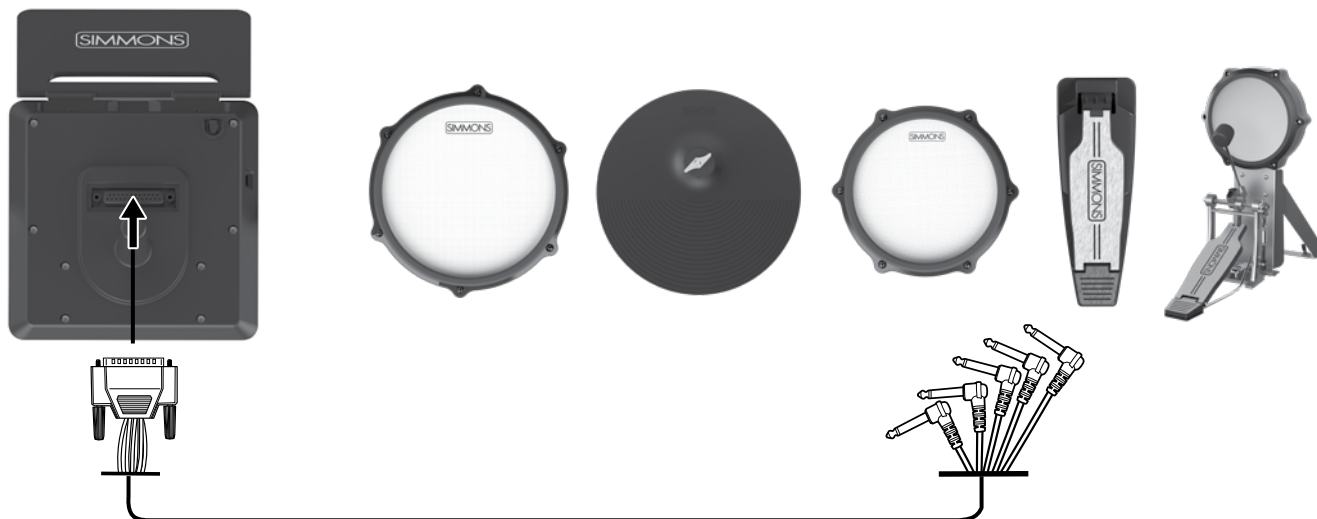
*NOTE: Use the included cable clips to attach cables to the back of the rack and the hook-and-loop ties to attach cables to the vertical sections of the rack.*

**AC ADAPTER**

The Titan 70 module uses an external power supply called an AC Adapter. This plugs into the back of the module.

Make sure the power is switched OFF on the module and connect the power adaptor with the DC IN jack on the rear panel. For extra protection, there is a cable clip for the power cable on the bottom of the module. Insert the power cable through the C-shaped opening.

*NOTE: To protect the speakers, amplifier and the drum module from damage, lower the volume to the minimum level before switching the power ON.*

Make sure the power is switched OFF when connecting the drum module to external devices.
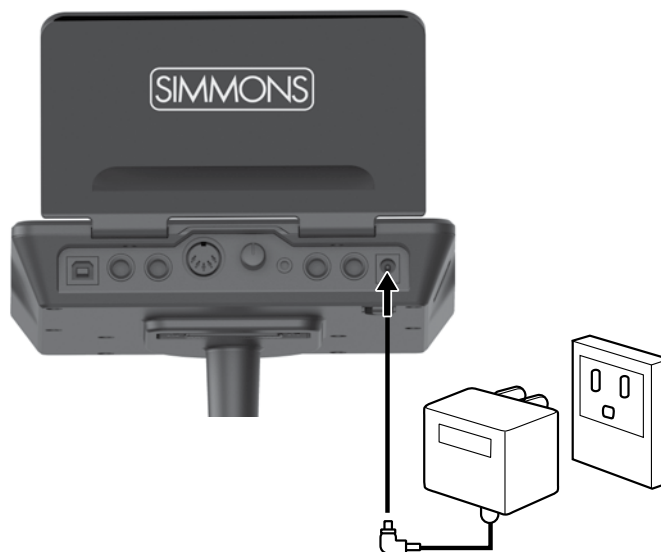
# CONNECTIONS

**CONNECTING AUDIO EQUIPMENT**

Mixers and Amplifiers

1. To listen to the module, send the outputs to a mixer or drum amplifier. Connect the Output L/MONO and R jacks on the rear panel to your amp. (For monaural playback, only use the L/MONO jack; for stereo playback, connect both L/MONO and R jacks.)

2. The volume from the module is adjusted with the VOLUME knob. This controls both the line outputs and the headphone output volume.

3. You can connect a standard pair of headphones to the Titan 70 module to listen to your electronic drum set without disturbing others. Connect the headphones to the 1/8" headphone jack located on the left side of the drum module. Adjust the volume to a comfortable level to avoid damaging your hearing.
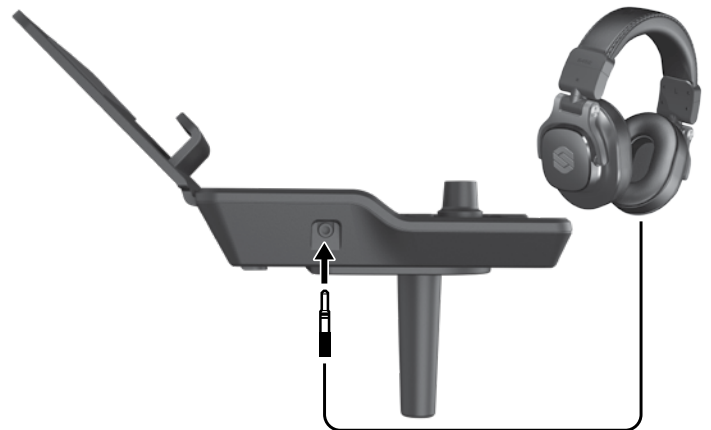
**AUX INPUT**

This input allows you to mix the input from external audio sources with the Titan 70 module's internal sounds.

1. Plug the audio output of your smartphone, tablet, or other audio source into the AUX IN jack on the back panel.
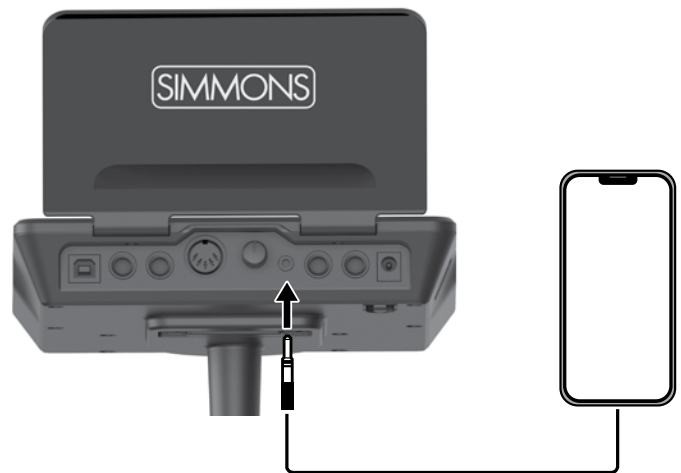
# CONNECTIONS

### CONNECTING MIDI DEVICES AND COMPUTERS

MIDI stands for Musical Instrument Digital Interface, which is a world-wide standard communication interface that enables electronic musical instruments and computers (of all brands) to communicate with each other. MIDI sends note and other communication between devices. This exchange of information makes it possible to create a system of MIDI instruments and devices that offer greater versatility and control than is available with isolated instruments. Whether you interface with computers, sequencers, expanders or other controllers, your musical horizons will be greatly enhanced.

