Product Information Design Group
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Drum Trigger Module

DTX-PRO
DTX-PROX

Reference Manual for Ver.2

EN

Main Updates in Version 2

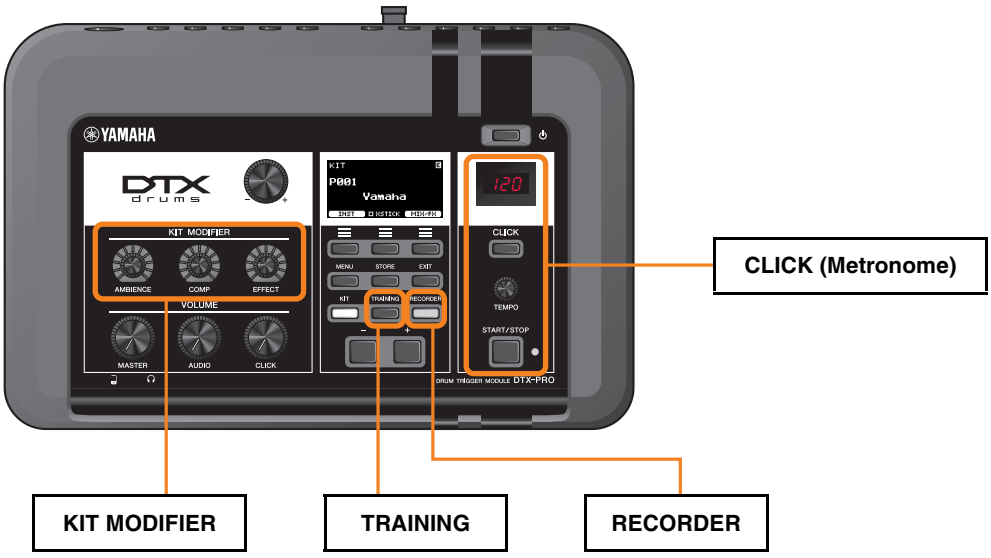
	Reference page
• You can now modify the velocity for the audition of trigger inputs (***AUDITION VELOCITY***).	13
• The page layout for the ***MENU/Kit Edit/Voice*** screen has been completely updated. You can now select a layer first, and then edit the trigger input source, making it easier to edit. In this screen the following functions have been added: - You can now select a voice to play in mono (***Layer/Mono/Poly***). - You can now select voices that you want to exclude from simultaneous playback (***Layer/AltGroup***). - You can now easily configure various settings that enable you to utilize voice layers (***LayerType, LayerMix***).	13, 36–44
• You can now adjust the performance volume level using the [EFFECT] knob. You can now specify whether or not you can adjust the volume for each layer of the trigger input source. (***Menu/Kit Edit/Kit Modifier/Other/EffectKnobVol***)	32
• Two options have been added to the velocity curve generated when the pads are struck, allowing for more detailed settings.	48
• An easy method to prevent crosstalk between pads has been added.	52
• The setting value for ***MENU/Utility/General/Humanize*** has been changed from “off, on” to “off, 1, 2,” which enables you to create a more natural sound variation when striking the same pad repeatedly.	56
• Two parameters have been added to the last page of ***MENU/Utility/Pad***. With the “***HH Pitch Up***” parameter, you can now specify whether the pitch will be raised when the hi-hat pedal is fully pressed. The “***Note Map***” parameter now makes it easier to set up the kits of this product to play MIDI messages received from other MIDI devices, such as a drum trigger module.	60
• You can now use the ***RecordingSource*** parameter to exclude the recorder’s playback sound from being recorded (***RECORDER/SETTING/RecordingSource***). This means that even if you play back the recorder while it is recording, it will record only the performance sound, not the playback sound.	110
• When ***RECORDER/SETTING/PlayMode*** is set to “stereo,” you can select “on” (the signal is output) or “off” (the signal is not output) for each output destination.	111
• A USB trigger link function has been added. This addition enables the receipt of MIDI messages from another MIDI device connected to the [USB TO DEVICE] terminal.	148

Contents

Differences Between the DTX-PRO and the DTX-PROX

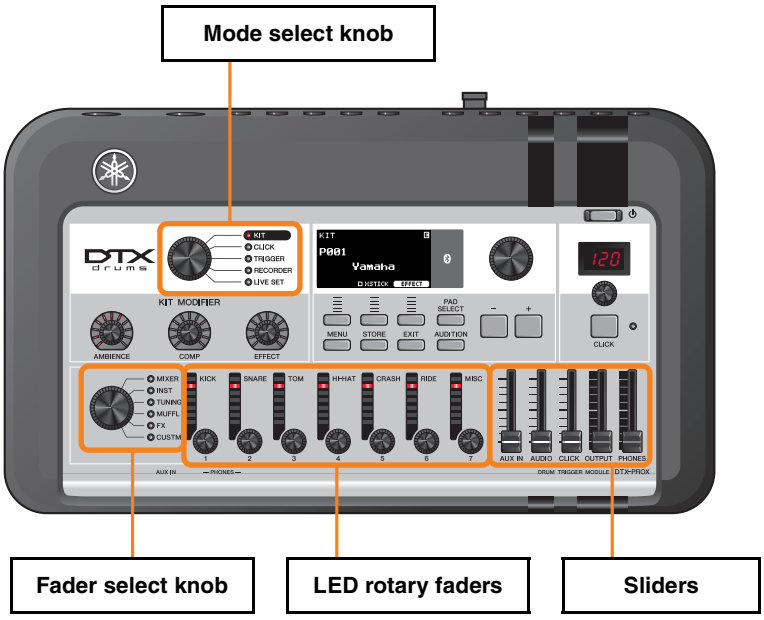
DTX-PRO

The DTX-PRO provides basic functionality such as Click (metronome), Recorder, and Training features. Moreover, by using the KIT MODIFIER knobs, you can intuitively control the AMBIENCE, COMP and EFFECT settings.
Various Training menus can be accessed from the [TRAINING] button.



DTX-PROX

The DTX-PROX provides Live Set functions and [INDIVIDUAL OUTPUT] jacks, in addition to the same functionalities as those of the DTX-PRO.
The same Training menus as those on the DTX-PRO can be accessed from the [MENU] button.



- Controllers that allow for intuitive editing (such as sliders and LED Rotary faders).
- Live Set function and various input and output jacks (INDIVIDUAL OUTPUT and AUX IN), useful for live performance.
- Set and save multiple trigger setups
- *Bluetooth*® audio support (on *Bluetooth*-equipped models)

Reference Manual Notations

Model name

This document refers to the DTX-PRO and DTX-PROX collectively as the “PRO series modules.”

The following icons and background colors are used to distinguish between each model.

PRO	Applies only to the DTX-PRO
PROX	Applies only to the DTX-PROX
PROX-with-*Bluetooth*	Applies only to the DTX-PROX (*Bluetooth*-equipped models)

“NOTICE” and “NOTE”

NOTICE	Descriptions of issues which may cause failure or damage to the device, malfunction, or data loss
NOTE	Supplementary descriptions

Links from the Owner's Manuals

The following is a list of links from the Owner's Manuals.

● DTX-PRO Owner's Manual

Page	Description	Link
4	NOTICE System settings	PRO Series Modules Internal Memory (page 19)
4	NOTICE Saving data to a USB flash drive or a computer	MENU/File/Save
11	[MENU] button	MENU Button (page 20)
13	Using a computer	Connecting a Computer (page 146)
16	Headphone EQ	MENU/Phones EQ
17	Changing the trigger setup	MENU/Job/Trigger
20	Saving data	MENU/File/Save
22	Formatting the USB flash drive	MENU/File/Format
29	Recall function	MENU/Job/Kit/Recall
31	Adjusting the volume of each pad or each section of the pad	MENU/Kit Edit/Volume
35	Changing the drum set sound	MENU/Kit Edit
37	Importing audio files	KIT mode: Playing imported audio files as Inst sounds (page 102)
40	Changing other click settings	CLICK/SETTING
42, 43	Changing other recorder settings	RECORDER/SETTING
42	Exporting your performance recorded to the DTX-PRO as an audio file	MENU/Job/Recorder/Export Audio
46	Training song selection, training duration (timer settings), difficulty levels and other settings	TRAINING/SETTING
57	Setting separate trigger inputs	MENU/Trigger/Input Mode
58	Pad type settings	MENU/Trigger/Pad Type/PadType
61	Connecting to a computer	Connecting a Computer (page 146)
64, 65	Troubleshooting – Pad type settings	MENU/Trigger/Pad Type/PadType
65	Troubleshooting – Double triggering, crosstalk	Double triggering: MENU/Trigger/Pad Type/RejectTime Crosstalk: MENU/Trigger/Crosstalk
65	Troubleshooting – Checking the available memory in the USB flash drive	MENU/File/Memory Info

● DTX-PROX Owner's Manual

Page	Description	Link
4	NOTICE System settings	PRO Series Modules Internal Memory (page 19)
4	NOTICE Saving data to a USB flash drive or a computer	MENU/File/Save
11	Trigger input Trigger input source	How the Triggers Generate Sounds (page 9)
11	[MENU] button	MENU Button (page 20)
13	[AUX IN] (auxiliary input) jack	MENU/Utility/Input Output
13	Using a computer	Connecting a Computer (page 146)
20	Saving data	MENU/File/Save
22	Formatting the USB flash drive	MENU/File/Format
25	Switching the *Bluetooth* function on or off	MENU/*Bluetooth*
32	Recall function	MENU/Job/Kit/Recall
34	Changing the drum set sound	MENU/Kit Edit
35	Adjusting the volume of each pad or each section of the pad	MENU/Kit Edit/Volume
36	Selecting the pad with the [PAD SELECT] button	Pad Selection (page 15)
37	Importing audio files	KIT mode: Playing imported audio files as Inst sounds (page 102)
39	Changing the amount of effect applied to each Inst	Fader Select FX (page 131)
39	***Master EQ***, ***Phones EQ*** gain, volume of the individual click timing, send settings on MIDI control change and other custom settings	Fader Select CUSTM (page 133)
43	Changing other click settings	CLICK/SETTING
45	Changing the Trigger Settings	TRIGGER/SETTING
46, 47	Changing other recorder settings	RECORDER/SETTING
46	Exporting your performance recorded to the DTX-PROX as an audio file	MENU/Job/Recorder/Export Audio
49	Changing the routing settings of the [INDIVIDUAL OUTPUT] jacks	MENU/Utility/Indiv Out
51	Setting separate trigger inputs	TRIGGER/SETTING/Input Mode
54	Connecting to a computer	Connecting a Computer (page 146)
57, 58	Troubleshooting – Pad type and trigger settings	TRIGGER/SETTING
57	Troubleshooting – ***MENU/Utility/Output Gain***	MENU/Utility/Output Gain
58	Troubleshooting – Double triggering, crosstalk	Double triggering: TRIGGER/SETTING/Pad Type/RejectTime Crosstalk: MENU/Trigger/Crosstalk
59	Troubleshooting – Checking the available memory in the USB flash drive	MENU/File/Memory Info

How the Triggers Generate Sounds

The word "trigger" refers to the trigger signals (information on the strength of the strike and the location in the pad it was struck) generated each time a pad is struck. The drum trigger modules play sounds when trigger signals are received via the trigger input jacks.

The Relationship Between Trigger Input Jacks, Trigger Inputs, and Trigger Input Sources

This section explains the relationship between the trigger input jacks, trigger inputs, and trigger input sources.

Trigger input jacks

Trigger input jacks on the PRO series modules include [❶SNARE] through [⓮].
By switching the input mode on the [⓬KICK/⓭] jack, [❻TOM3/❼] jack, [❹TOM2/❺] jack, and [❷TOM1/❸] jack, you can change between the trigger input and trigger input source.
The [❶SNARE] jack and the [⓮] jack can be used for a single-piezo 3-zone pad or a multi-piezo 2-zone pad. (The setting is changed automatically when the ***PadType*** is selected.)

Trigger input sources

Trigger input source is a trigger signal transmitted from each zone of a pad.
When the PRO series modules receive a trigger signal from a pad, they play the trigger input source.

Trigger Input Jack	Trigger Input Name	Trigger Input Source Name
❶	*Snare*	*SnareHd*
		SnareOp
		SnareCl
❷	*Tom1*	*Tom1Hd*
		Tom1Rm
❸	*Pad3*	*Pad3*
❹	*Tom2*	*Tom2Hd*
		Tom2Rm
❺	*Pad5*	*Pad5*
❻	*Tom3*	*Tom3Hd*
		Tom3Rm
❼	*Pad7*	*Pad7*
❽	*Ride*	*RideBw*
		RideEg
		RideCp
❾	*Crash1*	*Crash1Bw*
		Crash1Eg
		Crash1Cp

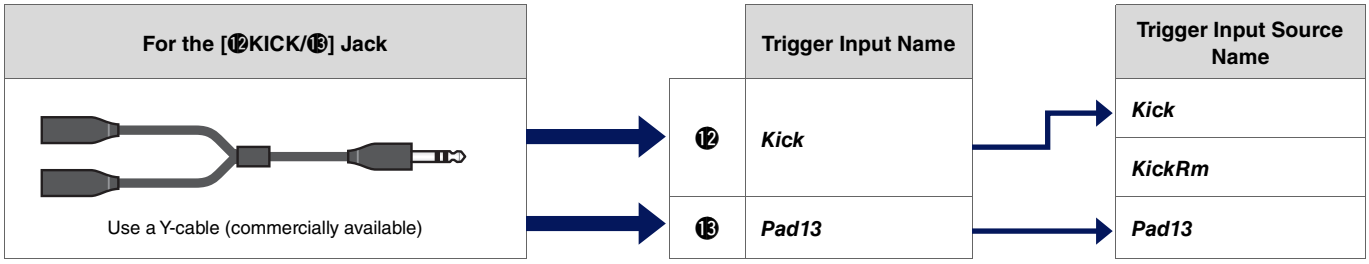
Trigger Input Jack	Trigger Input Name	Trigger Input Source Name
❿	*Crash2*	*Crash2Bw*
		Crash2Eg
		Crash2Cp
⓫	*HiHat*	*HhOpBw*
		HhOpEg
		HhClBw
		HhClEg
		HhFtCl
		HhFtSp
⓬	*Kick*	*Kick*
		KickRm
⓭	*Pad13*	*Pad13*
⓮	*Pad14*	*Pad14Hd*
		Pad14Rm1
		Pad14Rm2

Trigger Input Jack Input Mode

You can set the input mode for the [⓬KICK/⓭] jack, [❻TOM3/❼] jack, [❹TOM2/❺] jack and the [❷TOM1/❸] jack. Input modes available include "***separate***" and "***paired***."

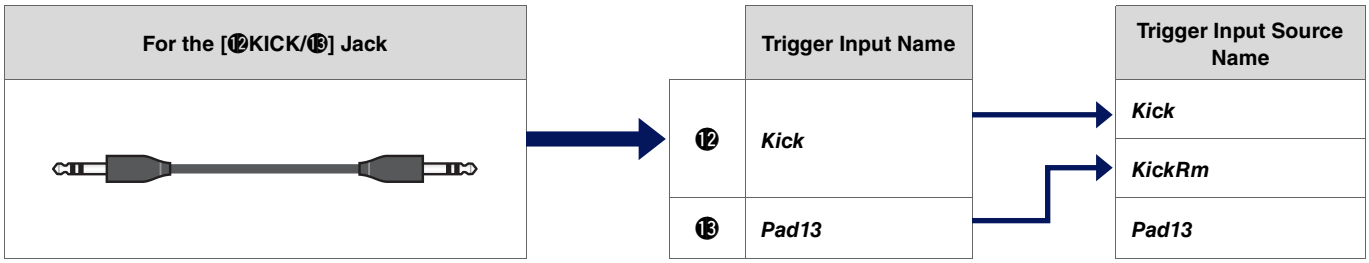
separate

With the "***separate***" setting, the trigger input jack is separated into two single inputs to be used with two Insts. For example, the trigger signal received by the [⓭] jack is connected to the trigger input source "***Pad13***." The "***KickRm***" sound is not produced.



paired

With the "***paired***" setting, the trigger input jack is used with one Inst. For example, the trigger signal received by the [⓭] jack is connected to the trigger input source "***KickRm***." The "***Pad13***" signal is not produced.



Trigger input sources that are not set to be played from the pads connected to the trigger input jacks can be played from the external MIDI device. Alternately, you can press the [F3] button on the screen for changing the Trigger input source to audition the trigger input source. When using the DTX-PROX, you can open the screen for changing the trigger input by pressing the [Pad Select] button.

Sounds that are played by trigger (Inst and Voice)

You can assign an Inst or voice to each trigger input or trigger input source to play sounds.

Inst

"Inst" refers to each of the percussion instruments (snare, tom, cymbal, and kick) used in a drum set for the kit. With the PRO series modules, you can use a different inst on each trigger input.

Voice

"Voice" refers to a sound that makes up an Inst. With the PRO series modules, you can use a different voice on each trigger input source. For example, on an acoustic snare drum you can play a head shot sound, open rim shot sound, and a closed rim shot sound all from the same pad. Each one of these different sounds is called a voice, and the PRO series modules have internal voices that include various percussion instruments, sound effects, electronic sounds, and more. In addition to the internal voices, you can import audio files and play them as user voices.

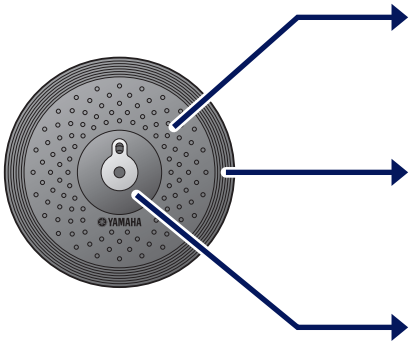
NOTE

You can use imported audio files when you select "***User***" from the Voice category. The file imported into the PRO series modules is called a "Wave." Before importing, these files are referred to as "audio files."

Voices and Layers

Four layers (A to D) are provided for each trigger input source. You can set a voice to each layer, making it possible to assign up to four different voices to each trigger input source.
You can play all four voices simultaneously, or in sequential order.
Also, you can set the velocity range to each layer so that you can play a different voice in response to the strength of each strike.

Example: Using a single-piezo 3-zone pad as *Crash1*:



Trigger Input Source	Layer	Voice	Inst
Crash1Bw	A	Voice	Inst
	B	Voice	
	C	Voice	
	D	Voice	
Crash1Eg	A	Voice	
	B	Voice	
	C	Voice	
	D	Voice	
Crash1Cp	A	Voice	
	B	Voice	
	C	Voice	
	D	Voice	

User Voices

In addition to the internal voices, you can import audio files and play them as user voices.
There are different ways of importing audio files.