### BLUETOOTH WIRELESS AUDIO AND MIDI

The Titan 70 includes Bluetooth wireless audio and MIDI for connection to apps like the Simmons App for iOS. (See page 29) for connection instructions.

### USB AUDIO AND MIDI CONNECTION

The USB connector allows you to connect the module directly to your computer. It can be connected without driver installation under the Windows & macOS environment. The module will be recognized to receive and transmit Audio and MIDI messages through a single USB cable, The Titan 70 module will appear as "Titan 70" in the USB device options of your software. (See page 28 for more information)

*NOTE: When the USB is connected to a computer, all MIDI messages will be received and transmitted via USB.*

### TABLET SHELF

The Titan 70 includes a smartphone and tablet shelf. Press this shelf into the slots on the back of the module until you feel a click. You can rest your device here and rubber padding keeps it from moving too much. Excessive playing will vibrate the shelf, however, so keep an eye on your device when thrashing the drums. You can also put this manual or music notation on the shelf.

# TITAN 70 DRUM MODULE OPERATION

**TOP PANEL**

# TITAN 70 DRUM MODULE OPERATION

**TOP PANEL**

1. Volume Knob: Controls Line Outputs and Headphone Output.

2. Power Button: Switches the module on and off.

3. + and – Buttons: Change kits, songs, or values in menus

4. Kit: Press this to exit out of menus and back to the main screen of the module, Kit Mode.

5. Practice: Press to enter Practice mode. (see page 24)

6. Song: Press to access Song Mode to play the preset and user songs.

7. Mix: In Kit mode, press this button to change the level, pan, and effects for the drum kit. In Song mode, press this button to change the balance between the drum sounds and the backing tracks.

8. Edit: In Kit mode, press this to change drum sounds and drum sound parameters. In Song or Practice mode, press this to change the song settings. To access more parameters for editing, keep pressing this button. Press Kit or Song to exit this edit mode.

9. Setup: Press this button to change global settings like trigger sensitivity and MIDI. Press the button repeatedly to select other parameters for editing.

10. Play: Press once to start song playback. Press a second time to stop playback.

11. Rec: Press to begin recording your own song to the User Song as a MIDI performance.

12. Save: Press to save your drum kit edits to a User Kit.

13. Click: Turn the Metronome on or off.

14. Tempo: Press Tempo then + or – to change the tempo of the song or metronome. You can also tap the tempo button to the rhythm you want to set it to automatically.

15. Mute: in Song mode, press this button to mute the drums so you can play along with the backing tracks.

16. LED Display: This display shows any information you need to know about the drum kit.

17. Drum Display: Lights up when you play a drum. When in editing mode, the selected drum will slowly flash. For example, press Kit then Edit, then play the snare drum. The snare LED will pulse to show it is selected for editing. All of the drum pads light up white except the snare rim, which lights up in red.

18. Bluetooth Indicator: When a device is connected to the module over Bluetooth, this LED will light up blue.

# TITAN 70 DRUM MODULE OPERATION

**BOTTOM PANEL**

1. **25-pin Connection Jack for the pad trigger cables.**
2. **Cable hook for power cable.**

**BACK PANEL**

1. **USB:** Connect to computer for MIDI in and out.
2. **EXP1 and EXP2:** Used to connect additional dual-zone pads
3. **MIDI Out**: Connect to equipment that accepts a 5-pin DIN MIDI output.
4. **Aux Input Level:** Use this to turn down the level coming to the Aux Input if necessary.
5. **Left/Mono and Right:** Line outputs to connect to a sound system or drum monitor. If you only plug into the Left/Mono output, it will include both left and right signals over one cable.
6. **Power:** Connect the included power adapter. (9V/600mA, center positive)
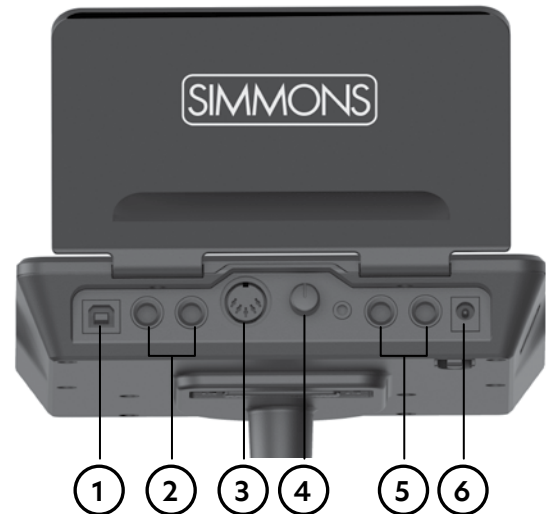
**SIDE PANEL**

1. **Headphone Out:** Located on the left side of the module near the display, this 1/8" stereo output works with most consumer and professional headphones
2. **Tablet/Smartphone Shelf:** Holds a tablet or smartphone so you can play along with music and videos or use apps. Rubber padding on the shelf keeps devices from falling off.
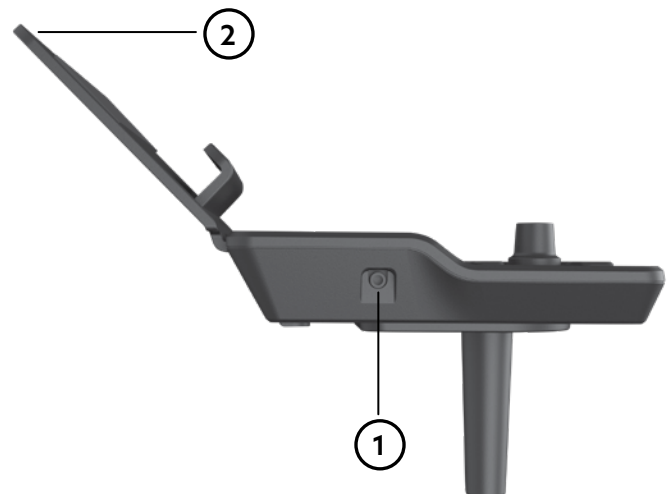
# QUICK START OPERATIONS

## TURNING THE POWER ON THE MODULE

1. Connect the AC Adapter to the drum module.
2. Press the power switch on the top panel to turn on the module.

*NOTE: There is an automatic power off function that turns off the module when the kit is not being used for a certain period of time. The default setting is off. If this gets changed you can reset this in the Utility mode.*

## BASIC OPERATION AND NAVIGATION

There are 4 main modes for the module: KIT, SONG, PRACTICE and SETUP. To enter these modes press the corresponding buttons on the top panel of the module.

## ADJUSTING VALUES

1. Select the parameter to be adjusted. When you first turn on the module, Kit Number is selected for changes.
2. Adjust the value using + / - buttons.

# KIT MODE

**SELECTING A KIT**

1. Press the KIT button. The current Kit number and Kit name are displayed.
2. Press the – /+ buttons to select the 50 Preset or 20 User Kits.
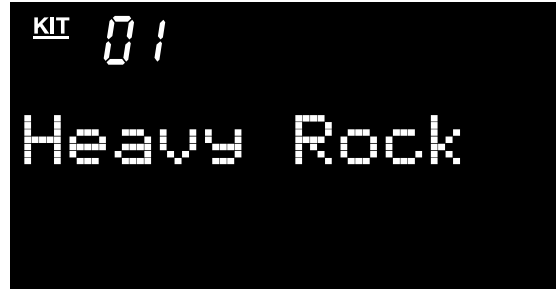
**USING THE METRONOME (CLICK)**

The CLICK is the metronome sound that is played when you are listening to play along with.

1. Press the CLICK button to switch the metronome on or off.
2. Press the Tempo button to change the tempo using the + and – buttons.
3. To change the time signature of the metronome, press SETUP until you see "TimeSig" and choose the desired signature. The default is 4/4 and the other choices are: 1/4, 2/4, 3/4, 5/4, 6/4, 7/4, 3/8, 6/8. 7/8, 9/8, and 12/8.
4. When the click is active, you will see the display animate the metronome back and forth to the tempo you set.

**USING A DOUBLE-KICK PEDAL**

The kick pad on the Titan 70 was designed to work with a double kick pedal. When playing with a double-kick pedal, you might want to play a closed high-hat sound, similar to "opening the choke" on an acoustic hi-hat stand. Here's how you do this on the Titan 70:

1. Press SETUP
2. The first display should read "Hi-Hat:Pedal" This is the default setting, the hi hat controller pedal controls whether the hi hat is open or closed.
3. Press the + button to change this to "Hi-Hat: Mid." This is the equivalent to opening the choke on your hi-hat stand so that the cymbals touch. This gives a trashier sound for playing hard rock or metal styles.
4. Press the + button again to change this setting to "Hi-Hat: Cl." This is a dryer, closed sound equivalent to tightening the choke on your hi-hat stand.
5. If you step on the pedal, even after exiting this menu, the hi-hat control will revert to "Pedal" for normal operation.

# KIT MODE - ADVANCED

**EDITING A DRUM SOUND**

1. Press the KIT button.
2. Press the EDIT button to see the screen for the current sound.
3. Strike a drum pad to view the Voice currently assigned. The LED for that drum pad will pulse in the drum display to the right of the LED display.
4. Press the -/+ buttons to change the current parameter. The first parameter selected is Drum Sound. Press + and – at the same time to return to the preset setting.
5. Press EDIT again to select a different parameter to change.
6. Press the SAVE button to save the assignment to a User Kit. (See Saving a kit)

| Parameter | Definition | Notes |
|-----------|------------|-------|
| D: | Drum Sound | Press +/- to select a drum sound in the current sound category (Snare, Kick, Perc, etc.) Press EDIT/SEL again to choose a different category of sounds to assign. |
| DCat: | Drum Category | Select a different category of sounds for the current pad. |
| Pitch | Drum Pitch | Change the Pitch of the current sound. Range is 0 to -24 (pitch change is negative only) |
| Decay | Drum Decay time | Range is -64 to 0 to +63. In most cases a + value won't change the sound. This simulates damping the drum with tape or a wallet |

# KIT MODE - ADVANCED

**EDITING THE KIT MIX**

1. Press the KIT button.
2. Press the MIX button to see the screen for the current sound.
3. Strike a drum pad to view the Voice currently assigned. The LED for that drum pad will pulse in the drum display to the right of the LED display.
4. Press the -/+ buttons to change the parameter. The first parameter selected is Drum Level. Press + and – at the same time to return to the preset level.
5. Press MIX again to select a different parameter to change.
6. Press the SAVE button to save the assignment to a User Kit. (See Saving a kit)

KIT   *01*    EDIT

**RevSend:055**

LEVEL *105*
PAN *C*

| Parameter | Definition | Notes |
|-----------|------------|-------|
| Level | Drum Level | Press the + and – buttons to change the volume of the current drum sound. The default for most kits is to have the snare levels at 127 for the best noise performance. So if you want the snare to be louder, you need to turn all the other drums down. Drum Level and Pan are always shown in the bottom left corner in mix edit modes. |
| Pan | Drum Pan | Press the + and – buttons to change the panning or balance of the current drum sound. The default for most kits is to have all the drum panning at center, because most of the acoustic drum samples are in stereo (even the hi hats!) Drum Level and Pan are always shown in the bottom left corner in mix edit modes. |
| RevSend | Reverb Send | Change the amount of reverb send for the current pad to the internal reverb effect. Note that Reverb Level needs to be turned up to hear the effect |
| RevProg | Reverb Program | Change the reverb program from a concert hall to a small room, etc. |
| RevLevel: | Reverb Level | This is the overall level of the reverb effect. If there is too much or too little reverb, you can change this one setting instead of each individual reverb send level. |
| CompProg | Compressor Program | This chooses one of the compressor presets to change the sound of that effect. "Kit" selects the settings saved in that preset kit, if any. "Off" disables the compressor. |
| CompThr | Compressor Threshold | The Compressor Threshold is the level where the compressor takes effect. If this setting is high, you won't hear much effect. As you turn this lower, you will hear more compression. |
| EQ High | EQ high shelf gain | Increases or decreases the high (treble) frequencies of the drum kit |
| EQ Low | EQ low shelf gain | Increases or decreases the low (bass) frequencies of the drum kit |

# KIT MODE - ADVANCED

**SAVING AND NAMING A KIT**

1. Select and edit a Kit.

2. Press SAVE

3. Press the -/+ buttons to choose a User kit to save over. (You can't write over the preset drum kits)

4. Press the SAVE button again.

5. To rename the Kit, press + and – to change a letter. Press EDIT to move the cursor to the next letter to change.

6. Press SAVE one last time to write the kit. The display will read "Saved" then return to Kit mode.

**FACTORY RESET**

If you ever want to return all settings to the defaults from when the kit was new, or if he module starts acting strangely, a reset may fix this issue

1. Switch the module off.

2. Hold the + and – buttons.

3. Switch the module on. The screen will read "FactoryReset" and all settings will return to their defaults. Any changes to trigger settings, user kits, etc. will be lost.

# SONG MODE

**PLAYING A SONG**

1. Press SONG, select a song number, then PLAY to play a song.

2. Press the PLAY button to stop playback of the song.

*NOTE: You can temporarily change the tempo of a song while playback is in progress. The song returns to its preset tempo when a different song is selected.*

**MUTING THE DRUM PART**

1. While a Song is playing press the MUTE Button. This will mute the drum part. The screen will show the mute status "Drum Mute" or "DrumMute Off".

2. To unmute the Drums press MUTE again.

**CHANGING THE DRUM MIX**

After muting the drum part in the step above, you can change the balance between your drum sounds and the backing track with the Mix button.

1. While in Song mode, press the MIX Button. You will see the mix displayed, "Mix: 50/50".

2. Press the + and – buttons to change the balance between the drums and the accompaniment (guitar and bass).

**CHANGING THE TEMPO OF A SONG**

1. Press the SONG Button. The current song will be displayed.

2. Press Play to start song playback.

3. Press TEMPO, then press + or – to change the tempo. You can also press the TEMPO button to the rhythm you want to play and it will automatically set the tempo.

*NOTE: The song sounds best at its default tempo.*

**COPYING A SONG**

You can copy a Preset song to a user song, then replace the drum track.

1. Select a Song.

2. Press the SAVE button to save the to a User song.

3. Press the -/+ buttons to choose the User song to save to.

4. Press the SAVE button to rename the User song.

5. Press the EDIT button to move the cursor.

6. Press [+/-] to change the character.

7. Press the SAVE button one more time to save the song to a user location.

*NOTE: If you want to rename a user song, save the song to the same position, then use the rename instructions.*



SONG *01*      *085* BPM

Classic Rock

LEVEL *50* %



SONG *01*   EDIT     *130* BPM

Mix: 60/40%

LEVEL *60* %

# RECORDING A SONG

**TO RECORD**

1. Press the Song button.

2. Select one of the User songs. Songs 1-3 are presets that you can't record over, songs 4-10 are user songs. If you don't select a song, it will record to song 4 (User Song 1).