Importing audio files to trigger inputs

Import an audio file by specifying a pad. All input sources play the same wave.

Importing audio files to trigger input sources

Import an audio file by specifying an input source. Each input source plays a different wave.
You can also specify the desired layer: A, B, C, or D.

Importing audio files to click timings

You can assign the audio files you like for click timings such as accents and quarter notes.

With these operations covered above, the waves are automatically assigned to an empty user voice, creating a user voice that produces sound.
The user voice can be used for other kits and user click sets.

Importing to User Voices

You can import up to 10 audio files into each user voice.
However, multiple waves cannot be played simultaneously.
Set the velocity range to each wave so that you can play a different wave in response to the strength of each strike.

If the velocity range overlaps for multiple waves, the wave with the lower number will be played.

Changing the way a user voice is played (one-shot or Loop)

Generally, the user voice stops after being played once. To repeat playing the user voice, set ***MENU/Kit Edit Voice/VoiceHoldMode*** to "***on***."
With this setting, the wave starts or stops playing each time the pad is struck.

Editing and auditioning user voices

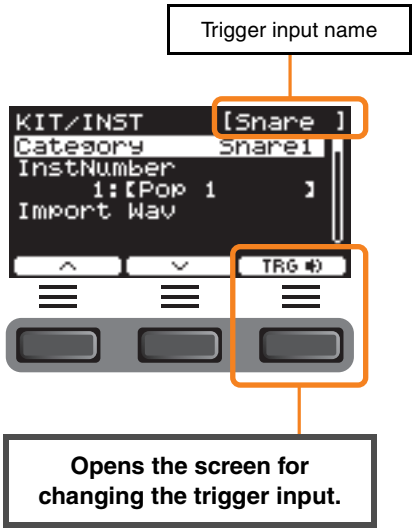
When auditioning sounds with the [ ] button on the ***MENU/Job/UserVoice/VoiceEdit*** screen, only one-shot play is possible and the sound is played at a fixed speed.
No effects will be applied.
By assigning a user voice to the kit, you can change the playback speed, apply effects or play sounds by striking the pad.

Selecting the Trigger Input or Trigger Input Source

On the screen for the parameters in which the trigger input or trigger input source setting is required, the trigger input name or trigger input source name and its layer (A, B, C, or D) is displayed on the upper right.

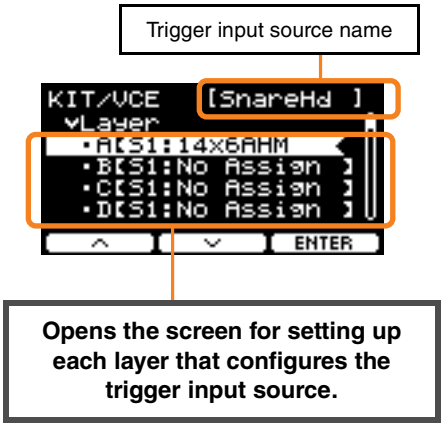
● Screen for Setting an Individual Trigger Input

Example:
For *MENU/Kit Edit/Inst*



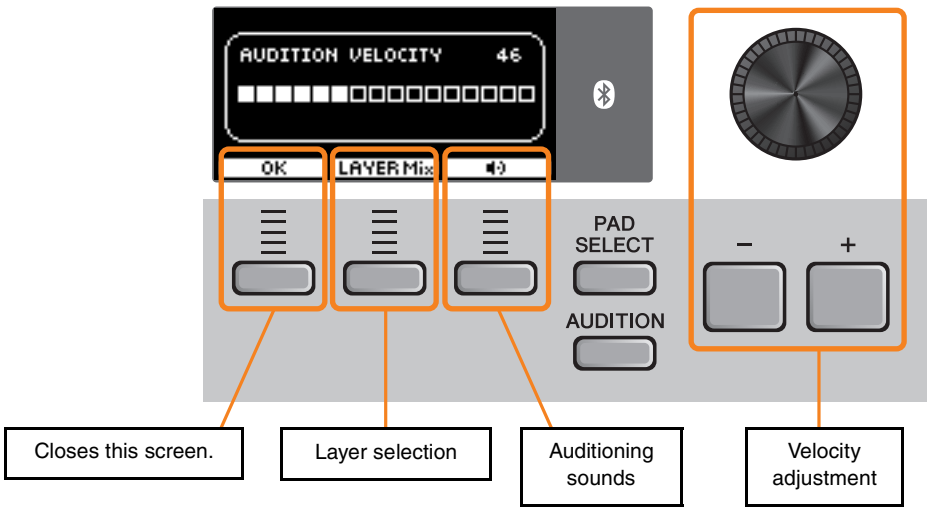
● Screen for Setting an Individual Trigger Input Source

Example:
For *MENU/Kit Edit/Voice/Layer*



• AUDITION VELOCITY screen

If the [TRG] or [ ] indicator is displayed in the bottom right of the screen, you can press the button ([F3]) below this indicator and the [–] or [+] button simultaneously to open a screen that enables you to adjust the strength (velocity) of the audition sound for the trigger input. With the DTX-PROX, you can open this screen by pressing and holding down the [AUDITION] button.

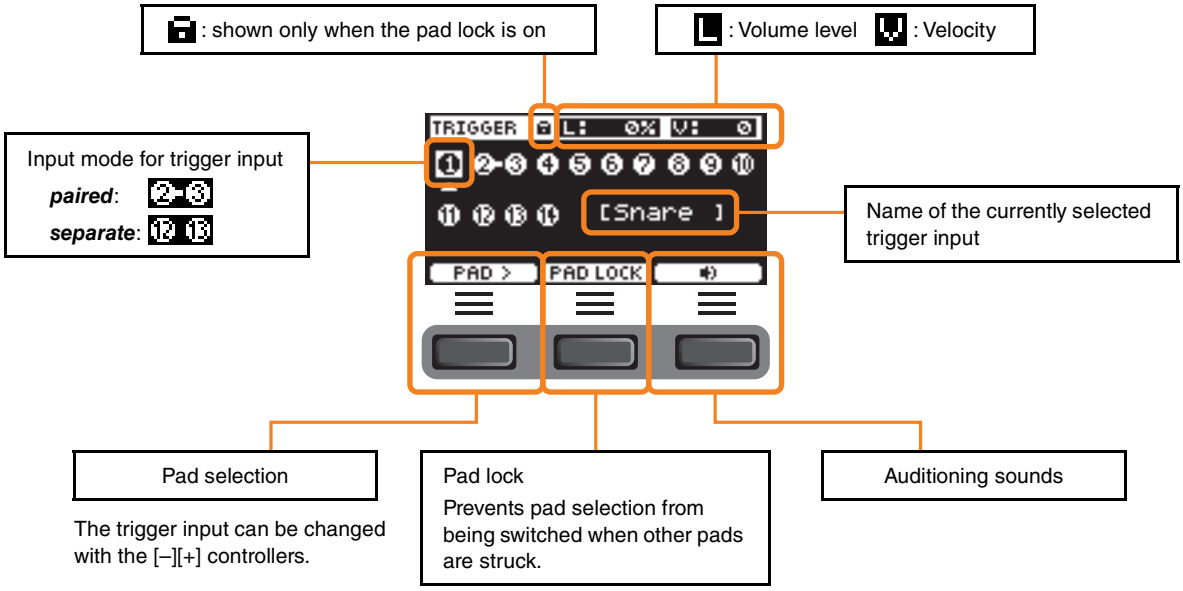


*** The figure above illustrates the DTX-PROX as an example.**

Individual Trigger Input Settings

In ***MENU/Kit Edit/Inst*** or ***MENU/Trigger/Pad Type*** on the DTX-PRO, for example, or in any setting screen in which the trigger input setting is required, press the "TRG" ([F3]) button to open the screen for changing the trigger input.
With the DTX-PROX, you can open this screen by pressing the [PAD SELECT] button.

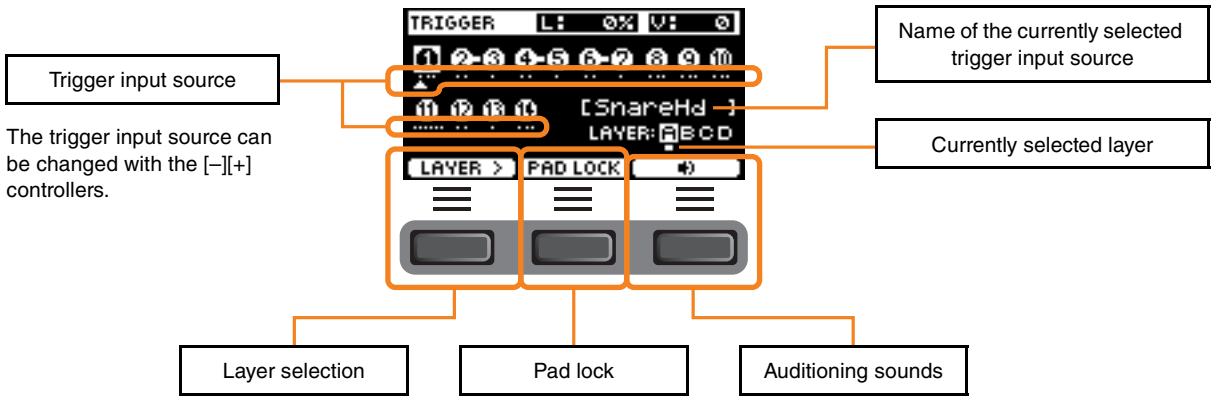
● Screen for Changing the Trigger Input



Individual Trigger Input Source Settings

In ***MENU/Kit Edit/Voice/Message*** or ***MENU/Utility/Pad***, for example, or in any setting screen in which the trigger input source setting is required, press the "TRG" ([F3]) button to open the screen for changing the trigger input source.

● Screen for Changing the Trigger Input Source



PROX Pad Selection

By pressing the [PAD SELECT] button, different screens appear depending on the situation.

When you change the Inst using the fader select knob and LED rotary faders, use the [PAD SELECT] button to switch between ***Tom1***, ***Tom2***, and ***Tom3***, or between ***Crash1*** and ***Crash2***.

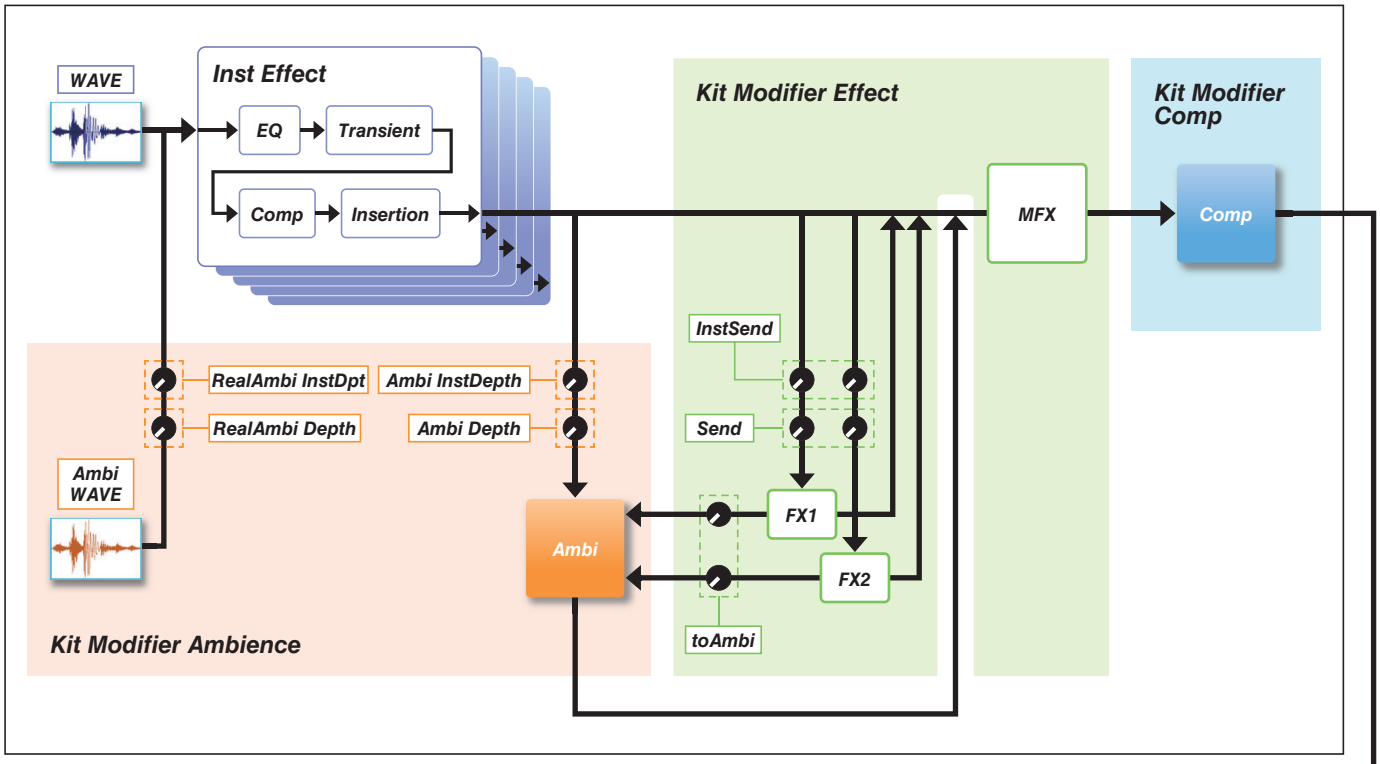
For other situations, pressing the [PAD SELECT] button shows the screen for changing the trigger input, or the screen for changing the trigger input source.

Effect Processor Design

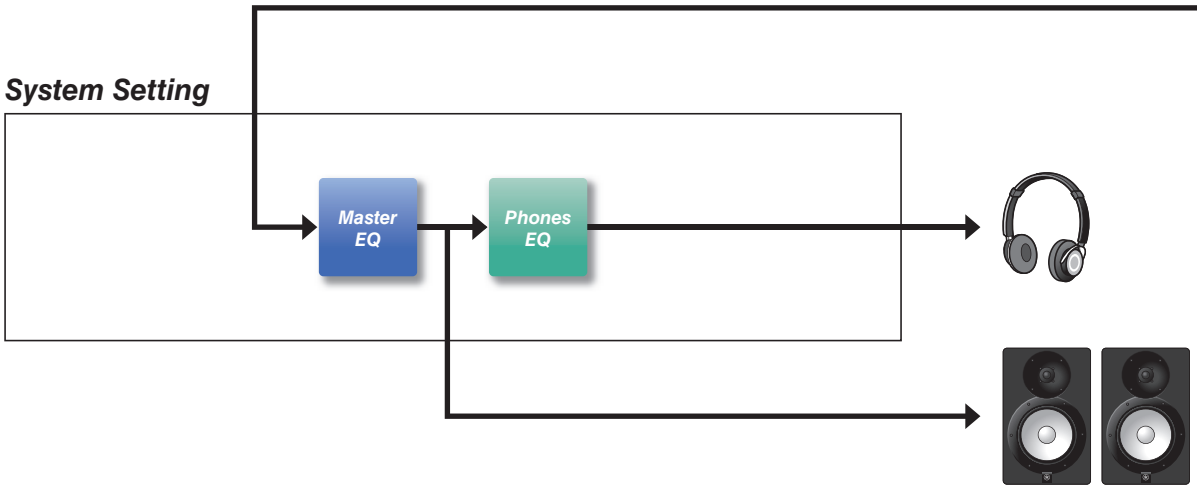
The DTX-PRO and DTX-PROX have the same effect block design.
Effects are divided into two groups: the effects applied to each kit and the effects applied to the entire system.

● Effect Block Diagram

Kit Edit



System Setting



Effects applied to each kit

KIT MODIFIER is comprised of three blocks (***Ambience***, ***Comp***, and ***Effect***), and the amount of effects on these blocks can be adjusted with the corresponding knobs.

Ambience

There are two types of Ambience effects as shown below.

- ***RealAmbi***

  This is the acoustical characteristics recorded in an actual studio setting. Note that this is not available for some Inst sounds. The depth can be set for each Inst.

- ***Ambi***

  This is a reverb effect added through digital processing. The ***Ambi Type*** and the depth can be set for each Inst.

The curve settings for the [AMBIENCE] knob determines how the overall depth for ***RealAmbi*** and for ***Ambi*** are controlled.
You can increase the amount of ***RealAmbi*** first and then increase the amount of ***Ambi*** later.
When using an Inst that does not support ***RealAmbi***, select the curve in which ***Ambi*** becomes effective from the start.

Comp

Comp is applied to the entire sound of your performance.

Effect

This is comprised of the following three blocks.

- **MFX (Master Effect)**

  This block is for the effects applied to the entire sound of your performance. The type and the depth of the effect can be set.

- **FX1 (Effect 1)**

  This block is for the effects applied to each Inst by setting the send level. You can use the [EFFECT] knob to adjust the overall send level.

- **FX2 (Effect 2)**

  This is an additional block that acts in the same way as FX1. You can set the effect type and the send level, separately from the settings for FX1.

Inst Effect

These effects can be set to each Inst (or pad). The following four effects are connected in series.

- **EQ**

This is a three-band EQ that allows different gain, frequency, and other settings to be made for each band.

- **Transient**

Adjusts the attack and release.

- **Comp**

Finely adjusts the comp settings.

- **Insertion**

The same effect types as those of MFX can be used. Note however that these effects cannot be applied to ***Pad3***, ***Pad5***, ***Pad7***, or ***Pad13***.

System Effects

Master EQ

This is a five-band EQ that adjusts the sound of your performance and the tone of training songs. Note that this effect is not applied to sounds from the auxiliary input or click sounds.

Phones EQ

This is a four-band EQ that adjusts the tone of the headphones sound.

PRO Series Modules Internal Memory

Edited content saved to the internal memory lets you hold the data even after the power has been turned off. Trigger settings (*MENU/Trigger* on the DTX-PRO, or TRIGGER mode on the DTX-PROX) and other general settings (*MENU/Utility*) as well as system settings can be saved.

Data That Can Be Saved to the PRO series modules

The following types of data can be saved to the PRO series modules.