3. Press the Record button. You will hear the Click metronome sound count in. Begin playing after the count off.

*NOTE: To hear the metronome click during recording, open Setup and change "ClickRec" to On. (See page 27 for more info).*

4. To stop recording, press Rec again.

SONG _04_    REC ⏣ _130_ BPM

User Song
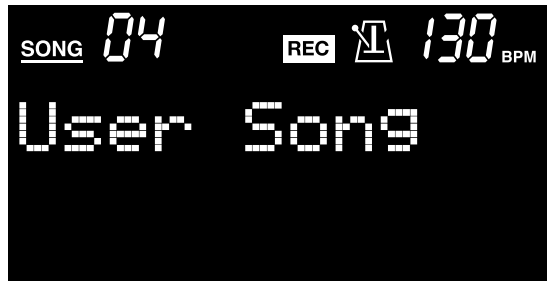
# PRACTICE MODE

Pressing the Practice Button will enter Practice Mode.

The Practice display on the bottom of the display shows how close you are to playing exactly on the beat. In this example, the player was slightly late in their playing so the display shows just right of center. If the drummer was ahead of the beat (early), the circle would land on the left side of that display. The display is only active for the quarter note downbeat on kick and snare. If you are 100% accurate for that quarter-note beat timing, the center circle will light up each time. Playing at 99% will light the circle to the left, and 101% would light the circle to the right.

As the difficulty moves up, you need to be even more accurate. 99.5% accuracy would be enough to trigger the next circle down instead of the center circle.
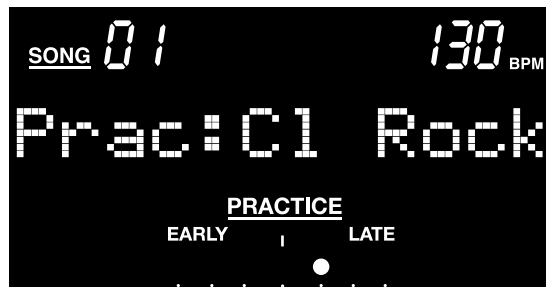
**TO USE PRACTICE MODE:**

1. Press the Practice button to enter Practice mode.
2. Press + or – to select one of the Practice songs. Press Edit to change other settings.
3. Press Play. There will be a 1-bar intro that plays the drum beat along with the click. Then the drum part stops and it starts listening for your playing. Practice Mode listens only on the quarter note beat. Each beat is scored using the Practice Meter.
4. Every four bars, the "Level" number indicator gives an average accuracy score like "82%."
5. When finished, press the Play button again. The final percentage and score is shown, like: "Score: 2105." The score is weighted to consider which exercise is selected, the difficulty, the starting tempo, and whether tempo shift is on or off.

**PRACTICE MODE EDIT**

When in Practice Mode, press EDIT to select and then edit one of the following settings:

• Difficulty (Easy, Medium, Hard): This setting decreases the timing range that is acceptable for being played "on time."
• Tempo Shift (On/Off): When this is switched on, the tempo will accelerate in the fourth bar of the cycle, then the tempo will be +20 bpm for the next three bars. Then it will accelerate again, landing on another tempo that is +20 bpm for the next three bars. The cycle goes: regular tempo, +20, +20, -20, -20 (regular tempo), -20, -20, +20, then repeats.

SONG 01    130 BPM
Prac:C1 Rock
PRACTICE
EARLY    LATE

# PRACTICE MODE

**TO SELECT BETWEEN THE 6 PRACTICE MODES:**

1. Click: Play along with the band and the click.

2. NoClik: Play along with the band but no click.

3. NoClik3/1: Play along with the song. The click will play for three bars, then the click and band will be silent for one bar.
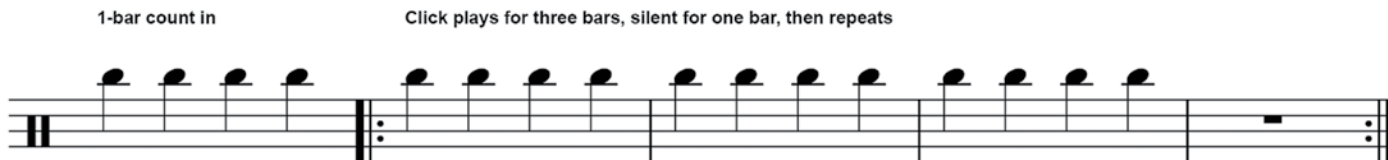


4. NoClik1/1: The click will play for one bar, then the click and band will be silent for one bar.

5. NoClik1/3B: The backing track and click will play for one bar, then the click and band will be silent for one bar. On bar three, only the bass part will come back. Then it will be silent for one more bar, then repeat to the beginning.

6. NoClik1/3: The band and click play for 1 bar. Then there are three bars of silence, then it repeats.

Press the Mix button in practice mode to change the balance between your drums and the "band" backing you up. This works the same as Song mode, see previous section for details.

# SETUP MODE

The Setup menu is for setting triggers and MIDI parameters
that effect the entire kit. For trigger settings, use the LEDs to
the right side of the display to see which pad is selected for
editing. To select another pad, play that pad.

Press the SETUP button repeatedly to select other
parameters to change. Here is a list of available settings:

---

**Hi-Hat**

This parameter disables the hi-hat pedal for use with a double-kick pedal. See page 18, "Using a Double-Kick Pedal."

---

**Time Sig**

Changes the time signature of the metronome click. The default is 4/4 and the other choices are: 1/4, 2/4, 3/4, 5/4, 6/4, 7/4, 3/8, 6/8. 7/8, 9/8, and 12/8.

---

**Sens (each pad input)**

This control changes the input level of the trigger. Turn this level lower, and it will take more force to play the drum at its highest dynamic. Turn it higher, and it will take less force to play the highest dynamic.

---

**Retrigger (each pad input)**

This controls how quickly you can play on a pad. If you find that you are playing fast and some drum hits are being missed, turn this down. If you head double-triggers when you only hit the pad once, turn this value up

---

**Threshold (each pad input)**

This controls how softly you can play on a pad. If very soft hits aren't being picked up, turn this control down. If you are hearing false triggers (you played a different pad but heard this one), try turning this up.

---

**Curve (each pad input)**

This changes the way dynamics work on the pad. "Normal" is the default setting. For a bigger change from soft to loud, try "Dyn" (dynamic.) To make the kit easier to play, use "Easy" or "Fixed."

---

**X- Talk (Crosstalk, each pad input)**

When two pads are mounted on the same stand, the vibration produced by hitting one pad may trigger the sound from another pad unintentionally. This is called crosstalk. You can avoid this problem by adjusting Crosstalk Cancel on the pad that is sounding inadvertently. If the value is set too high, then when two pads are played simultaneously, the one that is struck less forcefully will not sound. Be careful when setting this parameter to the minimum value required to prevent crosstalk.

---

**MIDI Note Number (each pad input)**

When using the drum module with another sound source like a DAW plug-in, each pad you play sends a MIDI note. The default note numbers follow the General MIDI standard for drum sounds. If your software requires different notes or note numbers, you can change them here. Play a pad then press + and – to change to a different note value. The Titan 70 sends and receives on MIDI channel 10.  See the next section, "MIDI Note Defaults" for the preset note numbers.

---

**Local (MIDI Local Control)**

When using the Titan 70 with a DAW, recording MIDI and playing it back to the module, you might want to disable the sounds from the pads. Local On is the default, playing the pads plays the drum sounds. Switch to Local Off if you want to play the pads into a DAW, out of the DAW, then back into the sound module for MIDI sequencing.

---

ClickRec (Click in Record)

Switch this parameter on if you want to hear the metronome while recording. By default you hear four clicks and then no other accompaniment while recording a song. When you set this to On, the click sound will continue during recording.

Bluet (Bluetooth)

Bluetooth is on by default. It is always listening for a connection from a smartphone or other device. If you would like to disable this feature, switch this control to Off.

AutoPwr (Auto Power Off)

If you would like the drum set to power off when it hasn't been played for an hour, turn on Auto Power Off. The default setting is Off, the drum kit will stay on until you press the power button to switch it off.

Send SYSEX

This feature sends all user kits and trigger settings through the USB or MIDI output. This can be recorded into a DAW, or into free software like SYSEX Librarian for Mac and MIDI Ox for Windows. When your software is set up to receive the SYSEX dump, press the SAVE button on the Titan 70 module. The display will show "Sending: 1%" and count up until completed. To reprogram the Titan 70 with these settings, play this SYSEX file back into the Titan 70.

Tom Type

The tom pad inputs on the Titan 70 are dual-zone, even though the pads that come with the kit are single-zone. This means you can expand your kit one of two ways. Either replace the tom with a dual-zone pad (head and rim), or use a cable to split the ¼" TRS cable into a pair of TS ¼" cables and purchase an additional tom pad. To use a dual-zone pad, set this control to "Dual." To split the signal to two different tom pads, set this parameter to "Split"

Ratio

This parameter goes with the "Tom Type" parameter above. If you are using a dual-zone tom, you might not want the rim zone to be as loud as the pad zone. This setting allows you to change the balance between the center and rim zones. This parameter also works on the snare drum: turn up the ratio to make the rimshot more sensitive.

EXP1

Additional pads may be connected to the Titan 70 module using the EXP1 and EXP2 ports on the back panel. Toggle between "Tom" and "Crash" for each port. The "Tom" setting is ideal when using a dual zone drum pad, while the "Crash" setting is compatible with choke sensors.

If you change the trigger or other settings and want to go back to the factory default settings, you can always reset your module by holding the + and – buttons while powering it on. You will see "FactoryReset" on the display and all settings will be wiped and returned to the defaults.

# SETUP MODE

**MIDI NOTE DEFAULTS**

The Titan 70 default note numbers are shown below. You can change these note number assignments, please check the previous section for instructions.

| MIDI Note | Pad |
|-----------|-----|
| 36 | Kick |
| 38 | Snare – Center |
| 40 | Snare – Rim |
| 48 | Tom 1 |
| 45 | Tom 2 |
| 43 | Tom 3 |
| 41 | Tom 4 |
| 46 | Hi Hat - Open |
| 42 | Hi Hat - Closed |
| 44 | Hi Hat - Pedal |
| 85 | Hi Hat - Splash |
| 86 | Hi-Hat - Semi-Open |
| 49 | Crash |

| MIDI Note | Pad |
|-----------|-----|
| 57 | Crash 2 |
| 51 | Ride Bow |
| 53 | Ride Bell |
| 59 | Ride Edge Crash |
| 50 | Tom 1 Rim |
| 47 | Tom 2 Rim |
| 58 | Tom 3 Rim |
| 39 | Tom 4 Rim |
| 77 | EXP1 Center |
| 78 | EXP2 Center |
| 79 | EXP1 Rim |
| 80 | EXP2 Rim |

**HI-HAT MIDI SETTINGS**

The Titan 70 Hi-Hat sends MIDI controller 4 information when the hi-hat pedal is moved up and down. If your MIDI sound source or plug-in doesn't have a note value for "Half-Open Hi-Hat," change that note value to the same note number you're using for open hi-hat.

**USB OPERATIONS**

The Titan 70 Module will show up to your computer and devices as a 2-in, 2-out audio interface, and also as a USB MIDI interface. Both are "Class-Compliant" for macOS and Windows computers, no driver is required. Just plug it into your computer and your DAW software should recognize the device.

You might need to set up the Titan 70 as a new MIDI device in your DAW software before it can be used. Refer to your DAW software documentation to do this.

The Titan 70 also works as a USB host for devices like an iPad. Plug the iPad into the Titan 70's USB jack using a USB cable and/or adapter, and the iPad's audio will come through the Titan 70's line and headphone outputs. MIDI will also play into and out of the USB jack. This is great for playing along with music or using educational apps.

# BLUETOOTH

The Titan 70 works with both Bluetooth MIDI and Audio. Bluetooth MIDI is often used for apps, like the Simmons app for iOS. Bluetooth Audio allows you to play music from your phone or tablet into the Titan 70, and that sound will come through the line outputs and headphone outputs. The Titan 70 module is always listening for a Bluetooth connection, simply use your phone or tablet to connect. When a Bluetooth connection is active, the Bluetooth LED on the front panel and the indicator in the display will turn on.

*NOTE: Because the low bandwidth in Bluetooth, you can only use Bluetooth Audio or Bluetooth MIDI – not both at once. If you need both MIDI and Audio connections, you need to use a USB connection with your device.*

**BLUETOOTH WIRELESS MIDI**

The Titan 70 includes Bluetooth wireless MIDI for connection to apps like the Simmons App for iOS. To connect the drum module to your tablet or smartphone, open the Bluetooth MIDI settings in your app and select the Titan 70. The Bluetooth indicator in the display and front-panel LED should both light up.

**BLUETOOTH WIRELESS AUDIO**

The Titan 70 can also operate as a Bluetooth Audio receiver. To send sound through the module's line out and headphone out, simply choose the Titan 70 device from your smartphone, tablet, or computer. Again, both the display Bluetooth icon and the front panel LED will light when a Bluetooth connection is active.

*NOTE: The Titan 70 can't act as a Bluetooth Audio Transmitter to Bluetooth wireless speakers or headphones. The reason is that the latency delay is too long on headphones like these, so you would hear a noticeable delay between hitting the pad and hearing a sound.*

# APPENDIX

## SOUND LIST

| Category | Cat # | Sound # | Sound Name |
|---|---|---|---|
| Kick | 1 | 1 | Tamlm14x24 |
| Kick | 1 | 2 | TmSSC18x22 |
| Kick | 1 | 3 | GrtBC16x22 |
| Kick | 1 | 4 | LudMp14x22 |
| Kick | 1 | 5 | GrtBkln22 |
| Kick | 1 | 6 | PearlRef22 |
| Kick | 1 | 7 | PrlRef22Hi |
| Kick | 1 | 8 | TamaSC22Lo |
| Kick | 1 | 9 | TamaSC22Hi |
| Kick | 1 | 10 | YamAbsMplH |
| Kick | 1 | 11 | YamAbsMplL |
| Kick | 1 | 12 | TamImpDamp |
| Kick | 1 | 13 | GrtBC+Room |
| Kick | 1 | 14 | TmSSCLayer |
| Kick | 1 | 15 | 80sGated |

| Category | Cat # | Sound # | Sound Name |
|---|---|---|---|
| Snare | 2 | 16 | LudCOB-Sn |
| Snare | 2 | 17 | LudCOB-RS |
| Snare | 2 | 18 | JnkFbr-Sn |
| Snare | 2 | 19 | JnkFbr-RS |
| Snare | 2 | 20 | BkwdCop-Sn |
| Snare | 2 | 21 | BkwdCop-RS |
| Snare | 2 | 22 | GrtBlBr-Sn |
| Snare | 2 | 23 | GrtBlBr-RS |
| Snare | 2 | 24 | KepSS-Sn |
| Snare | 2 | 25 | KepSS-RS |
| Snare | 2 | 26 | PrlPicc-Sn |
| Snare | 2 | 27 | PrlPicc-RS |
| Snare | 2 | 28 | TamDynBrSN |
| Snare | 2 | 29 | TamDynBrRS |
| Snare | 2 | 30 | GrtBrklnSn |
| Snare | 2 | 31 | GrtBrklnRS |
| Snare | 2 | 32 | GrtBklnSnV |
| Snare | 2 | 33 | GrtBklnRSV |
| Snare | 2 | 34 | GrtPhBrzSn |