	DTX-PRO	DTX-PROX
User kits	200	
User click sets	30	
User songs	1	
User voices	100	
Waves	Up to 1,000 Up to 10 per user voice	
Trigger settings	System settings: 1	User triggers: 10
Live Sets	—	10
Other general settings	1	

NOTICE

- **Recording data in the PRO series modules will be lost when the power is turned off.**
- **Up to 1,000 waves can be imported, as long as you don't exceed the total capacity limit.**

Saving and Loading Data Files

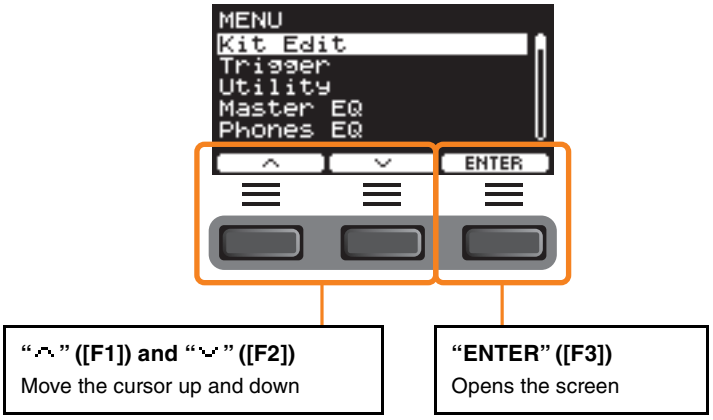
All data saved in the PRO series modules can be saved to a USB flash drive. Files saved to a USB flash drive can be loaded back into the PRO series modules. However, the DTX-PROX files saved on a USB flash drive cannot be loaded to the DTX-PRO. For more information, see ***MENU/File*** (page 86).

MENU Button

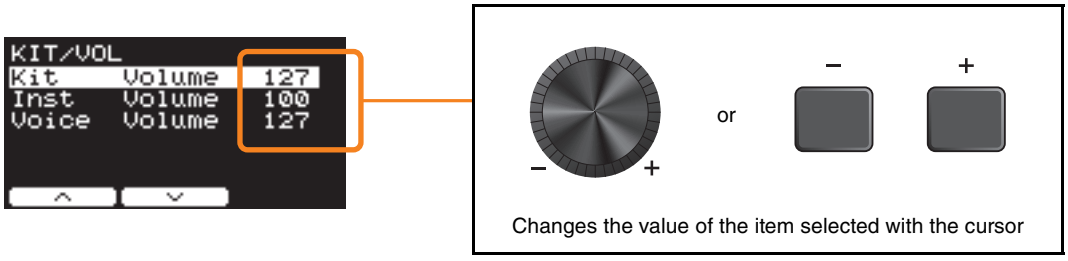
Basic Screen Operations

The screen appears when you press the [MENU] button.

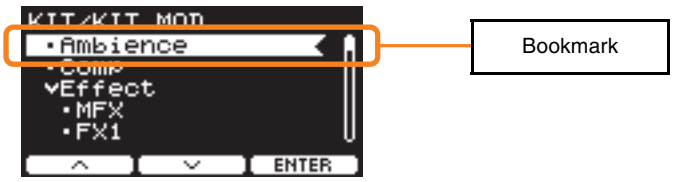
Navigating the MENU



Changing the Setting Values

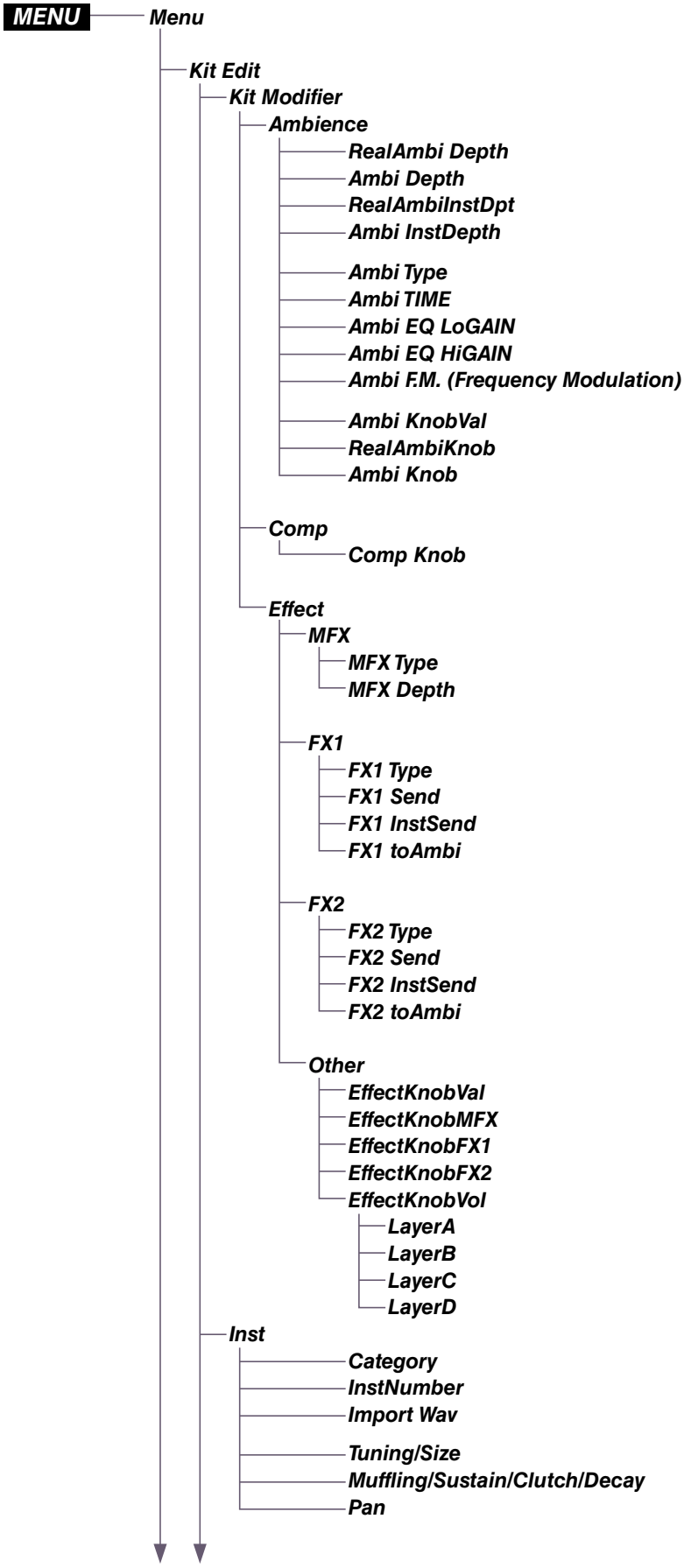


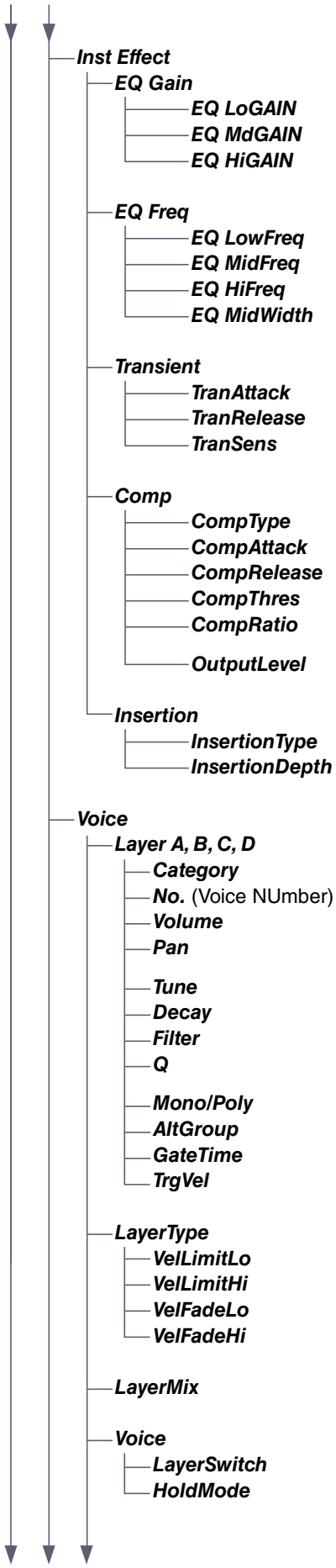
Bookmark feature

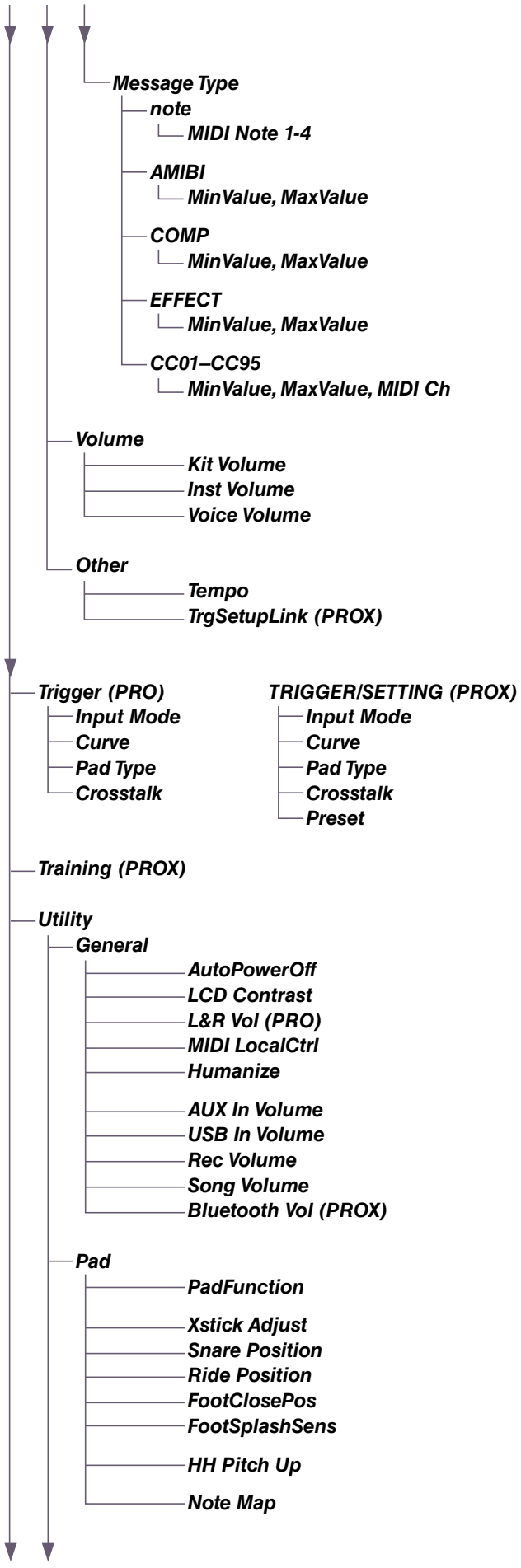


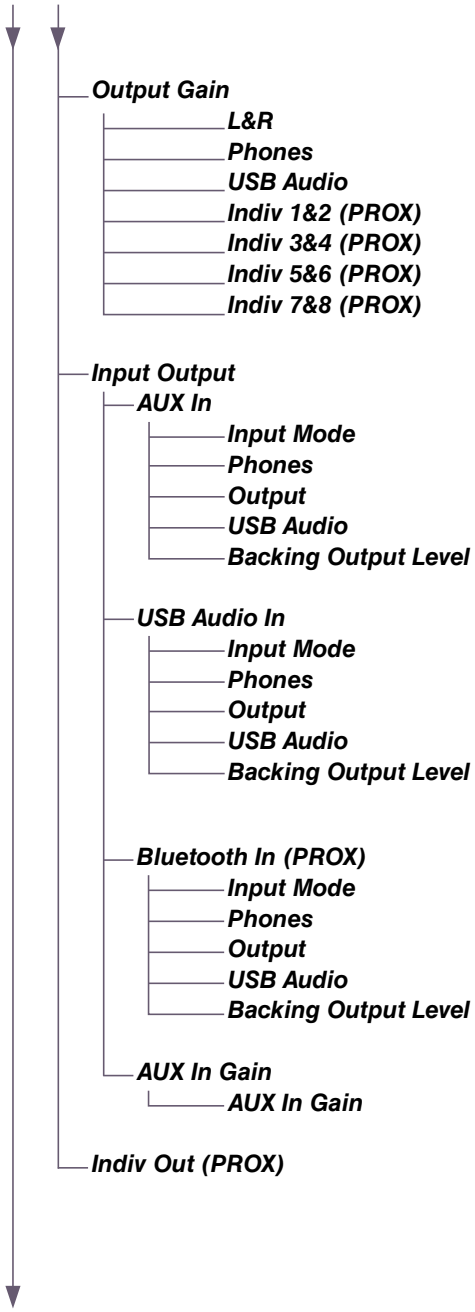
On some of the screens, you can use bookmarks for easier access to the parameters you often call up and use.
Select a bookmark, and then press the button below "ENTER" ([F3]) to display the relevant parameter settings screen.
You can use the buttons below "^" and "v" ([F1] and [F2]) on the parameter settings screen to move the cursor between bookmarks. Press the [EXIT] button to return to the bookmark.

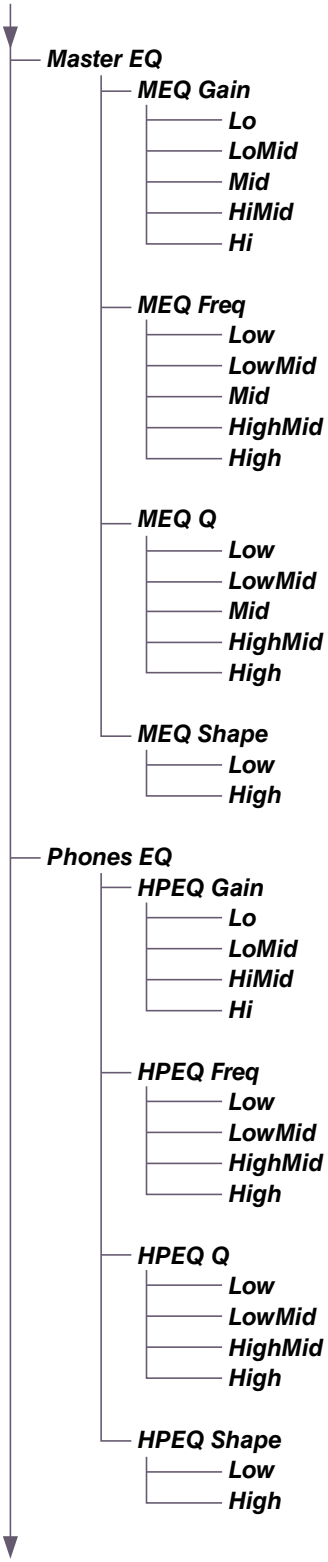
Function List

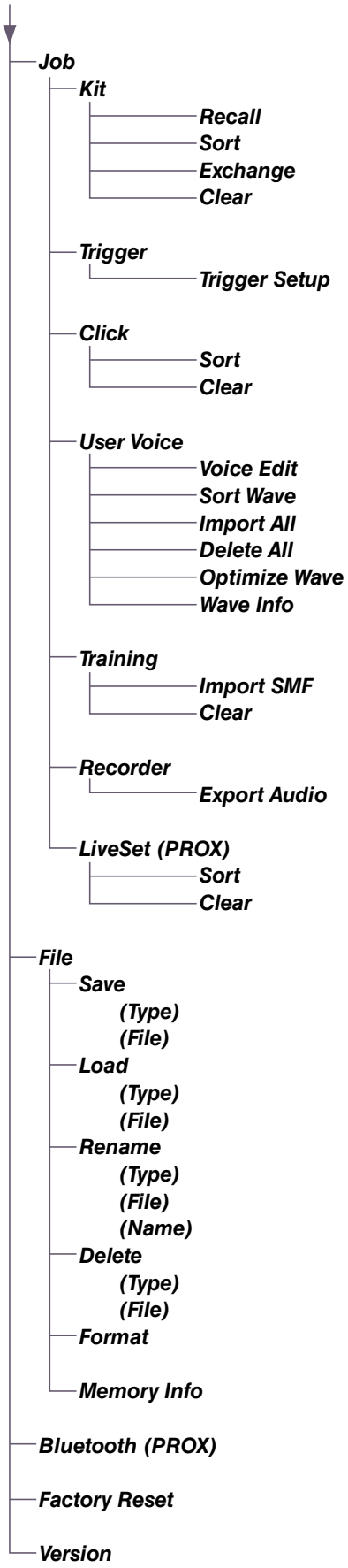



Inst Effect
EQ Gain
EQ LoGAIN
EQ MdGAIN
EQ HiGAIN
EQ Freq
EQ LowFreq
EQ MidFreq
EQ HiFreq
EQ MidWidth
Transient
TranAttack
TranRelease
TranSens
Comp
CompType
CompAttack
CompRelease
CompThres
CompRatio
OutputLevel
Insertion
InsertionType
InsertionDepth
Voice
Layer A, B, C, D
Category
No. (Voice NUmber)
Volume
Pan
Tune
Decay
Filter
Q
Mono/Poly
AltGroup
GateTime
TrgVel
LayerType
VelLimitLo
VelLimitHi
VelFadeLo
VelFadeHi
LayerMix
Voice
LayerSwitch
HoldMode


Message Type
note
MIDI Note 1-4
AMIBI
MinValue, MaxValue
COMP
MinValue, MaxValue
EFFECT
MinValue, MaxValue
CC01–CC95
MinValue, MaxValue, MIDI Ch
Volume
Kit Volume
Inst Volume
Voice Volume
Other
Tempo
TrgSetupLink (PROX)
Trigger (PRO)
Input Mode
Curve
Pad Type
Crosstalk
TRIGGER/SETTING (PROX)
Input Mode
Curve
Pad Type
Crosstalk
Preset
Training (PROX)
Utility
General
AutoPowerOff
LCD Contrast
L&R Vol (PRO)
MIDI LocalCtrl
Humanize
AUX In Volume
USB In Volume
Rec Volume
Song Volume
Bluetooth Vol (PROX)
Pad
PadFunction
Xstick Adjust
Snare Position
Ride Position
FootClosePos
FootSplashSens
HH Pitch Up
Note Map


Output Gain
L&R
Phones
USB Audio
Indiv 1&2 (PROX)
Indiv 3&4 (PROX)
Indiv 5&6 (PROX)
Indiv 7&8 (PROX)
Input Output
AUX In
Input Mode
Phones
Output
USB Audio
Backing Output Level
USB Audio In
Input Mode
Phones
Output
USB Audio
Backing Output Level
Bluetooth In (PROX)
Input Mode
Phones
Output
USB Audio
Backing Output Level
AUX In Gain
AUX In Gain
Indiv Out (PROX)