| Category | Cat # | Sound # | Sound Name |
|---|---|---|---|
| Snare | 2 | 35 | GrtPhBrzRS |
| Snare | 2 | 36 | PrlCstBrSn |
| Snare | 2 | 37 | PrlCstBrRS |
| Snare | 2 | 38 | PrlCstBrCS |
| Snare | 2 | 39 | PrlCstBrSC |
| Snare | 2 | 40 | PrlCstBrRC |
| Snare | 2 | 41 | PrlCBSnDmp |
| Snare | 2 | 42 | PrlCBRSDmp |
| Snare | 2 | 43 | PrlCBSnLDm |
| Snare | 2 | 44 | PrlCBRSLDm |
| Snare | 2 | 45 | GrtBknSnHi |
| Snare | 2 | 46 | GrtBknRSHi |
| Snare | 2 | 47 | GrtBknSnDm |
| Snare | 2 | 48 | GrtBknRSDm |
| Snare | 2 | 49 | TamSPCLoSn |
| Snare | 2 | 50 | TamSPCLoRS |
| Snare | 2 | 51 | TamSPCHiSn |
| Snare | 2 | 52 | TamSPCHiRS |
| Snare | 2 | 53 | GrtBBDn-Sn |
| Snare | 2 | 54 | GrtBBDn-RS |
| Snare | 2 | 55 | AVH-Sn |
| Snare | 2 | 56 | AVH-RS |
| Snare | 2 | 57 | 80sGate-Sn |
| Snare | 2 | 58 | 80sGate-RS |
| Snare | 2 | 59 | Jk+Room-Sn |
| Snare | 2 | 60 | Jk+Room-RS |
| Snare | 2 | 61 | LdCOBDm-Sn |
| Snare | 2 | 62 | LdCOBDm-RS |
| Snare | 2 | 63 | KepLyer-Sn |
| Snare | 2 | 64 | KepLyer-RS |
| Snare | 2 | 65 | PnkRing-Sn |
| Snare | 2 | 66 | PnkRing-RS |
| **Snare** | **2** | **67** | **KepLyer-RS** |
| **Snare** | **2** | **68** | **PnkRing-Sn** |
| **Snare** | **2** | **69** | **PnkRing-RS** |

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## SOUND LIST

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| Toms | 3 | 70 | TamImp-13 |
| Toms | 3 | 71 | TamImp-16 |
| Toms | 3 | 72 | TamImp-18 |
| Toms | 3 | 73 | TamImp-20 |
| Toms | 3 | 74 | TamSSC-10 |
| Toms | 3 | 75 | TamSSC-12 |
| Toms | 3 | 76 | TamSSC-14 |
| Toms | 3 | 77 | TamSSC-16 |
| Toms | 3 | 78 | GrtBC-12 |
| Toms | 3 | 79 | GtrBC-13 |
| Toms | 3 | 80 | GrtBC-14 |
| Toms | 3 | 81 | GrtBC-16 |
| Toms | 3 | 82 | LudMpl-12 |
| Toms | 3 | 83 | LudMpl-14 |
| Toms | 3 | 84 | LudMpl-16 |
| Toms | 3 | 85 | LudMpl-18 |
| Toms | 3 | 86 | PrlRef9 |
| Toms | 3 | 87 | PrlRef10 |
| Toms | 3 | 88 | PrlRef11 |
| Toms | 3 | 89 | PrlRef12 |
| Toms | 3 | 90 | PrlRef13 |
| Toms | 3 | 91 | PrlRef14 |
| Toms | 3 | 92 | PrlRef16 |
| Toms | 3 | 93 | TamSC12 |
| Toms | 3 | 94 | TamSC14 |
| Toms | 3 | 95 | TamSC16 |
| Toms | 3 | 96 | TamSC18 |
| Toms | 3 | 97 | YmAbMp12Hi |
| Toms | 3 | 98 | YmAbMp12Md |
| Toms | 3 | 99 | YmAbMp12Lo |
| Toms | 3 | 100 | YmAbMp14Hi |
| Toms | 3 | 101 | YmAbMp14Md |
| Toms | 3 | 102 | YmAbMp14Lo |
| Toms | 3 | 103 | YmAbMp16Hi |
| Toms | 3 | 104 | YmAbMp16Lo |

## SOUND LIST

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| Toms | 3 | 105 | YmAbMp18 |
| Toms | 3 | 106 | YmAbMpDm12 |
| Toms | 3 | 107 | YmAbMpDm13 |
| Toms | 3 | 108 | YmAbMpDm14 |
| Toms | 3 | 109 | YmAbMpDm16 |
| Toms | 3 | 110 | YmAbMpDm18 |
| Toms | 3 | 111 | TamDamp-13 |
| Toms | 3 | 112 | TamDamp-16 |
| Toms | 3 | 113 | TamDamp-18 |
| Toms | 3 | 114 | TamDamp-20 |
| Toms | 3 | 115 | TamSSCD-10 |
| Toms | 3 | 116 | TamSSCD-12 |
| Toms | 3 | 117 | TamSSCD-14 |
| Toms | 3 | 118 | TamSSCD-16 |
| Toms | 3 | 119 | 80sGate-Hi |
| Toms | 3 | 120 | 80sGateMid |
| Toms | 3 | 121 | 80sGateLow |
| Toms | 3 | 122 | 80sGateXL |
| Toms | 3 | 123 | TomRimHi1 |
| Toms | 3 | 124 | TomRimHi2 |
| Toms | 3 | 125 | TomRimHi3 |
| Toms | 3 | 126 | TomRimHi4 |
| Toms | 3 | 127 | TomRimMid1 |
| Toms | 3 | 128 | TomRimMid2 |
| Toms | 3 | 129 | TomRimMid3 |
| Toms | 3 | 130 | TomRimMid4 |
| Toms | 3 | 131 | TomRimMid5 |
| Toms | 3 | 132 | TomRimLo1 |
| Toms | 3 | 133 | TomRimLo2 |
| Toms | 3 | 134 | TomRimLo3 |
| Toms | 3 | 135 | TomRimLo4 |

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| Hi-Hat | 4 | 136 | IstXt14-Cl |
| Hi-Hat | 4 | 137 | IstXt14-HO |
| Hi-Hat | 4 | 138 | IstXt14-Op |

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## SOUND LIST

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| Hi-Hat | 4 | 139 | IstXt14-Ft |
| Hi-Hat | 4 | 140 | IstXt14-Sp |
| Hi-Hat | 4 | 141 | Past14-Cl |
| Hi-Hat | 4 | 142 | Past14-HO |
| Hi-Hat | 4 | 143 | Past14-Op |
| Hi-Hat | 4 | 144 | Past14-Ft |
| Hi-Hat | 4 | 145 | Past14-Sp |
| Hi-Hat | 4 | 146 | PstRd14-Cl |
| Hi-Hat | 4 | 147 | PstRd14-HO |
| Hi-Hat | 4 | 148 | PstRd14-Op |
| Hi-Hat | 4 | 149 | PstRd14-Ft |
| Hi-Hat | 4 | 150 | PstRd14-Sp |
| Hi-Hat | 4 | 151 | Zl50s13-Cl |
| Hi-Hat | 4 | 152 | Zl50s13-HO |
| Hi-Hat | 4 | 153 | Zl50s13-Op |
| Hi-Hat | 4 | 154 | Zl50s13-Ft |
| Hi-Hat | 4 | 155 | Zl50s13-Sp |