Master EQ
MEQ Gain
Lo
LoMid
Mid
HiMid
Hi
MEQ Freq
Low
LowMid
Mid
HighMid
High
MEQ Q
Low
LowMid
Mid
HighMid
High
MEQ Shape
Low
High
Phones EQ
HPEQ Gain
Lo
LoMid
HiMid
Hi
HPEQ Freq
Low
LowMid
HighMid
High
HPEQ Q
Low
LowMid
HighMid
High
HPEQ Shape
Low
High


Job
Kit
Recall
Sort
Exchange
Clear
Trigger
Trigger Setup
Click
Sort
Clear
User Voice
Voice Edit
Sort Wave
Import All
Delete All
Optimize Wave
Wave Info
Training
Import SMF
Clear
Recorder
Export Audio
LiveSet (PROX)
Sort
Clear
File
Save
(Type)
(File)
Load
(Type)
(File)
Rename
(Type)
(File)
(Name)
Delete
(Type)
(File)
Format
Memory Info
Bluetooth (PROX)
Factory Reset
Version

Parameter Descriptions

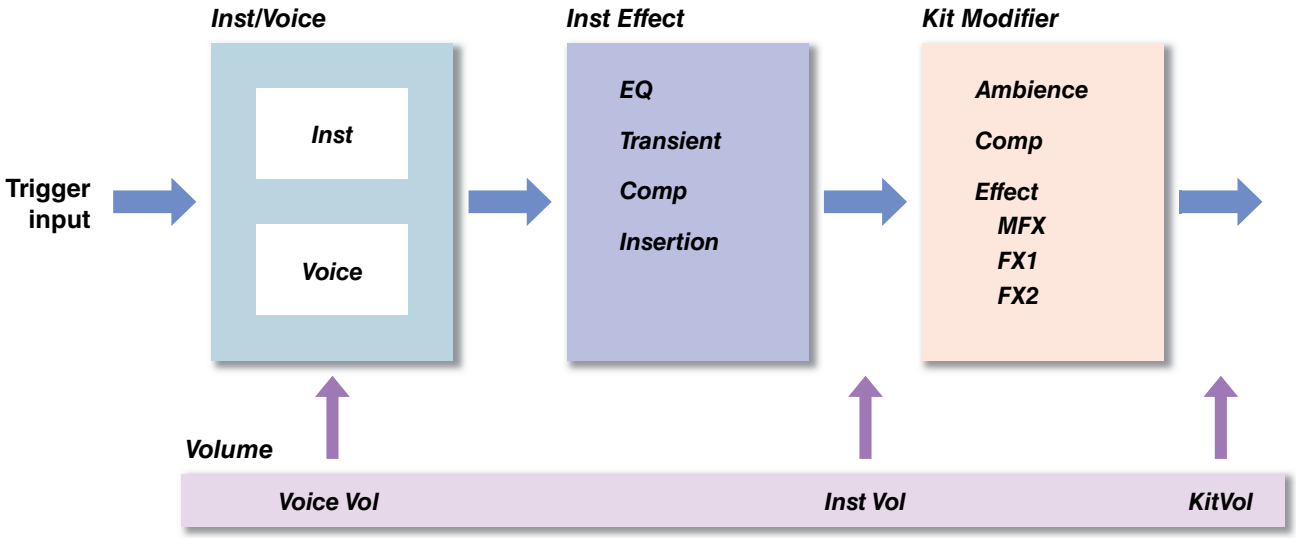
Kit Edit

This section explains the "***Kit Edit***" settings in the menu. In ***Kit Edit***, you can configure kit modifiers, Insts, Inst effects, voices, volume and other settings.
With kit modifiers, you can customize the Ambience, Comp, and Effect settings to your liking. The settings that can be changed are the parameters for each Inst, effects that can be set for each Inst, voice settings (set by input source or layer), volume settings (master volume, Inst volume, voice volume), and others.

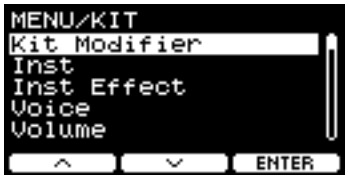
NOTICE

Save (Store) the kit once it has been customized to your liking (Owner's Manual). Customized kit data will be lost when you select another kit without first storing the settings.

● Kit Block Diagram



MENU/Kit Edit

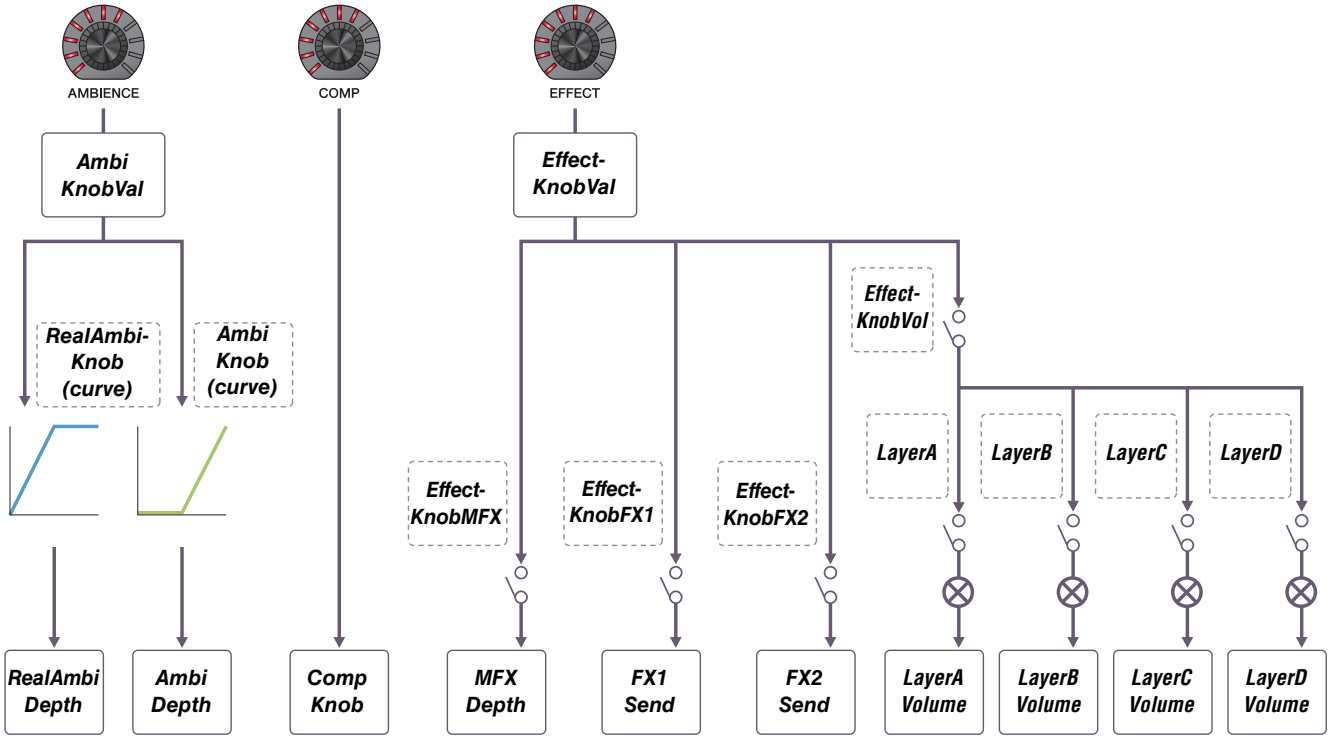


- ***Kit Modifier***
- ***Inst***
- ***Inst Effect***
- ***Voice***
- ***Volume***
- ***Other***

Kit Modifier

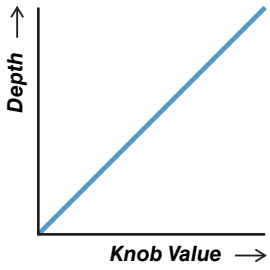
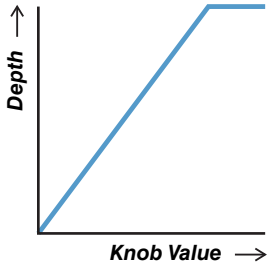
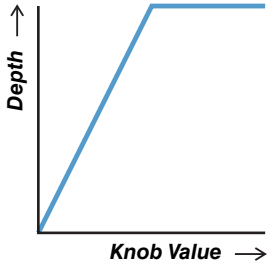
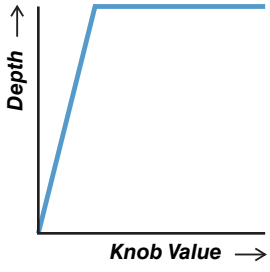
The Kit modifier parameters allow you to change the advanced settings for the KIT MODIFIER knobs.
A diagram of the relationship between the knobs and parameters is provided below.

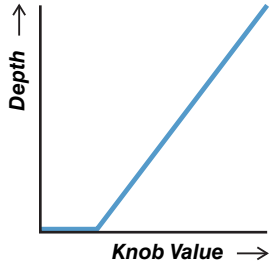
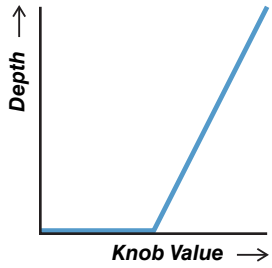
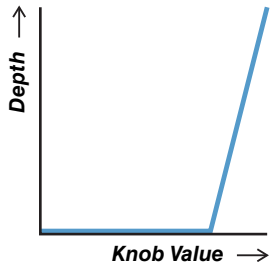
Parameters associated with the knobs



MENU/Kit Edit/Kit Modifier

Screen	Parameter	Settings	Description
Ambience			
	***RealAmbi Depth***	0–127	Adjusts the overall depth of ***RealAmbi*** to be applied. You can also control this parameter with the [AMBIENCE] knob. The Inst sounds for which ***RealAmbi*** can be applied are limited. For more information, refer to the Data List (PDF).
	Ambi Depth	0–127	Adjusts the overall depth of ***Ambi*** to be applied. You can also control this parameter with the [AMBIENCE] knob.
	RealAmbiInstDpt	0–100	Adjusts the depth of ***RealAmbi*** to be applied to each Inst.
	Ambi InstDepth	0–127	Adjusts the depth of ***Ambi*** to be applied to each Inst.
	***Ambi Type***	Effect Type (page 155)	Sets the ***Ambi*** type.
	Ambi TIME	0.3s–30.0s	Adjusts the ***Ambi*** length.
	Ambi EQ LoGAIN	-12 – 0 – +12	Adjusts the gain of the low band for ***Ambi*** to be adjusted with the EQ.
	Ambi EQ HiGAIN		Adjusts the gain of the high band for ***Ambi*** to be adjusted with the EQ.
	Ambi F.M. (Frequency Modulation)	The range varies depending on the ***Ambi Type***.	Adjusts the frequency modulation of effects such as chorus and flanger to be applied to ***Ambi***.

Screen	Parameter	Settings	Description
	***Ambi KnobVal***	0–127	This setting is adjusted with the [AMBIENCE] knob. You can use this parameter to finely adjust the value controlled with the [AMBIENCE] knob.
	RealAmbiKnob ***Ambi Knob***		Choose the curve for controlling the ***RealAmbi Depth*** or ***Ambi Depth*** to be applied when the [AMBIENCE] knob is turned.
		off	***RealAmbi Depth*** or ***Ambi Depth*** will not change when the [AMBIENCE] knob is turned.
		curve1	
		curve2	
		curve3	
		curve4	

Screen	Parameter	Settings	Description
		curve5	
		curve6	
		curve7	
Comp			
	***Comp Knob***	0–127	Sets the level of ***Comp*** to be applied. You can use this parameter to finely adjust the value controlled with the [COMP] knob.
Effect			
MFX			
	***MFX Type***	Effect Type (page 157)	Selects the type of Master Effect to be applied.
	MFX Depth	0–127	Sets the depth of Master Effect to be applied. You can use this parameter to finely adjust the value controlled with the [EFFECT] knob.

Screen	Parameter	Settings	Description
FX1			
	***FX1 Type***	Effect Type (page 156)	Select the type of Effect 1 to be applied.
	FX1 Send	0–127	Adjusts the send level for the entire sound to be sent to Effect 1.
	FX1 InstSend	0–127	Adjusts the send level for the Inst sound to be sent to Effect 1.
	FX1 toAmbi	0–127	Adjusts the send level for Effect 1 to be sent to ***Ambi***.
FX2			
	***FX2 Type***	Effect Type (page 156)	Select the type of Effect 2 to be applied.
	FX2 Send	0–127	Adjusts the level of the entire sound to be sent to Effect 2.
	FX2 InstSend	0–127	Adjusts the level of the Inst sound to be sent to Effect 2.
	FX2 toAmbi	0–127	Adjusts the level of Effect 2 to be sent to ***Ambi***.
Other			
	***EffectKnobVal***	0–127	This value is adjusted with the [EFFECT] knob. You can use this parameter to finely adjust the value controlled with the [EFFECT] knob.
	EffectKnobMFX	***off*** ***on***	Sets whether to control ***MFX Depth*** when turning the [EFFECT] knob.
	EffectKnobFX1		Sets whether to control ***FX1 Send*** when turning the [EFFECT] knob.
	EffectKnobFX2		Sets whether to control ***FX2 Send*** when turning the [EFFECT] knob.
	***EffectKnobVol***	***off*** ***on***	Set this parameter to “on” to control the volume level of the current trigger input source with the [EFFECT] knob.
	LayerA	***off*** ***on***	These options are available if the ***EffectKnobVol*** parameter is set to “on.” You can specify for each layer whether or not (“on” or “off”) the volume level of the currently-selected trigger input source can be controlled via the [EFFECT] knob.
	LayerB		
	LayerC		
	LayerD		

Inst

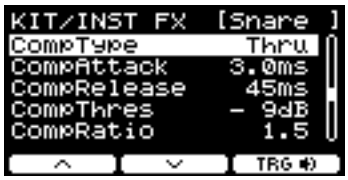
MENU/Kit Edit/Inst

Screen	Parameter		Settings
	***Category***	Refer to the Data List (PDF)	Specifies the Inst category. With the DTX-PRO, the Inst can also be selected by pressing the button below “INST” ([F1]) on the KIT screen. With the DTX-PROX, the Inst can also be selected by setting the fader select knob to “INST”, and then turning the LED rotary faders.
	InstNumber	Refer to the Data List (PDF)	Specifies the Inst number. With the DTX-PRO, the Inst can also be selected by pressing the button below “INST” ([F1]) on the Kit screen. With the DTX-PROX, the Inst can also be selected by setting the fader select knob to “INST”, and then turning the LED rotary faders.
	Import Wav		Imports audio files. When you press the button below “ENTER” ([F3]), the IMPORT screen appears.
 Different parameters will be shown depending on the Inst category.	***Tuning***	-12.00 – 0.00 – +12.00	Adjusts the pitch in units of 25 cents. 0.01 corresponds to 1 cent. **NOTE** A “cent” is a unit of pitch defined as one hundredth of a semitone. (100 cents = 1 semitone)
	Size	-32 – 0 – +32	Simulates the effect of changing the cymbal size.
	Muffling	0 – +16	Simulates the effect of changing the degree of muffling (or how much the drum head is muted)
	Sustain	-32 – 0	Determines the cymbal’s sustain time (i.e., how quickly the sound decays to silence).
	Clutch	-32 – 0 – +32	Simulates the effect of changing the hi-hat’s clutch position. The smaller the setting, the quicker an open hi-hat sound will decay to silence. **NOTE** Hi-Hat Clutch setting is applied to all Kits.
	Decay	-16 – 0	Determines how quickly the sound decays to silence.
	Pan	L64–C–R63	Sets the position in the stereo field (pan).

Inst Effect

MENU/Kit Edit/Inst Effect

Screen	Parameter	Settings	Description
EQ Gain			
	***EQ LoGAIN***	-12 – 0 – +12 (dB)	Adjusts the gain of the low band to be adjusted with the EQ.
	EQ MdGAIN	-12 – 0 – +12 (dB)	Adjusts the gain of the mid band to be adjusted with the EQ.
	EQ HiGAIN	-12 – 0 – +12 (dB)	Adjusts the gain of the high band to be adjusted with the EQ.
EQ Freq			
	***EQ LowFreq***	32Hz–2.0kHz	Adjusts the frequency of the low band to be adjusted with the EQ.
	EQ MidFreq	100Hz–10kHz	Adjusts the frequency of the mid band to be adjusted with the EQ.
	EQ HiFreq	500Hz–16kHz	Adjusts the frequency of the high band to be adjusted with the EQ.
	EQ MidWidth	0.1–12.0	Adjusts the width of the mid band.
Transient			
	***TranAttack***	-50 – 0 – +50	Adjusts the attack.
	TranRelease	-50 – 0 – +50	Adjusts the release.
	TranSens	***Low***, ***LowMid***, ***HighMid***, ***High***	Sets how the transient effect is applied.

Screen	Parameter	Settings	Description
Comp			
	***CompType***	***Thru***, ***Kick 1***, ***Kick 2***, ***Snare 1***, ***Snare 2***, ***Tom 1***, ***Tom 2***, ***Cymbal***, ***Limiter***	Sets the ***Comp*** type. By changing this parameter, ***CompAttack***, ***CompRelease***, ***CompThres***, and ***CompRatio*** are set to optimal values. You can adjust each of those parameters as necessary.
	CompAttack	1.0ms–40.0ms	Sets the duration until the ***Comp*** effect reaches its peak.
	CompRelease	10ms–680ms	Sets the duration until the ***Comp*** effect fades away.
	CompThres	-48dB – -6dB	Sets the input level at which ***Comp*** starts being applied.
	CompRatio	1.0–20.0	Sets the compression ratio of the ***Comp*** effect.
	***OutputLevel***	-18.0dB – 0.0dB – +18.0dB	Sets the output level.
Insertion			
	***InsertionType***	Effect Type (page 157)	Selects the type of insertion effect.
	InsertionDepth	0–127	Adjusts the depth of insertion effect to be applied.

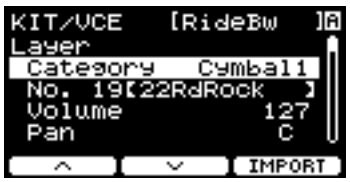
These parameters cannot be set for ***Pad3***, ***Pad5***, ***Pad7*** or ***Pad13***.

Voice

The ***Voice*** parameters enable you to modify the settings of each voice assigned to the pads.

MENU/Kit Edit/Voice/Layer

The following parameters enable you to modify each layer setting, as well as the voice assignment, for the currently selected pad. After checking the voice assignment status for each layer, press the button ([F1] or [F2]) below the "^" or "v" indicator to move the cursor to the layer you want to edit, and then press [ENTER] to open the edit screen.

Screen	Parameter	Settings	Description
	***Category***	Refer to the Data List (PDF)	Specifies the voice category.
	No.	Refer to the Data List (PDF)	Specifies the voice number.
	Volume	0–127	Sets the volume of the voice.
	Pan	L63–C–R63	Sets the stereo pan of the voice.
	***Tune***	-24.0 – 0.0 – +24.0 (0.1=10 cents)	Sets the tuning of the voice assigned. 0.1 corresponds to 10 cents.
	Decay	-64 – 0	Sets the decay (the time it takes for the sound to fade away to silence) for the voice assigned. The smaller the value, the crisper the sound produced becomes.
	Filter	-64 – 0 – +63	Sets the filter cutoff frequency for the voice assigned. Negative values produce a darker sound, while positive values produce a brighter sound.
	Q	-64 – 0 – +63	Sets the Q (filter resonance) for the filter of the voice assigned. Increases the signal near the Filter Cutoff Frequency adding character to the sound.

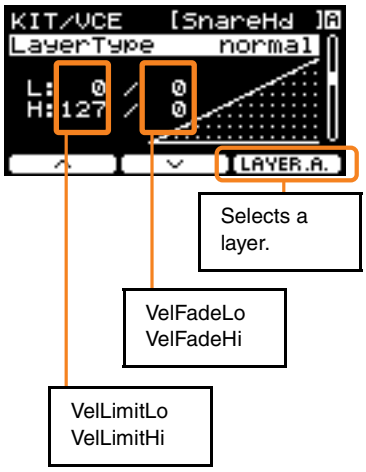
Screen	Parameter	Settings	Description
	***Mono/Poly***	***mono, poly***	If you set this parameter to "***mono***," when the same pad is struck repeatedly, each successive sound will mute each previous sound. If you set it to "***poly***," there is no such restriction.
	AltGroup	***off, S&R1–32, S1–32, R1–32***	By registering voices that cannot sound simultaneously, such as an open and closed hi-hat, to the same alternate group number (other than "***off***"), you can prevent them from sounding simultaneously. Assign S1–32 to the layer that transmits the mute command, R1–32 to the layer that receives the mute command, and S&R1–32 to the layer that you want to transmit and receive mute commands. **NOTE** If the specified trigger input source is a hi-hat, setting this parameter to anything other than "off" will disable any effect.
	GateTime	0.0s–9.9s	Sets the gate time (the time that passes between the output of MIDI Key On and Key Off messages) for the trigger input.
	TrgVel		Use this parameter to control the velocity value of MIDI notes sent when the current pad is struck.
		variable	MIDI velocity values will reflect the strength with which the pad is struck.
		1–127	MIDI notes are sent with this fixed velocity value, regardless of how hard or soft the pad is struck.

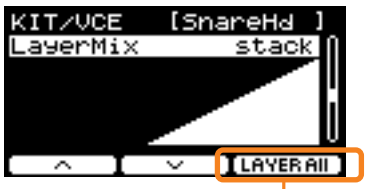
MENU/Kit Edit/Voice/LayerType

By using the "***LayerType***" or "***LayerMix***" screen, you can specify how strongly each layer responds (represented by the vertical axis in the graph) to how hard or soft the pad is struck (represented by the horizontal axis of the graph). These parameters enable you to have different layers sound in response to the strength of each strike, and to adjust the volume balance between the layers. In the "***LayerType***" screen, you set the graph shape for each layer, and in the "***LayerMix***" screen, you set how the layers overlay each other while viewing the graph shape.

NOTICE

Two screens ("*LayerType*" and "*LayerMix*") are available for editing. However, you will be configuring the same single graph. Therefore, be careful not to accidentally erase the graph being configured in one of the screens by operating the other screen. The best way to proceed is to first determine how the layers should overlay each other in the "*LayerMix*" screen, and then adjust the individual graph shapes in the "*LayerType*" screen.

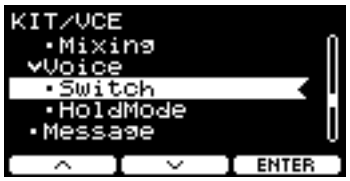
Screen	Parameter	Settings	Description
	***LayerType***	***normal, swA, xFadeA, etc.***	Sets the graph shape for each layer. The default setting is "***normal***." With the default setting, the strength (velocity) with which the pad is struck will be applied directly to the voice volume level. For settings other than "***normal***," see the graph shape on the screen to check the intention of the design.
	VelLimitLo ***VelLimitHi***	0–126 1–127	This parameter refers to the horizontal axis of the graph, and determines a range of velocity (strength) to which the pad responds when struck, for the currently-selected layer.
	VelFadeLo ***VelFadeHi***	0–127	Sets the degree to which the volume level gradually fades in/out in response to the strength of each strike at either end of the velocity limit. The higher the value, the greater the fade-in/fade-out degree. At the left end of the graph, ***VelLimitLo*** becomes zero (0), and the volume level gradually fades-in in response to the strength of each strike. At the right end of the graph, ***VelLimitHi*** becomes zero (0), and the volume level fades out in response to the strength of each strike.

Screen	Parameter	Settings	Description
 Selects a layer. If you select ***LAYER ALL***, the graphs for all layers A to D will be displayed simultaneously.	***LayerMix***		Enables you to set how the layers overlay each other while viewing the graph shapes. Not only you can select individual layers (A–D), but you can also configure the settings while viewing how all layers overlay each other if you select "***All***."
		off	This is a user kit setting for Version 1. Once you select anything other than "***off***," you will be unable to select "***off***" again.
		stack	Each layer will be represented by a graph with ***LayerType*** set to "***normal***."
		addB	This setting assumes that only layers A and B have voices assigned. With this setting, layer B (with ***LayerType*** set to "***normal***") is overlaid, with the velocity starting at a specific value and increasing toward 127, on top of layer A, which features the "***normal***" ***LayerType*** setting across the entire velocity range. You can freely set any starting velocity value by placing the cursor on "***B***."
		fadeInB	This setting assumes that only layers A and B have voices assigned. With this setting, layer B is overlaid on top of layer A (which features the "***normal***" ***LayerType*** setting across the entire velocity range) such that layer B fades in with the velocity starting at a specific value and increasing toward 127. The starting velocity value is fixed and cannot be changed. However, the fade-in degree can be freely set by placing the cursor on "***Fade***."
		swA, B	This setting assumes that only layers A and B have voices assigned. ***LayerType*** is set to "***normal***" for both layers A and B, and a voicing layer is switched to a different layer at a specific velocity threshold. The velocity threshold can be freely set by placing the cursor on "***AB***."
		xFadeA, B	This setting assumes that only layers A and B have voices assigned. At a certain velocity threshold, a voicing layer is switched to a different layer by crossfading with each other. The velocity threshold can be freely set by using "***AB***." You can also freely set the distance between the right end of layer A and the left end of layer B in the graph by using "***All***." In addition, you can use "Fade" to set the degree to which the velocity values of layer A and B crossfade with each other.

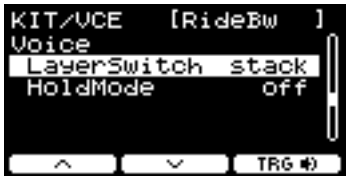
Screen	Parameter	Settings	Description
		addB, C	This setting assumes that layers A, B, and C have voices assigned. With this setting, layers B and C (with ***LayerType*** set to "***normal***") are overlaid, with the velocity starting at a specific value and increasing toward 127, on top of layer A, which features the "***normal***" ***LayerType*** setting across the entire velocity range. You can freely set any starting velocity value by placing the cursor on "***B***" or "***C***." You can also move these two layers in parallel by placing the cursor on "***All***."
		fadeInB, C	This setting assumes that layers A, B, and C have voices assigned. With this setting, layers B and C are overlaid on top of layer A (which features the "normal" ***LayerType*** setting across the entire velocity range) such that layers B and C fade in with each velocity starting at a specific value and increasing toward 127. The two starting velocity values are fixed and cannot be changed. However, the fade-in degree can be freely set by placing the cursor on "***Fade***."
		swA-C	This setting assumes that layers A, B, and C have voices assigned. ***LayerType*** is set to "***normal***" for layers A, B, and C, and a voicing layer is switched to a different layer at a specific velocity threshold. The velocity thresholds can be freely set by placing the cursor on "***AB***" (boundary between layer A and B) and "***BC***" (boundary between layer B and C) respectively. You can also move these two layers in parallel by placing the cursor on "***All***."
		xFadeA-C	This setting assumes that layers A, B, and C have voices assigned. At a certain velocity threshold, a voicing layer is switched to a different layer by crossfading with each other. The velocity thresholds can be set by using "***AB***" and "***BC***" respectively. You can use "***All***" to set the distance between the right end of layer A and the left end of layer B, and the distance between the right end of layer B and the left end of layer C in the graph. In addition, you can use "***Fade***" to set simultaneously the degree to which the velocity values of layers A and B; and the velocity values of layers B and C, respectively crossfade with each other.

Screen	Parameter	Settings	Description
		addB-D	This setting assumes that all layers have voices assigned. With this setting, layers B, C, and D (with ***LayerType*** set to “normal”) are overlaid, with the velocity starting at a specific value and increasing toward 127, on top of layer A, which features the “***normal***” ***LayerType*** setting across the entire velocity range. You can set any starting velocity value by placing the cursor on “***B***,” “***C***,” or “***D***.” You can also move these three layers in parallel by placing the cursor on “***All***.”
		fadeInB-D	This setting assumes that all layers have voices assigned. With this setting, layers B, C, and D are overlaid on top of layer A (which features the “***normal***” ***LayerType*** setting across the entire velocity range) such that layers B, C, and D fade in respectively with each velocity starting at a specific value and increasing toward 127. These three starting velocity values are fixed and cannot be changed. However, the fade-in degrees can be freely set by placing the cursor on “***Fade***.”
		swA-D	This setting assumes that all layers have voices assigned. ***LayerType*** is set to “***normal***” for all layers, and a voicing layer is switched to a different layer at a specific velocity threshold. The velocity thresholds can be freely set by placing the cursor on “***AB***” (boundary between layer A and B), “***BC***” (boundary between layer B and C), and “***CD***” (boundary between layer C and D) respectively. You can also move these three layers in parallel by placing the cursor on “***All***.”
		xFadeA-D	This setting assumes that all layers have voices assigned. At a certain velocity threshold, a voicing layer is switched to a different layer by crossfading with each other. The velocity thresholds can be set by using “***AB***,” “***BC***,” and “***CD***” respectively. You can use “***All***” to set simultaneously the distance between the right end of layer A and the left end of layer B; the distance between the right end of layer B and the left end of layer C; and the distance between the right end of layer C and the left end of layer D in the graph. In addition, you can use “***Fade***” to set simultaneously the degree to which the velocity values of layers A and B, the velocity values of layers B and C, and the velocity values of layers C and D, respectively crossfade with each other.

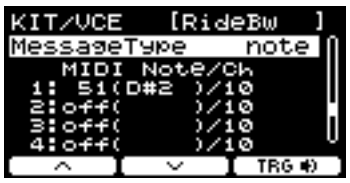
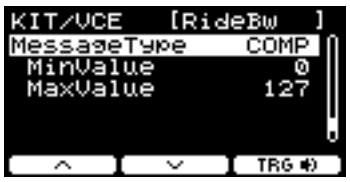
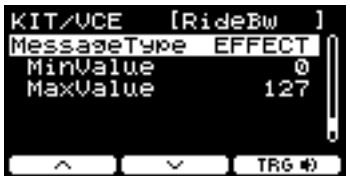
MENU/Kit Edit/Voice/Voice



The following parameters enable you to set how the voices assigned to the currently-selected pad are played.

Screen	Parameter	Settings	Description
	***LayerSwitch***		Sets how the voices are played.
		stack	Plays all voices registered to layers simultaneously when the pad is struck.
		alt	Plays all voices registered to layers in sequential order each time the pad is struck.
	HoldMode		Turns on or off the hold mode for the voice in the "***User***" category.
		on	Striking the pad plays the sounds repeatedly in a loop, and striking the pad again stops the sound. MIDI Key On and Key Off messages are sent alternately each time the pad is struck.
		off	With this setting, the pad plays one-shot sounds. A MIDI Note On message is sent when a pad is struck, and the corresponding Note Off message is sent automatically after the gate time has elapsed.

MENU/Kit Edit/Voice/MessageType

Screen	Parameter	Settings	Description
	***Message Type***		Sets the type of MIDI message to be sent when the pad is struck. Any setting other than "***note***" does not produce a sound when the pad is struck.
	***note***		Sets the MIDI note and channel messages to be sent when the pad is struck. If these MIDI note and channel messages are received, the corresponding trigger input source will be played. You can assign up to four MIDI notes to each layer to be sent.
	MIDI Note 1-4	off, 1(C#-2) – 127(G8)	Specifies the MIDI note number and MIDI channel to be used to output a trigger signal that will be received at the selected trigger input source. If MIDI messages are received using the MIDI note number and channel specified here, the corresponding trigger input source will be played.
	Ch	1–16	
	***AMIBI***		Controls the amount of Ambience (knob) according to how hard the pad is struck. No sound is produced when the pad is struck.
	MinValue	0–127	Sets the amount of Ambience (minimum value) applied when the pad is struck lightly.
	MaxValue	0–127	Sets the amount of Ambience (maximum value) applied when the pad is struck strongly.
	***COMP***		Controls the amount of Comp (knob) according to how hard the pad is struck. No sound is produced when the pad is struck.
	MinValue	0–127	Sets the amount of Comp (minimum value) applied when the pad is struck lightly.
	MaxValue	0–127	Sets the amount of Comp (maximum value) applied when the pad is struck strongly.
	***EFFECT***		Controls the amount of Effect (knob) according to how hard the pad is struck. No sound is produced when the pad is struck.
	MinValue	0–127	Sets the amount of Effect (minimum value) applied when the pad is struck lightly.
	MaxValue	0–127	Sets the amount of Effect (maximum value) applied when the pad is struck strongly.

Screen	Parameter	Settings	Description
	***CC01–CC95***		Sends a Control Change message according to how hard the pad is struck. No sound is produced when the pad is struck.
	MinValue	0–127	Sets the minimum value when the pad is struck lightly.
	MaxValue	0–127	Sets the maximum value when the pad is struck strongly.
	MIDI Ch	1–16	Sets the MIDI channel for sending the specified MIDI messages.

Volume

MENU/Kit Edit/Volume

Screen	Parameter	Settings	Description
	***Kit Volume***	0–127	Sets the overall volume for the kit. Adjust the balance between kits.
	Inst Volume	0–127	Sets the volume of the Inst. Adjust the balance between Inst sounds within the same kit.
	Voice Volume	0–127	Sets the volume of the voice assigned to a layer. Use this parameter to adjust the balance between zones in the same Inst, and the balance between layers.

Other

MENU/Kit Edit/Other

Screen	Parameter	Settings	Description
	***Tempo***	***off***, 30–300	Sets the metronome tempo for the selected kit. When set to "***off***," the tempo stays the same when the kit has been changed. For using the metronome to check the tempo during live performance or for using tempo sync effects, use the tempo set to the kit. Note that this parameter is not applied to Live Sets on the DTX-PROX. If you wish to change the kit tempo by switching to the next step, use the tempo parameter.
	PROX ***TrgSetupLink***	***off***, U01–U10	Use the [–][+] controllers to select a trigger setup for the selected kit. When set to "***off***," the trigger setup stays the same when the kit has been changed.

PRO TRIGGER
PROX TRIGGER/SETTING

This section explains the "***Trigger***" settings in the menu on the DTX-PRO and the Trigger mode of the DTX-PROX. The characteristics of the trigger signals output from pads when they are played depend on a range of different pad design factors.
The "Trigger" settings allow you to optimize trigger signals for each pad for processing by the PRO series modules.
Select the appropriate pad type when you add or change pads. When you connect the pad to the [⓬KICK/⓭] jack, [❻TOM3/❼] jack, [❹TOM2/❺] jack or [❷TOM1/❸] jack, make sure to change the input mode.
With the DTX-PROX, you can change the trigger settings using the button below "SETTING" ([F3]). Settings need to be stored after being changed.

In this section, the screen examples are from the DTX-PRO.

MENU/Trigger

- ***Input Mode***
- ***Curve***
- ***Pad Type***
- ***Crosstalk***
- PROX ***Preset***

Input Mode

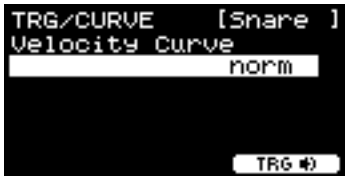
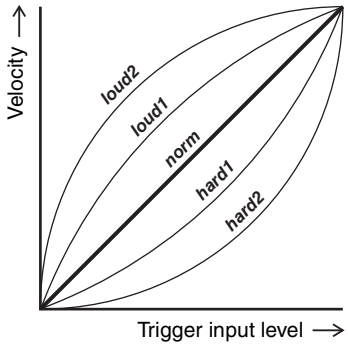
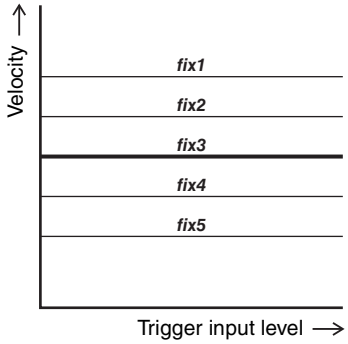
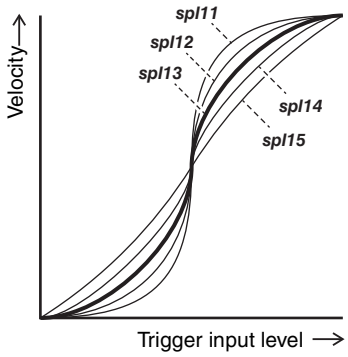
Sets how to use the mono × 2 input jack. Select "***paired***" when using a Drum Trigger (DT50S) or similar device.