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| Crash | 5 | 156 | IstXist19 |
| Crash | 5 | 157 | ZilAThin19 |
| Crash | 5 | 158 | IstXstB17 |
| Crash | 5 | 159 | ZilKSw17 |
| Crash | 5 | 160 | SbExpl18 |
| Crash | 5 | 161 | ZilA20 |
| Crash | 5 | 162 | ZilKCsDk20 |
| Crash | 5 | 163 | StkSplCrsh |
| Crash | 5 | 164 | StkChina |
| Crash | 5 | 165 | StkChinaLo |
| Crash | 5 | 166 | SabSplash8 |
| Crash | 5 | 167 | ZilChina18 |
| Crash | 5 | 168 | ZilChina22 |

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| Ride | 6 | 169 | IstXst22Bw |
| Ride | 6 | 170 | IstXst22Bl |
| Ride | 6 | 171 | IstXst22Cr |

## SOUND LIST

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| Ride | 6 | 172 | ZilKSw21Bw |
| Ride | 6 | 173 | ZilKSw21Bl |
| Ride | 6 | 174 | ZilKSw21Cr |
| Ride | 6 | 175 | ZilKSw23Bw |
| Ride | 6 | 176 | ZilKSw23Bl |
| Ride | 6 | 177 | ZilKSw23Cr |
| Ride | 6 | 178 | IstPwr22Bw |
| Ride | 6 | 179 | IstPwr22Bl |
| Ride | 6 | 180 | IstPwr22Cr |
| Ride | 6 | 181 | IstOM22Bw |
| Ride | 6 | 182 | IstOM22Bl |
| Ride | 6 | 183 | IstOM22Cr |

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| Perc | 7 | 184 | Shaker |
| Perc | 7 | 185 | Clave |
| Perc | 7 | 186 | Whistle |
| Perc | 7 | 187 | Cowbell-Rm |
| Perc | 7 | 188 | Claps-Rm |
| Perc | 7 | 189 | Tamborine |
| Perc | 7 | 190 | TamborneFX |
| Perc | 7 | 191 | CongaOpen |
| Perc | 7 | 192 | CongaSlap |
| Perc | 7 | 193 | Agogo Hi |
| Perc | 7 | 194 | Agogo Lo |
| Perc | 7 | 195 | CaixaRim |
| Perc | 7 | 196 | CaixaCentr |
| Perc | 7 | 197 | Cajon |
| Perc | 7 | 198 | Cowbell |
| Perc | 7 | 199 | FingCymbal |
| Perc | 7 | 200 | Maracas |
| Perc | 7 | 201 | TimbaleHi |
| Perc | 7 | 202 | TimbaleLow |
| Perc | 7 | 203 | TimbaleSid |
| Perc | 7 | 204 | Tumba |
| Perc | 7 | 205 | TumbaLow |

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## SOUND LIST

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| Perc | 7 | 206 | Tambourn |
| Perc | 7 | 207 | SurdoHi |
| Perc | 7 | 208 | SurdoLow |
| Perc | 7 | 209 | Pandero |
| Perc | 7 | 210 | TablaDGEE |
| Perc | 7 | 211 | TablaDGMK |
| Perc | 7 | 212 | TableDINM1 |
| Perc | 7 | 213 | TablaNAH3 |
| Perc | 7 | 214 | IndiaCnt1 |
| Perc | 7 | 215 | IndiaCnt2 |
| Perc | 7 | 216 | Gadasing |
| Perc | 7 | 217 | GadasingDb |
| Perc | 7 | 218 | AapaKalai1 |
| Perc | 7 | 219 | AapaKalai2 |
| Perc | 7 | 220 | Drumsticks |

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| EKick | 8 | 221 | T909Long |
| EKick | 8 | 222 | SDSV Kick |
| EKick | 8 | 223 | TechnoKick |
| EKick | 8 | 224 | HipHopKick |
| EKick | 8 | 225 | NastyKick |
| EKick | 8 | 226 | SDS7LoKick |
| EKick | 8 | 227 | MetalKick |

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| ESnare | 9 | 228 | C78 Snare |
| ESnare | 9 | 229 | T909 Sn+Cl |
| ESnare | 9 | 230 | T909 Snare |
| ESnare | 9 | 231 | TechnoSnr |
| ESnare | 9 | 232 | TechnoRS |
| ESnare | 9 | 233 | HipHopSn1 |
| ESnare | 9 | 234 | HipHopSn2 |
| ESnare | 9 | 235 | SDS7AnaSnr |
| ESnare | 9 | 236 | SDS7 LoSnr |
| ESnare | 9 | 237 | SDS7 HiSnr |
| ESnare | 9 | 238 | SDSV HiSnr |

## SOUND LIST

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| ESnare | 9 | 239 | SDSV Clap |
| ESnare | 9 | 240 | PiccAnimal |
| ESnare | 9 | 241 | SDSVSnNse |
| ESnare | 9 | 242 | MetalSnare |
| ESnare | 9 | 243 | MetalSnRS |

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| ETom | 10 | 244 | SDSV Tom 1 |
| ETom | 10 | 245 | SDSV Tom 2 |
| ETom | 10 | 246 | SDSV Tom 3 |
| ETom | 10 | 247 | SDSV Tom 4 |
| ETom | 10 | 248 | SDSV TomSt |
| ETom | 10 | 249 | SDS7 Tom 1 |
| ETom | 10 | 250 | SDS7 Tom 2 |
| ETom | 10 | 251 | SDS7 Tom 3 |
| ETom | 10 | 252 | SDS7 Tom 4 |
| ETom | 10 | 253 | SDS7 Tom 5 |
| ETom | 10 | 254 | TechTom 1 |
| ETom | 10 | 255 | TechTom 2 |
| ETom | 10 | 256 | TechTom 3 |
| ETom | 10 | 257 | TechTom 4 |
| ETom | 10 | 258 | C78 Tom 1 |
| ETom | 10 | 259 | C78 Tom 2 |
| ETom | 10 | 260 | C78 Tom 3 |
| ETom | 10 | 261 | C78 Tom 4 |
| ETom | 10 | 262 | T909 Tom 1 |
| ETom | 10 | 263 | T909 Tom 2 |
| ETom | 10 | 264 | T909 Tom 3 |
| ETom | 10 | 265 | RattleTom1 |
| ETom | 10 | 266 | RattleTom2 |
| ETom | 10 | 267 | RattleTom3 |
| ETom | 10 | 268 | RattleTom4 |

| Category | Cat # | Sound # | Sound Name |
|----------|-------|---------|------------|
| EHi-Hat | 11 | 269 | TechHat-Cl |
| EHi-Hat | 11 | 270 | TechHat-Op |
| EHi-Hat | 11 | 271 | RnB Hat Cl |