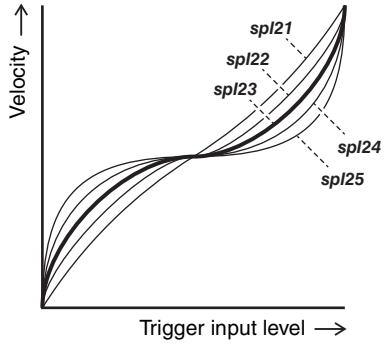
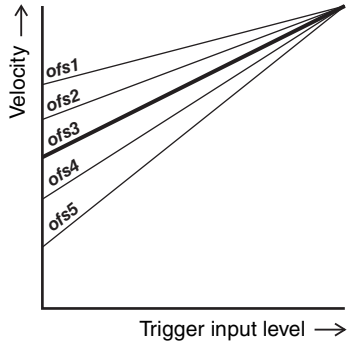
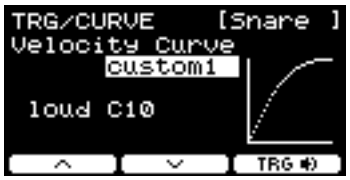
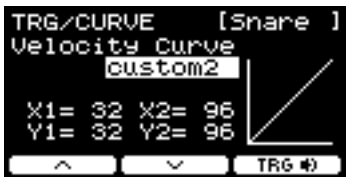
MENU/Trigger/Input Mode

Screen	Parameter	Settings	Description
	Tom1/Pad3	***paired***, ***separate***	Sets the [❷TOM1/❸] jack to use ❷TOM1 and ❸ trigger inputs as a set or separately.
	Tom2/Pad5		Sets the [❹TOM2/❺] jack to use ❹TOM2 and ❺ trigger inputs as a set or separately.
	Tom3/Pad7		Sets the [❻TOM3/❼] jack to use ❻TOM3 and ❼ trigger inputs as a set or separately.
	Kick/Pad13		Sets the [⓬KICK/⓭] jack to use ⓬KICK and ⓭ trigger inputs as a set or separately.

Curve

MENU/Trigger/Curve

Screen	Parameter	Settings	Description
	***Velocity Curve***		Selects a velocity curve for the selected pad. A velocity curve determines how the velocity of the sound is affected by how hard you strike the pad.
		loud2, ***loud1***, ***norm***, ***hard1***, ***hard2***	
		fix1–fix5	
		spl11–spl15	

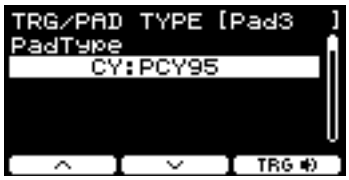
Screen	Parameter	Settings	Description
		spl21–spl25	
		ofs1–ofs5	
	***custom1***		Use the "↘" button ([F2]) to move the cursor, then select one of the various preset curves.
		loud C10–C1	These options offer much finer variations than loud2 and loud1.
		normal C	Same as norm.
		hard C1–C10	These options offer much finer variations than hard2 and hard1.
		fix C1–C10	These options offer much finer variations than fix1–fix5.
		spline1 C10–C1	These options offer much finer variations than spline11–15.
		spline2 C1–C10	These options offer much finer variations than spline21–25.
		offset C1–C10	These options offer much finer variations than offset1–offset5.
	***custom2***	***X1=1–126*** ***Y1=1–127*** ***X2=2–127*** ***Y2=1–127***	Use the "↘" button ([F2]) to move the cursor and specify the XY coordinates of two points to create a broken-line curve.

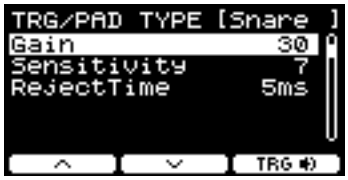
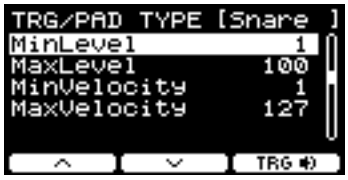
Pad Type

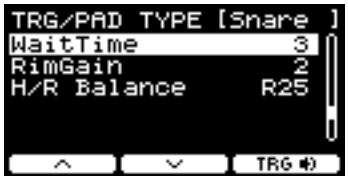
● What is a Pad Type?

In order to ensure that you get the best sound from each and every pad, we have prepared a full range of optimized trigger parameters (i.e., various values related to pad input signals and the like), and named them accordingly. These groupings of parameters are referred to as “pad types.” Given that pads come in many different varieties, such as kicks, snares, toms, cymbals, and drum triggers, it follows that pad characteristics vary widely. The PRO series modules come preloaded with pad types for each different set of characteristics, allowing you to use them to their maximum potential.

MENU/Trigger/Pad Type

Screen	Parameter	Settings	Description
	***PadType***		Selects the product number for the current pad (that was struck most recently) as the trigger input.
	OFF	--	No response when the trigger signal is received. That is, pads will not play sound even when struck.
	KK	Product numbers for kick pads and kick units, such as KP series and KU series.	
	SN	Product numbers for snare pads, such as XP series and TP series.	
	TM	Product numbers for tom pads, such as XP series and TP series.	
	CY	Product numbers for cymbal pads such as PCY series.	Select “PCY95” for the crash cymbal pad included in the DTX6K-X kit.
	HH	Product numbers for hi-hat cymbal pads, such as RHH series and PCY series.	For pads other than RHH135, HH65 (sold separately) must be used as the hi-hat controller.
	DT	Product numbers for drum triggers, such as DT series.	

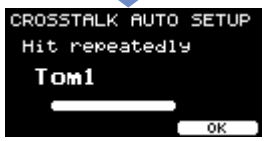
Screen	Parameter	Settings	Description
	***Gain***	1–127	Sets the gain (amplification) of the input signal for when hitting the pad selected in ***Pad Type***. **NOTE** With a high setting, all input signals above a certain level will be amplified to the same level (i.e., the maximum level). This means that variation in the softness or hardness with which the pad is struck can be smoothed out. Meanwhile, when a low setting is used, the softness or hardness of playing will be reflected to a much greater degree in the output trigger signal, allowing for more expressive performances.
	Sensitivity	1–13	Sets sensitivity for when the pad is stuck lightly. **NOTE** Using a value that is too low may result in no sound when struck too lightly or when playing a fast roll. Using a value that is too large may result in crosstalk. If you must make an adjustment, try to do so in a way that does not hinder your performances.
	RejectTime	4ms–500ms	Trigger signals that occur within the time set here are regarded as double triggers and will not produce any sound. Larger values increase the amount of time that no sound is produced. **NOTE** In the following case, a sound is output with the second input even though it occurs within the reject time. • When Trigger Level of the second strike within the ***RejectTime*** is at least twice as strong as that of the first.
	***MinLevel***	0–99	These parameters set the range of Trigger Input signals that convert to velocity values from minimum (%) to maximum (%). Trigger signals that are below the minimum level set here will not produce any sound. Meanwhile, the Trigger signals above the maximum level will be set as a ***Maximum Velocity***, as explained in ***MinVelocity***/***MaxVelocity*** shown below.
	MaxLevel	1–100	
	MinVelocity	0–126	These parameters set the minimum and maximum velocities corresponding to the ***MinLevel***/***MaxLevel*** parameters above. Sound will be produced between the velocities set here.
	MaxVelocity	1–127	

Screen	Parameter	Settings	Description
	***WaitTime***	1–64 (msec)	Sets the time until the target pad detects a trigger signal. Adjust the setting so that the trigger signal is detected at its peak and that the strength for striking the pad corresponds to the volume of the sound produced.
	RimGain	1–127	Sets the rim gain level of a multi-piezo pad connected to a multi-piezo supported jack. When using a mono × 2 input jack, this parameter is effective only in the ***paired*** input mode.
	H/R Balance	H49–H1, 0, R1–R49	Sets the balance between the head and rim of a multi piezo pad. If the head sound is produced when the rim is struck, increase the R value to make the rim sound louder. If the rim sound is produced when the head is struck, press the [–] button to increase the H value to make the head sound louder. When using a mono × 2 input jack, this parameter is effective only when the input mode is set to "***paired***."

Crosstalk

The term “crosstalk” refers to the output of extraneous trigger signals from an electronic drum pad (including an acoustic drum with a drum trigger attached) as a result of vibration or interference between pads. To prevent pads from causing crosstalk, you need to set the maximum value (“***rejection level***”) for each pad at a level below which the trigger signal will not be output. You can strike each pad to set a value automatically (Auto Setup), or you can specify a value (for Specified Rejection level from P1–P14, or ***All reject Lvl***). We recommend that you use Auto Setup first. If crosstalk persists, directly specify a value (Specified Rejection Level from P1–P14) for each pad.

MENU/Trigger/Crosstalk

Screen	Parameter	Description
① 	***Auto Setup***	To prevent a pad from causing crosstalk, you need to set the maximum value (“***rejection level***”) for the other pads at a level below which the trigger signal will not be output. **Procedure** ***1*** **While screen ① is displayed, press the “ENTER” button ([F3]).** → **Screen ② appears.** ***2*** **While screen ② is displayed, select the desired pad.** • Use the [–][+] controllers or strike the pad to select it. • After selecting the pad, press the “OK” button ([F3]). → **Screen ③ appears.** ***3*** **While screen ③ is displayed, repeatedly strike the pad selected in Step 2.** • To get the setting right, strike the pad in different places with various levels of force. • If you strike a pad other than the one selected in step 2, or if you want to select a different pad, press the [EXIT] button and start over from step 2. • If no crosstalk occurs when you strike the pad, the progress bar will advance as you continue striking it, as shown in screens [A] and [B]. • If crosstalk occurs when you strike a pad, the corresponding value for the ***Specified Rejection Level from P1–P14*** parameter will be temporarily updated to prevent crosstalk from occurring again, and screen [C] will appear, indicating which pad is affected by crosstalk. At this time, the number of strikes will be reset to zero. Therefore, you must start over from step 3. → **When the progress bar reaches 100%, screen ④ appears, and the “OK” button ([F3]) becomes available.** ***4*** **While screen ④ is displayed, press the “OK” button ([F3]).** • The final value obtained in step 3 is applied to the ***Specified Rejection Level from P1–P14*** parameter. → **Screen ① reappears.**
② 		
③  Progress bar		
[A]  **If crosstalk occurs when you strike the pad:**		
[B] 		
[C] 		
④ 		

Screen	Parameter	Settings	Description
	Specified Rejection Level from P1–P14	Level: --(0), 1–99 Original pad: ***1 Snare*** ***2 Tom1*** ***3 Pad3*** ***4 Tom2*** ***5 Pad5*** ***6 Tom3*** ***7 Pad7*** ***8 Ride*** ***9 Crash1*** ***10 Crash2*** ***11 HiHat*** ***12 Kick*** ***13 Pad13*** ***14 Pad14***	Resolves crosstalk between the pad (from which crosstalk is being generated) displayed at the upper right of the screen and any other pad (the pad that caused the crosstalk). For example, in a case where the ***Snare*** mistakenly produces a sound when the ***Kick*** is struck, hit the snare pad to display "***Snare***" in the upper right of the screen, move the cursor to "12" (***Kick***), and then raise the Rejection Level. This prevents trigger signal sounds below the specified value from being output. While higher values are better at preventing crosstalk, they can also make it more difficult to play other pads at the same time. **NOTE** The settings for ***Pad3***, ***Pad5***, ***Pad7***, and ***Pad13*** are effective only when the Input Mode is set to "***separate***."
	***All Reject Lvl***	0–99	Resolves crosstalk between the pad (from which crosstalk is being generated) displayed at the upper right of the screen and all other pads (the pads that caused the crosstalk). Trigger signal sounds with the levels below the value specified here will not be output for all other pads. While higher values are better at preventing crosstalk, they can also make it more difficult to play other pads at the same time.

PROX Preset

MENU/Trigger/Preset

Screen	Parameter	Settings	Description
			This copies a preset trigger setup to the user trigger setup currently being edited. Store your settings to save changes. **Procedure** **1. Use the [–][+] controllers to select a preset trigger setup.** **2. Press "OK" ([F3]) to copy the trigger settings to the user trigger setup currently being edited.** **3. Press [EXIT] to return to the TRIGGER screen.** **4. Press the [STORE] button to save the settings.**

PROX Training

The training menu can be accessed from the [TRAINING] button on the DTX-PRO, or by selecting "***Training***" in the DTX-PROX menu.
For more information, see "Practicing with the Training Feature" (page 112).

Utility

This section explains the "***Utility***" settings in the menu.
General settings, pad settings, output gain and I/O settings are configured here.
For the DTX-PROX, you can configure individual output settings here.

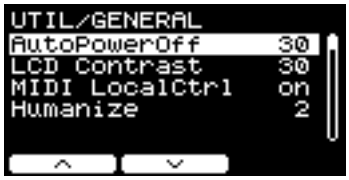
In this section, the screen examples are from the DTX-PROX.

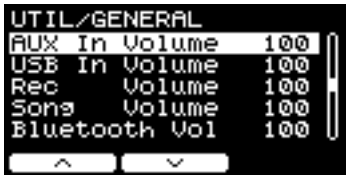
MENU/Utility

- ***General***
- ***Pad***
- ***Output Gain***
- ***Input Output***
- PROX ***Indiv Out***

General

MENU/Utility/General

Screen	Parameter	Settings	Description
	***AutoPowerOff***	***off***, 5, 10, 15, 30, 60, 120 (min)	Sets the time that elapses until the power is turned off by the Auto Power-Off function. Set this parameter to "***off***" to disable the Auto Power Off function. **NOTICE** **The time setting for the Auto Power-Off function is approximate.** **Unsaved data is lost when the PRO series modules are turned off by the Auto Power-Off function.** **Make sure to store data before the power is automatically turned off.**
	LCD Contrast	0–63	Adjusts the contrast on the screen.
	PRO ***L&R Vol***	***variable*** (works with the [MASTER VOLUME] knob), 1–127 (fixed value)	Sets the volume of the OUTPUT jacks. In live situations, for example, set the output volume to a fixed value, so that you can adjust only the Headphone volume with the [MASTER VOLUME] knob. Set to "***variable***" to adjust the Headphone volume and the volume of the OUTPUT jacks with the [MASTER VOLUME] knob.

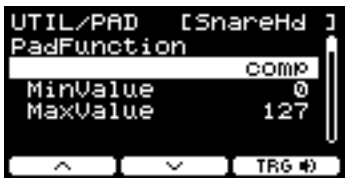
Screen	Parameter	Settings	Description
	MIDI LocalCtrl	***off***, ***on***	Enables (***on***) or disables (***off***) the internal tone generator when performing with pads. This is normally set to "***on***." When set to "***off***," the trigger input section and tone generator section are disconnected within the PRO series module, so no sound is produced when the pads are struck. However, regardless of this setting, performance information on the PRO series module is transmitted as MIDI data, and MIDI messages received from external devices are processed by the PRO series module. An "***off***" setting is useful when you want to record your drum performance as MIDI data to a sequencer or DAW software.
	Humanize	***off, 1, 2***	Specifies whether to create a natural variation in sounds (***1***, ***2***) or not (***off***) to prevent each note from sounding too uniform when you strike the same pad repeatedly. Value "***1***" results in an operation equivalent to Ver.1. Value "***2***" results in an operation that is an improvement over Ver. 1.
	***AUX In Volume***	0–127	Sets the volume for the [AUX IN] jack.
	USB In Volume	0–127	Sets the volume for the USB audio input.
	Rec Volume	0–127	Sets the volume of recorder playback.
	Song Volume	0–127	Sets the volume of training songs.
	PROX-with-*Bluetooth* ***Bluetooth Vol***	0–127	Sets the volume of *Bluetooth* audio.

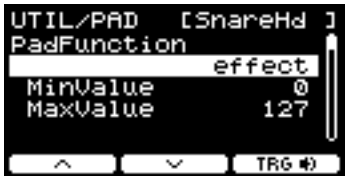
Pad

MENU/Utility/Pad

Screen	Parameter	Settings	Description
	***PadFunction***		Specifies an operational function to be performed, such as changing the kit number or tempo, instead of playing a sound when the pad is struck. Either strike the pad you want to set, or press the TRG (🔊) ([F3]) button to select the pad, and then select the function you want to assign.
		off	Pad produces sound as normally expected.

Screen	Parameter	Settings	Description
		***inc kit***	Increases the kit number by 1.
		***dec kit***	Decreases the kit number by 1.
		***select kit***	Selects the kit. Kit number
		***toggle kit***	Switches between kits. Every time the pad is struck, the setting changes between two kits. Kit number 1 Kit number 2
		***inc tempo***	Increases the tempo value by 1.
		***dec tempo***	Decreases the tempo value by 1.
		***tap tempo***	Sets the tap tempo.
		***click start/ stop***	Starts or stops the click.

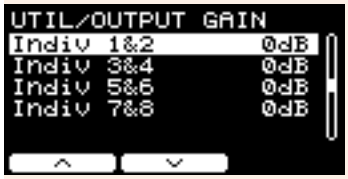
Screen	Parameter	Settings	Description
		***xstick on/off***	Turns cross stick sounds on or off.
		PROX ***live play/stop***	Starts or stops the audio file playback or click sound during a live performance using the ***Live Set*** mode.
		PROX ***inc liveStep***	Increases the step in ***Live Set*** mode by 1.
		PROX ***dec liveStep***	Decreases the step in ***Live Set*** mode by 1.
		***sound off***	Mutes the sound.
		***ambience***	Controls the amount of ***Ambience*** ([AMBIENCE] knob value) according to how hard the pad is struck. ***MinValue***: The minimum amount of ***Ambience*** to be applied when the pad is struck lightly ***MaxValue***: The maximum amount of ***Ambience*** to be applied when the pad is struck strongly
		***comp***	Controls the amount of ***Comp*** ([COMP] knob value) according to how hard the pad is struck. ***MinValue***: The minimum amount of ***Comp*** applied when the pad is struck lightly ***MaxValue***: The maximum amount of ***Comp*** applied when the pad is struck strongly

Screen	Parameter	Settings	Description
		***effect***	Controls the amount of ***Effect*** ([EFFECT] knob value) according to how hard the pad is struck. ***MinValue***: The minimum amount of ***Effect*** to be applied when the pad is struck lightly ***MaxValue***: The maximum amount of ***Effect*** to be applied when the pad is struck strongly
		CC01–CC95	Sends a Control Change message according to how hard the pad is struck. ***MinValue***: Minimum value when the pad is struck lightly ***MaxValue***: Maximum value when the pad is struck strongly ***MIDI Ch***: MIDI Channel
	***Xstick Adjust***	1–127	Sets the strength for switching the cross sticking to or from the open rim shots when hitting the rim of the multi piezo pad connected to the [❶SNARE] jack. Increasing this value makes it easier to produce the cross-stick sound when the pad is struck strongly. Conversely, reducing this value makes it easier to produce the open rim shot when the pad is struck lightly. Turn the cross stick setting off to always play the open rim shot sound. Note that this parameter is not effective when a single-piezo pad is connected.
	Snare Position	***off***, ***on***	Switches the position sensor on the snare pad on or off. Turn the snare position on for creating tonal changes according to the location within a zone that is struck. To use this function, you will need to connect a pad with a position sensor to the [❶SNARE] jack. You will also need to select an Inst or a voice that supports position sensing. For more information, refer to the Data List.
	Ride Position	***off***, ***on***	Switches the position sensor for the bow of the ride cymbal on or off. Turn the ride position on for creating tonal changes based on location of the pad that is struck. To use this function, you will need to connect a pad with position sensing to the [❽RIDE] jack. You will also need to select an Inst or a voice that supports position sensing. For more information, refer to the Data List.

Screen	Parameter	Settings	Description
	FootClosePos	-32 – 0	Use this parameter to adjust the position at which the hi-hat switches from open to closed when the hi-hat controller or the hi-hat pedal is operated. The lower the value, the smaller the virtual opening between the top and bottom hi-hats.
	FootSplashSens	***off***, 1–127	Use this parameter to set the degree of sensitivity for detecting hi-hat foot splashes. The higher the value, the easier it will be to produce a foot-splash sound with a hi-hat controller. High values may, however, result in splash sounds being unintentionally produced when, for example, you depress the hi-hat controller or the hi-hat pedal lightly as you keep time. It is a good idea to set this parameter to "***off***" if you do not want to play foot splashes.
	***HH Pitch Up***	***off, on***	Specifies whether the pitch is raised (***on***) or not (***off***) when the hi-hat pedal is fully pressed. This setting is valid only when the currently-selected voice is in the "***HiHat1***" category.
	***Note Map***		Sets this product to play MIDI messages received from other MIDI devices, such as a drum trigger module. With any setting other than "***off***," the MIDI reception setting in ***MENU/Kit Edit/Voice/MessageType/note*** is disabled.
		off	Receives and plays MIDI messages in accordance with the setting in ***MENU/Kit Edit/Voice/MessageType/note***.
		***PRO/PROX, DTX900, DTX700***	Select one of these options when connecting this product to another MIDI device, such as a drum trigger module. • PRO/PROX: Yamaha DTX-PRO, DTX-PROX • DTX900: Yamaha DTX900 • DTX700: Yamaha DTX700 When you select one of these options, the fields for Note 1 through 3 indicate the MIDI note numbers corresponding to each trigger input source, and the Ch field shows the MIDI channel number. When these MIDI messages are received, the voice assigned to the corresponding trigger input source plays. The fields for Note 1 through 3 and Ch can be edited as necessary. **NOTE** • If "DTX900" is selected, this product does not support MIDI messages sent from the following trigger input sources of the DTX900. snrHdOff, snrOpOff, snrClOff, tom1Rm2, tom2Rm2, tom3Rm2, tom4Rm2, pad12Hd – pad15Rm2 • If "DTX700" is selected, this product does not support MIDI messages sent from the following trigger input sources of the DTX700. SnrHdOff, SnrOpOff, SnrClOff, Tom1Rm2, Tom2Rm2, Tom3Rm2, pad11Hd – HHKick

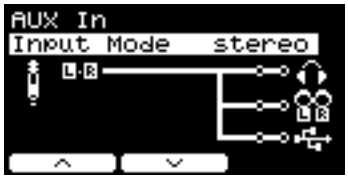
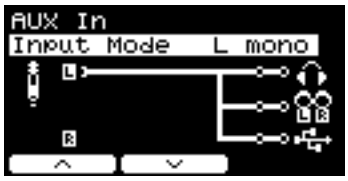
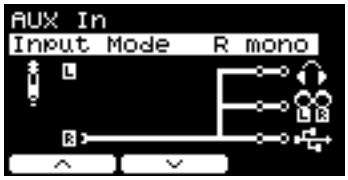
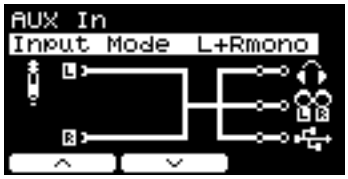
Output Gain

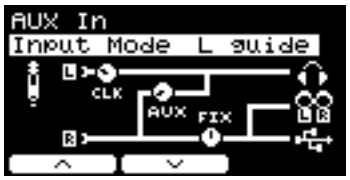
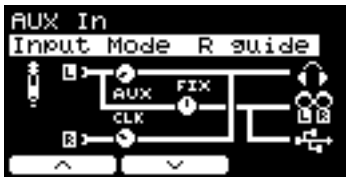
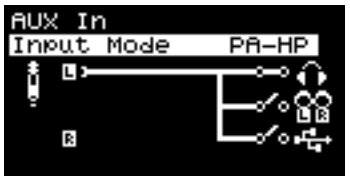
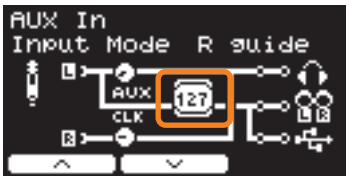
MENU/Utility/Output Gain

Screen	Parameter	Settings	Description
	***L&R***	-18dB, -12dB, -6dB, 0dB, +6dB, +12dB, +18dB	Sets the output gain for the [OUTPUT] jacks.
	Phones		Sets the output gain for the [PHONES] jack.
	USB Audio		Sets the audio output gain for the [USB TO HOST] terminal.
	PROX ***Indiv 1&2***	-18dB, -12dB, -6dB, 0dB, +6dB, +12dB, +18dB	Sets the output gain for the [INDIVIDUAL OUTPUT 1/2] jacks.
	PROX ***Indiv 3&4***		Sets the output gain for the [INDIVIDUAL OUTPUT 3/4] jacks.
	PROX ***Indiv 5&6***		Sets the output gain for the [INDIVIDUAL OUTPUT 5/6] jacks.
	PROX ***Indiv 7&8***		Sets the output gain for the [INDIVIDUAL OUTPUT 7/8] jacks.

Input Output

MENU/Utility/Input Output

Screen	Parameter	Settings	Description
AUX In			
USB Audio In			
PROX-with-*Bluetooth* ***Bluetooth In***			
	***Input Mode***		Sets the output destination for the audio source input from AUX In ( ), USB audio ( ), or *Bluetooth* audio( ). For settings other than PA-HP, the output destination switch is set to "***on***." Note that the output destination cannot be switched on or off for ***L guide***, ***R guide***, or ***PA-HP***.
		stereo	Outputs the audio source in stereo.
		***L mono***	Outputs the audio source only from the L channel in the center pan position.
		***R mono***	Outputs the audio source only from the R channel in the center pan position.
		***L+Rmono***	Mixes the audio source from the L and R channels and outputs in the center pan position.

Screen	Parameter	Settings	Description
		***L guide***	Select these settings for the audio input in which the guide (click) sound and accompaniment sound are separated into L and R channels. The guide (click) sound and accompaniment sound are output from ***Phones*** in the center pan position, and the accompaniment sound is output from ***Output*** and ***USB Audio*** in the center pan position. When using the headphones, you can adjust the volume of the guide (click) sound with the [CLICK] knob (or slider), and the accompaniment sound with the [AUDIO] knob (or slider). You can change the volume of the accompaniment sound output from the ***Output*** jack and ***USB Audio Out*** by moving the cursor with "↘" ([F2]), and then changing the settings with the [–][+] controllers (this is separate from ***Phones*** volume settings).
		***R guide***	
		***PA-HP***	Uses only the L channel to output exclusively to ***Phones*** in the center pan position. (AUX IN only) This is useful in live performance situations when connecting a PA system, such as a mixer, to the AUX IN jack to receive the audio signals (mono audio).
	Phones / ***Output*** / ***USB Audio***	***off*** / ***on***	When the ***Input Mode*** is set to ***stereo***, ***L mono***, ***R mono*** or ***L+Rmono***, use this parameter to turn the output destination on or off.
	Backing Output Level	0–127	When the ***Input Mode*** is set to ***L guide*** or ***R guide***, use this parameter to adjust the volume of the accompaniment sound output through the ***Output*** jack and ***USB Audio Out***. 
AUX In Gain			
	***AUX In Gain***	0dB, +6dB, +12dB	Sets the gain for the ***AUX In***.

PROX *Indiv Out*

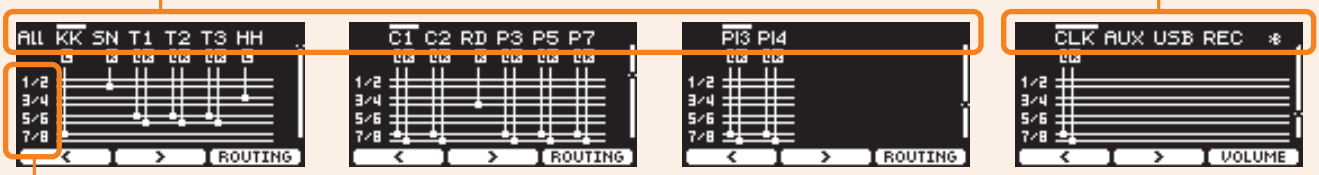
Configures advanced settings for the [INDIVIDUAL OUTPUT] jacks.
Select the pad or audio source with the " ◁ " and " ▷ " buttons ([F1] and [F2]), and then choose how to connect the L and R signals using the [–][+] controllers.
The ***Kit Modifier*** (excluding ***RealAmbi***) and ***MasterEQ*** parameters are not applied to ***Indiv Out***.

Pad:

Display	*ALL*	*KK*	*SN*	*T1*	*T2*	*T3*	*HH*	*C1*	*C2*	*RD*	*P3*	*P5*	*P7*	*P13*	*P14*
Pad	All	*Kick*	*Snare*	*Tom1*	*Tom2*	*Tom3*	*Hi-Hat*	*Cymbal1*	*Cymbal2*	*Ride*	*Pad3*	*Pad5*	*Pad7*	*Pad13*	*Pad14*

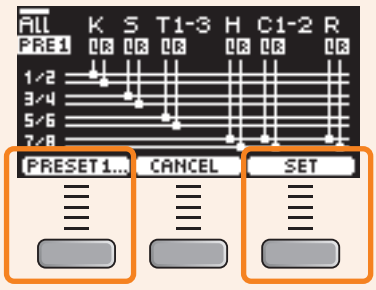
Audio source:

Display	*CLK*	*AUX*	*USB*	*REC*	
Audio source	Metronome	AUX IN	USB audio	Recorder	*Bluetooth* audio



1/2: INDIVIDUAL OUTPUT [1/2] jack
3/4: [3/4] jack
5/6: [5/6] jack
7/8: [7/8] jack

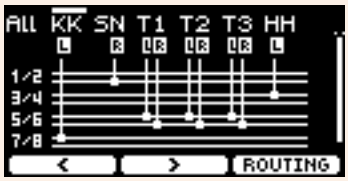
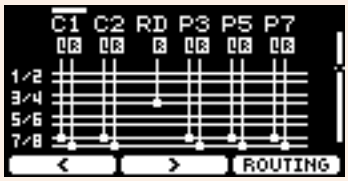
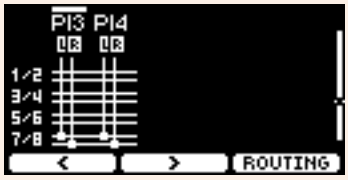
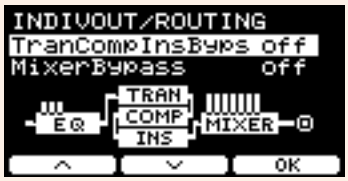
Use the " ◁ " button ([F1]) to select "ALL" to configure settings for all pads.
Use the button below "PRESET" ([F1]) to select a preset, and then confirm the selection with the button below "SET" ([F3]).



There are four presets available for the ALL setting.

PRESET1	Uses eight ***Indiv Out*** signal paths to output ***Kick***, ***Snare***, ***Tom***, and ***Cymbal+HH*** in stereo.
PRESET2	Uses eight ***Indiv Out*** signal paths to output ***Kick***, ***Snare***, HH, and ***Ride*** in mono, and ***Tom*** and ***Crash*** in stereo.
PRESET3	Uses four ***Indiv Out*** (1, 3, 5, and 7) signal paths to output ***Kick***, ***Snare***, ***Tom***, and ***Cymbal+HH*** in mono.
PRESET4	Uses three ***Indiv Out*** (1, 3, and 5) signal paths to output ***Kick***, ***Snare***, and ***Tom+Cymbal*** in mono.

MENU/Utility/Indiv Out

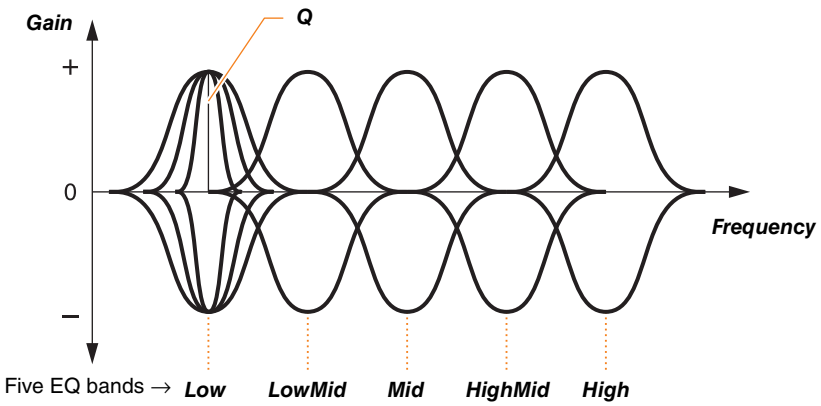
Screen	Parameter	Settings	Description
  	***Pad Output/Click Assign***	***Off***, L1+R2, L3+R4, L5+R6, L7+R8, L1, R2, L3, R4, L5, R6, L7, R8, (L+R)1, (L+R)2, (L+R)3, (L+R)4, (L+R)5, (L+R)6, (L+R)7, (L+R)8	Use the buttons below the " ◁ " and " ▷ " ([F1] and [F2]) to select the pad or audio source (click, AUX IN, USB audio, recorder, or *Bluetooth* audio) for output destination. Outputting in mono eliminates the sense of spaciousness in the sound, but provides greater routing flexibility.
	***Other Output Assign***	***off***, L1+R2, L3+R4, L5+R6, L7+R8, L(1+2), R(1+2), L(3+4), R(3+4), L(5+6), R(5+6), L(7+8), R(7+8), L1, R2, L3, R4, L5, R6, L7, R8, (L+R)1, (L+R)2, (L+R)3, (L+R)4, (L+R)5, (L+R)6, (L+R)7, (L+R)8	
ROUTING ([F3])			
	***TransCompInsByps***	***off***, ***on***	Choose whether to bypass the ***Transient***, ***Comp***, or ***Insertion*** of the Inst effects to output to ***IndivOut***.
	MixerBypass	***off***, ***on***	Choose whether to bypass the mixer settings to output to ***Indiv Out***.
VOLUME ([F3])			
	***Click Volume***	***var*** (works with the [AUX IN], [AUDIO], or [CLICK] slider), 1–127	Sets the volume of each audio source to output to ***Indiv Out***.
	AUX In Volume		
	USB In Volume		
	Rec Volume		
	PROX-with-*Bluetooth* ***Bluetooth Vol***		

Master EQ

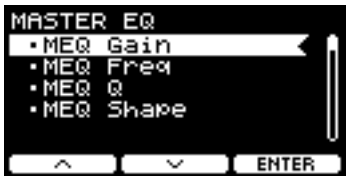
Parameters in this section are used for adjusting the tone of the entire kit.
Master EQ settings are applied to the entire kit (your performances and training songs) and ***HP Out/Output***.
Master EQ settings are not applied to auxiliary input, recorder sounds, click sounds or output to ***Indiv Out*** on the DTX-PROX.

In specific terms, this five-band master EQ allows the signal level to be freely boosted or cut around a center frequency specified for each of the bands. In addition, the "***low***" and "***high***" frequency bands can be set to either shelving or peaking type equalization.

With the DTX-PROX, you can quickly adjust the master EQ gain by setting the fader select to CUSTM and using the LED rotary faders.



MENU/Master EQ



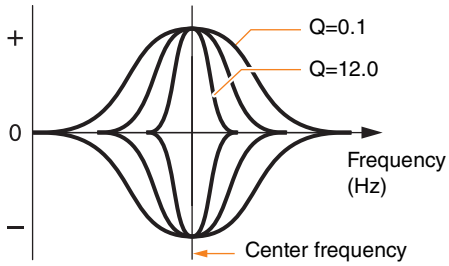
MEQ Gain

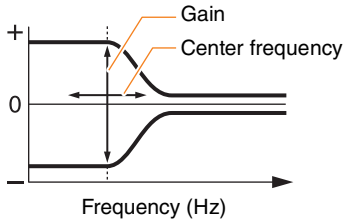
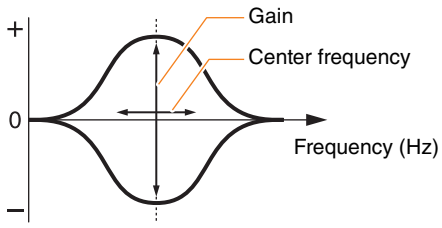
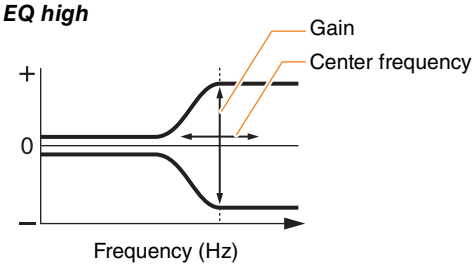
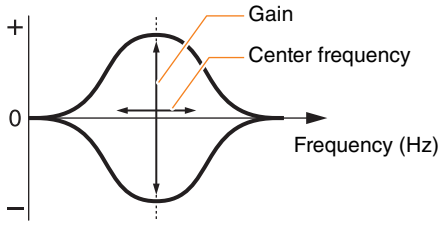
MEQ Freq

MEQ Q

MEQ Shape

MENU/Master EQ

Screen	Parameter	Settings	Description
MEQ Gain			
	***Lo***	-12 – +0 – +12	Use these parameters to boost or cut the center-frequency levels of the ***Lo***, ***LoMid***, ***Mid***, ***HiMid***, and ***Hi MEQ Freq*** settings, respectively. With the DTX-PROX, set the fader select to CUSTM (***MEQ Gain***) and use the LED rotary faders to adjust settings.
	LoMid		
	Mid		
	HiMid		
	Hi		
MEQ Freq			
	***Low***	32Hz–2.0kHz	Use these parameters to set the center frequencies of the ***Low***, ***LowMid***, ***Mid***, ***HighMid***, and ***High*** frequency bands, respectively.
	LowMid	100Hz–10kHz	
	Mid	100Hz–10kHz	
	HighMid	100Hz–10kHz	
	High	500Hz–16kHz	
MEQ Q			
	***Low***	0.1–12.0	Use these parameters to change widths for the ***Low***, ***LowMid***, ***Mid***, ***HighMid***, and ***High*** frequency bands, respectively. The greater the value the narrower the frequency range becomes, resulting in sudden changes in tone. The smaller the value the broader the frequency range becomes, resulting in smoother changes in tone.  **NOTE** If the ***MEQ Shape*** value has been set to "***shelving***," the Q setting will be displayed as "**----**" and will be unavailable.
	LowMid		
	Mid		
	HighMid		
	High		

Screen	Parameter	Settings	Description
MEQ Shape			
	***Low***		Use these parameters to set EQ types for the low and high frequency bands, respectively.
		shelving	Signals at frequencies below or above a specific frequency will be boosted or cut. ***EQ low*** 
		peaking	Signals at frequencies in the vicinity of the center frequency will be boosted or cut. 
	High		
		shelving	Signals at frequencies below or above a specific frequency will be boosted or cut. ***EQ high*** 
		peaking	Signals at frequencies in the vicinity of the center frequency will be boosted or cut. 