# APPENDIX

**SOUND LIST**

| Category | Cat # | Sound # | Sound Name |
|---|---|---|---|
| EHi-Hat | 11 | 272 | HipHopHHCl |
| EHi-Hat | 11 | 273 | HipHopHHOp |
| EHi-Hat | 11 | 274 | SDS7 HH-Cl |
| EHi-Hat | 11 | 275 | SDS7 HH-Op |
| EHi-Hat | 11 | 276 | SDS7 HH-Ft |
| EHi-Hat | 11 | 277 | SDS7 HH-Fr |
| EHi-Hat | 11 | 278 | SDSV HH-Cl |
| EHi-Hat | 11 | 279 | SDSV HH-Op |
| EHi-Hat | 11 | 280 | SDSV HH-Ft |
| EHi-Hat | 11 | 281 | RingrHH-Cl |
| EHi-Hat | 11 | 282 | RingrHH-Op |

| Category | Cat # | Sound # | Sound Name |
|---|---|---|---|
| ECymbal | 12 | 283 | T909 Crash |
| ECymbal | 12 | 284 | T909 Ride |
| ECymbal | 12 | 285 | T909 RidHi |
| ECymbal | 12 | 286 | T909 RidLo |
| ECymbal | 12 | 287 | C78 Cymbal |
| ECymbal | 12 | 288 | C78 CymbHi |
| ECymbal | 12 | 289 | T808 Cymb |
| ECymbal | 12 | 290 | SDS7 Crash |
| ECymbal | 12 | 291 | SDS7 Cymb1 |
| ECymbal | 12 | 292 | SDS7 Cymb2 |
| ECymbal | 12 | 293 | SDS7 Cymb3 |
| ECymbal | 12 | 294 | SDSV Cymb1 |
| ECymbal | 12 | 295 | SDSV Cymb2 |
| ECymbal | 12 | 296 | SDSV Cymb3 |
| ECymbal | 12 | 297 | SDSV Cymb4 |
| ECymbal | 12 | 298 | SDSV Cymb5 |
| ECymbal | 12 | 299 | TechCymb1 |
| ECymbal | 12 | 300 | TechCymb2 |
| ECymbal | 12 | 301 | MetalCymb |

| Category | Cat # | Sound # | Sound Name |
|---|---|---|---|
| EPerc | 13 | 302 | Scratch |
| EPerc | 13 | 303 | Brains |
| EPerc | 13 | 304 | Bubbles |

| Category | Cat # | Sound # | Sound Name |
|---|---|---|---|
| EPerc | 13 | 305 | Swarm |
| EPerc | 13 | 306 | Strike |
| EPerc | 13 | 307 | TomMetal1 |
| EPerc | 13 | 308 | TomMetal2 |
| EPerc | 13 | 309 | TomMetal3 |
| EPerc | 13 | 310 | TomMetal4 |
| EPerc | 13 | 311 | TomRnB1 |
| EPerc | 13 | 312 | TomRnB2 |
| EPerc | 13 | 313 | TomRnB3 |
| EPerc | 13 | 314 | TomRnB4 |

# APPENDIX

**KIT LIST**

| # | Kit Name |
|---|----------|
| 1 | Hitmaker |
| 2 | Heavy Rock |
| 3 | Alt Rock |
| 4 | Brooklyn |
| 5 | Modern Metal |
| 6 | Cocktails |
| 7 | Yacht Rock |
| 8 | Great Hall |
| 9 | Alternative |
| 10 | Modern Punch |
| 11 | Punchy Rock |
| 12 | Vintage Pump |
| 13 | Big Ballad |
| 14 | Aggressive |
| 15 | Young Punk |
| 16 | Americana |
| 17 | 80s Gated |
| 18 | Modern Pop |
| 19 | Compressor |
| 20 | Contemporary |
| 21 | Baked Potato |
| 22 | Coachella |
| 23 | Big 80s |
| 24 | Tighten Up |
| 25 | Layered Pop |

**KIT LIST**

| # | Kit Name |
|---|----------|
| 26 | Main Stage |
| 27 | Funk Booty |
| 28 | Top 40 |
| 29 | Modern Jazz |
| 30 | Fusion Club |
| 31 | Late Show |
| 32 | Metallic |
| 33 | Deep Drums |
| 34 | Thrasher |
| 35 | Empire |
| 36 | Sunset Strip |
| 37 | Wicked |
| 38 | Viking Helm |
| 39 | High Volume |
| 40 | Animal |
| 41 | Metalstar |
| 42 | Nails |
| 43 | Tekno |
| 44 | Hip Hop |
| 45 | SDS7 |
| 46 | House Rave |
| 47 | SDSV |
| 48 | Latin |
| 49 | India |
| 50 | Brazil |

# APPENDIX

**SONG LIST**

| # | Display Name |
|---|---|
| Song 01 | Classic Rock |
| Song 02 | R&B |
| Song 03 | Metal |
| Song 04 | User Song 1 |
| Song 05 | User Song 2 |
| Song 06 | User Song 3 |
| Song 07 | User Song 4 |
| Song 08 | User Song 5 |
| Song 09 | User Song 6 |
| Song 10 | User Song 7 |

# APPENDIX

**MIDI IMPLEMENTATION CHART**

| Function | Transmitted | Recognized | Remarks |
|---|---|---|---|
| Basic       Default<br>Channel   Changed | 10 CH Only<br>X | 1-16 CH<br>1-16 CH | |
| Mode       Default<br>          Messages<br>          Altered | Mode 3<br>X<br>********** | Mode 3<br>X<br>X | |
| Note<br>Number:  True voice | 0~127<br>********** | 0~127<br>0~127 | |
| Velocity    Note ON<br>          Note OFF | O 9nH,v=1-127<br>O 8nH,v=0 | O 9nH,v=1-127<br>O 9nH,v=0 or 8nh | |
| Affter Key's | X | X | |
| Pitch Bender | X | O | |
| Control Change        0, 32<br>                1<br>                6<br>                7<br>                10<br>                11<br>                64<br>                66<br>                67<br>                80, 81<br>                84<br>                91, 93<br>                100, 101<br>                121 | X<br>X<br>X<br>X<br>X<br>X<br>X<br>X<br>X<br>X<br>X<br>X<br>X<br>X | O<br>O<br>O<br>O<br>O<br>O<br>O<br>O<br>O<br>O<br>O<br>O<br>O (*1)<br>O | Bank Select<br>Modulation<br>Data Entry<br>Volume<br>Pan<br>Expression<br>Sustain<br>Sostenuto<br>Soft pedal<br>DSP TYPE<br>Portamento<br>DSP DEPTH<br>RPN LSB,MSB<br>Reset all Controllers |
| Program Change:  True | O  0-127<br>     0-127 | O  0-127<br>     0-127 | |
| System Exclusive | X | O | |
| System:  Song Position<br>          Song Select<br>Common:  Tune | X<br>X<br>X | X<br>X<br>X | |
| Aux:       Local on/off<br>          All Notes Off<br>Messages:  Active Sense<br>          Reset | X<br>X<br>X<br>X | O<br>O<br>X<br>X | |

Mode 1:  OMNI ON, POLY
Mode 2:  OMNI ON, MONO
Mode 3:  OMNI OFF, POLY
Mode 4:  OMNI OFF, MONO

*1:  Registered parameter number:
    #0: Pitch sensivity
    #1: Fine tuning in cents
    #2: Coarse tuning in half-tones

O:  Yes
X:  NO

# WARRANTY

Two (2) Years Limited Warranty
Subject to the limitations set forth below, Simmons® hereby represents and warrants that the components of this product shall be free from defects in workmanship and materials, including implied warranties of merchantability or fitness for a particular purpose, subject to normal use and service, for two (2) years to the original owner from the date of purchase.

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# FCC STATEMENT

1. Caution: Changes or modifications to this unit not expressly approved by the party responsible for compliance could void the user's authority to operate the equipment.
2. Note: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:
- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a different circuit.

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