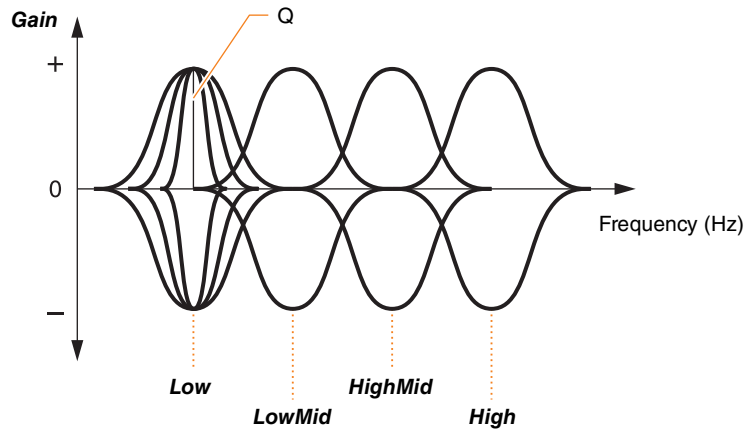
Phones EQ

Parameters in this section are used for adjusting the tone of all sounds played through the headphones.

In specific terms, this four-band headphone EQ allows the signal level to be freely boosted or cut around a center frequency specified for each of the bands. In addition, the "***Low***" and "***High***" frequency bands can be set to either shelving or peaking type equalization.

Although results may vary depending on the headphones you use, boost the ***Lo*** setting when low sounds such as kick are too quiet to hear. Cut the ***Hi*** setting when cymbals are too loud.

With the DTX-PROX, you can quickly adjust the Phones EQ gain by setting the fader select to CUSTM and using the LED rotary faders.



Four EQ bands

MENU/Phones EQ

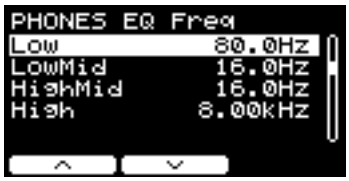
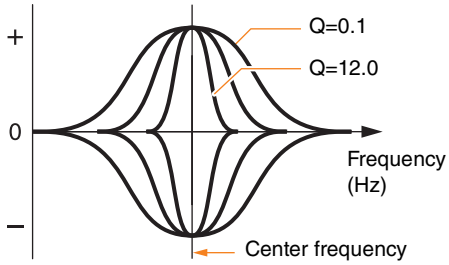
HPEQ Gain

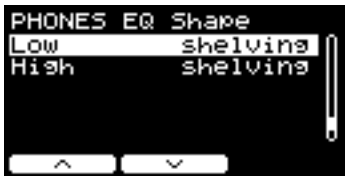
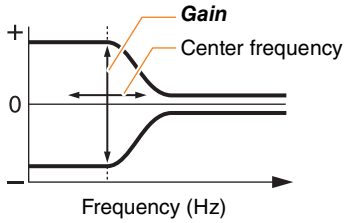
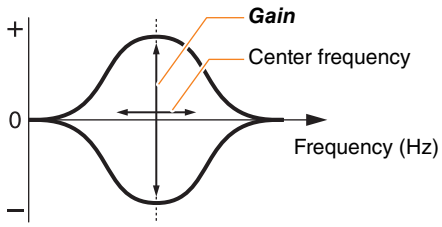
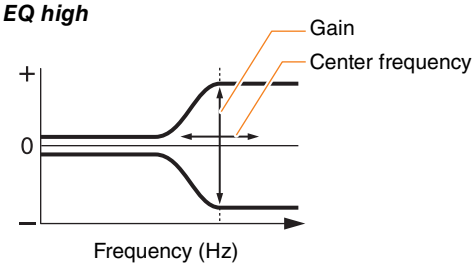
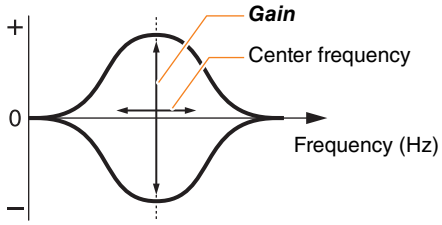
HPEQ Freq

HPEQ Q

HPEQ Shape

MENU/Phones EQ

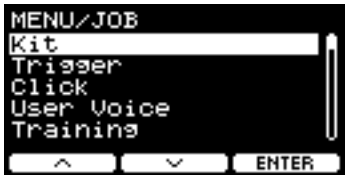
Screen	Parameter	Settings	Description
HPEQ Gain			
	***Lo*** ***LoMid*** ***HiMid*** ***Hi***	-12 – +0 – +12	Use these parameters to boost or cut the center-frequency levels of the ***Lo***, ***LoMid***, ***HiMid***, and ***Hi*** ***HPEQ Freq*** settings, respectively. With the DTX-PROX, set the fader select to CUSTM (***HPEQ Gain***) and use the LED rotary faders to adjust settings.
HPEQ Freq			
	***Low*** ***LowMid*** ***HighMid*** ***High***	16.0Hz–24.4kHz	Use these parameters to set the center frequencies of the ***Low***, ***LowMid***, ***HighMid***, and ***High*** frequency bands, respectively.
HPEQ Q			
	***Low*** ***LowMid*** ***HighMid*** ***High***	0.1–12.0	Use these parameters to change widths for the ***Low***, ***LowMid***, ***HighMid***, and ***High*** frequency bands, respectively. The greater the value the narrower the frequency range becomes, resulting in sudden changes in tone. The smaller the value the broader the frequency range becomes, resulting in smoother changes in tone.  **NOTE** If the ***HPEQ Shape*** value has been set to "***shelving***," the Q setting will be displayed as "**----**" and will be unavailable.

Screen	Parameter	Settings	Description
HPEQ Shape			
	***Low***		Use these parameters to set EQ types for the low and high frequency bands, respectively.
		shelving	Signals at frequencies below or above a specific frequency will be boosted or cut. ***EQ low*** 
		peaking	Signals at frequencies in the vicinity of the center frequency will be boosted or cut. 
	High		
		shelving	Signals at frequencies below or above a specific frequency will be boosted or cut. ***EQ high*** 
		peaking	Signals at frequencies in the vicinity of the center frequency will be boosted or cut. 

Job

The Job menu includes parameters related to kits, triggers, click sets, user voices, Training, the recorder, and Live Sets.

MENU/Job



Kit

Trigger

Click

User Voice

Training

Recorder

PROX ***LiveSet***

Kit

Only the user kit settings can be changed from the kit settings (***Job/Kit***). Preset kits cannot be changed.

MENU/Job/Kit

Screen	Parameter	Description
	***Recall***	Changes to the kit will be lost if you select another kit before saving (storing) the settings. However, edits are retained in recall memory, so changes can be recalled using the Recall Kit function.  **NOTE** The edited kit number and kit name are displayed. If there is no recall data, "***No data***." is displayed for the kit name. **Procedure** **1. Press the "RECALL" button ([F3]) and the confirmation screen appears.** **2. Press the "YES" button ([F1]) to recall the data. Press the "NO" button ([F3]) to cancel the data recall and return to the screen in step 1.** "***Completed***." appears when Recall is complete and the screen returns to the Recall screen.

Screen	Parameter	Description
	Sort	Sorts the order of user kits.

Procedure

1. **Use the "^" and "v" buttons ([F1] and [F2]) to move the cursor.**
2. **Press the "SELECT" button ([F3]) to select the kit that you want to move.**
3. **Use the "^" and "v" buttons ([F1] and [F2]), and the [–][+] controllers to move the selected kit.**
4. **After moving the kit to the position where you want it, press the "INSERT" button ([F3]).**

Pressing the "INSERT" button ([F3]) sets the rearranged order and changes the kit numbers accordingly.

	Exchange	Swaps the order of the two kits.

Procedure

1. **Select the two kits that you want to swap.**
2. **Press the "EXCHANGE" button ([F3]) and the confirmation screen appears.**
3. **Press the "YES" button ([F1]) to change the order of the two kits.**
   Press the "NO" button ([F3]) to cancel the swap and return to the screen in step 1.
   "***Completed***." appears when the Exchange is complete, and the screen returns to the Exchange screen.

Screen	Parameter	Description
	Clear	Initializes the kit.

Procedure

1. **Use the [–][+] controllers to select the kit you want to initialize.**
2. **Press the "CLEAR" button ([F3]) and the confirmation screen appears.**
3. **Press the "YES" button ([F1]) to initialize the selected kit. Press the "NO" button ([F3]) to cancel initialization and return to the screen in step 1.**
   "***Completed***." appears when the Initialization is complete, and the screen returns to the Clear screen.

Trigger

MENU/Job/Trigger

Screen	Parameter	Description
	***Trigger Setup***	Sets the sensitivity of all pads.

Procedure

1. **Use the [–][+] controllers to select a drum kit (trigger setup).**
2. **Press the "OK" button ([F3]).**

With the DTX-PROX, the trigger setup for the drum kit you have selected will be copied to U01 to U10.
The trigger setup name for U01 will be changed to the name of the drum kit you have selected. (U02 to U10 are labeled as "***UserTrig***").

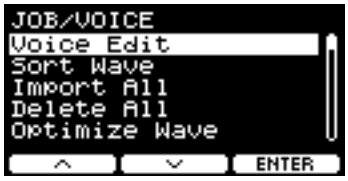
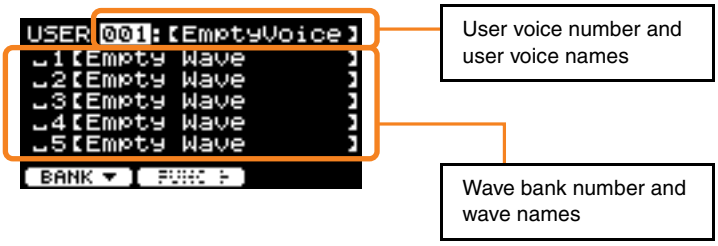
Click

MENU/Job/Click

Screen	Parameter	Description
	***Sort***	Sorts the order of user click sets.  **Procedure** **1. Use the "^" and "v" buttons ([F1] and [F2]) to move the cursor.** **2. Press the "SELECT" button ([F3]) to select the click set that you want to move.** **3. Use the "^" and "v" buttons ([F1] and [F2]), and the [–][+] controllers to move the selected click set.** **4. After moving the click set to the position where you want it, press the "INSERT" button ([F3]).**  Pressing the "INSERT" button ([F3]) sets the rearranged order and changes the click numbers accordingly.
	Clear	Initializes the selected click set.  **Procedure** **1. Use the [–][+] controllers to select the click you want to initialize.** **2. Press the "CLEAR" button ([F3]) and the confirmation screen appears.** **3. Press the "YES" button ([F1]) to initialize the selected click set.** **Press the "NO" button ([F3]) to cancel initialization and return to the screen in step 1.** "***Completed***." appears when the Initialization is complete, and the screen returns to the Clear screen.

User Voice

MENU/Job/User Voice

Screen	Parameter	Description
	***Voice Edit***	This edits user voices. Here you can add audio files, delete waves, change the name of user voices, initialize user voices, and set the velocity range for each wave. Each user voice has 10 wave banks. If you wish to add an audio file, connect the USB flash drive containing the audio file into the [USB TO DEVICE] terminal.  **Procedure** ● **Editing user voices** If the cursor is on the wave bank number, press “BANK” ([F1]) as many times as necessary to move to the user voice number. User voices without imported audio files cannot be edited. **1. Use the [–][+] controllers to select the user voice you want to edit.** **2. Press the “FUNC” button ([F2]) to choose the type of editing you want to perform.** **DELETE** — Initialize user voice (Delete all waves) **NAME** — Save under a new name

Screen	Parameter	Description

3. Start editing.

DELETE	When the confirmation screen appears, press the “YES” button ([F1]). Press the “NO” button ([F3]) to cancel changes.
NAME	Use the [–][+] controllers to select a character, and then use the “ ◁ ” and “ ▷ ” buttons ([F1] and [F3]) to move the cursor to the next character position. A user voice name of up to 16 characters can be assigned.  When you are finished entering all characters, press the “OK” button ([F2]).

● Editing wave banks

If the cursor is on the wave bank number, press “BANK” ([F1]) multiple times to move to the user voice number.
User voices that do not have any imported any audio files cannot be edited.

1. Use the [–][+] controllers to select the user voice you want to edit.

2. Press the “BANK” button ([F1]) to choose a wave bank.
You can audition sounds when a wave bank with waves is selected.

3. Press the “FUNC” button ([F2]) to choose the type of editing you want to perform.

🔊	Audition sounds
IMPORT	Add
DELETE	Delete
LO/HI	Specify the upper and lower end of the velocity range for each wave
SPLIT	Automatically split the wave velocity range according to the number of waves assigned to the voice. When there are waves on multiple wave banks, use this setting to split the velocity range into equal sizes according to the number of waves, and assign a wave to each range starting from the lowest number.
NAME	Save under a new name

4. Press the [F3] button.
You can audition a sound by using “ 🔊 ” (Audition).
This auditioning sound is not affected by the Audition Velocity setting.

Screen	Parameter	Description

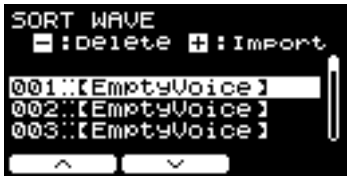
5. Start editing.

IMPORT	Select a file in the confirmation screen and press the “YES” button ([F1]). Press the “NO” button ([F3]) to cancel changes.
DELETE	In the confirmation screen, press the “YES” button ([F1]). Press the “NO” button ([F3]) to cancel changes.
LO/HI	Select the target for editing (Low or High) with [F3], and then set the value with the [–][+] controllers. You can also use with the [COMP] knob to set the lowest value, and the [EFFECT] knob to set the highest value.
SPLIT	When the confirmation screen appears, press the “YES” button ([F1]). Press the “NO” button ([F3]) to cancel changes.
NAME	Use the [–][+] controllers to select a character, and then use the “ < ” and “ > ” buttons ([F1] and [F3]) to move the cursor to the next character position. A wave name of up to 16 characters can be assigned.  When you are finished entering all characters, press the “OK” button ([F2]).

If a wave has already been loaded to the selected bank, or if a file with the same file name already exists, the overwrite confirmation screen will appear.

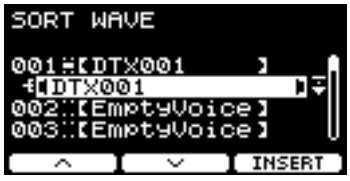
If you do not want to overwrite, press the “NO” button ([F3]) to return to the previous screen.

Screen	Parameter	Description
	Sort Wave	Sorts the order of waves within a user voice.



Procedure

1. **Use the "^" and "v" buttons ([F1] and [F2]) to move the cursor.**
2. **Press the "SELECT" button ([F3]) to select the wave that you want to move.**
   The "SELECT" button ([F3]) appears when a wave bank with waves is selected.
3. **Use the "^" and "v" buttons ([F1] and [F2]) to move the selected wave.**
4. **After moving the wave to the position where you want it, press the "INSERT" button ([F3]).**



Pressing the "INSERT" button ([F3]) sets the rearranged order and changes the wave bank numbers accordingly.

Additionally, while a voice or a wave is selected, you can use the [–] button to delete it or the [+] button to import an audio file.

Screen	Parameter	Description
	Import All	Imports all audio files saved in the root directory of the USB flash drive into the wave memory of the PRO series module.

Procedure

1. Press the "IMP TYPE" button ([F1]) to select the import type.

TO EMPTY	Imports each audio file to the lowest numbered available user voice.
TO 1VCE	Imports a maximum of 10 audio files to the selected user voice.
BY NAME	Imports audio files using the file name for specifying the destination.
SEL FILE	Imports a selected file by specifying the destination. Multiple files can be imported.

2. Preset before importing.

TO EMPTY	
TO 1VCE	Use the [–][+] controllers to select a user voice to import.
BY NAME	Prepare a file with the user voice number (001–100) and wave bank number (01–10) added to the beginning of the file name and save it on a USB flash drive. Example: Importing "***DTX.wav***" to user voice 5 at wave bank 3 ***00503DTX.wav***
SEL FILE	1. Use the [–][+] controllers to select a file to import. 2. Press the "CHECK" button ([F2]) to place a check mark next to "***Import***." 3. Use the [–][+] controllers to select a user voice to import. 4. Use the "↘" button ([F2]) to move the cursor. 5. Use the [–][+] controllers to select a wave bank to import. Sounds will play when a wave bank with waves is selected. 6. Use the "↘" button ([F2]) to move the cursor. If a check mark is placed next to the file selected in step 1, you can press the "UNCHECK" button ([F2]) to remove the check mark.

Screen	Parameter	Description
		3. Press the "IMPORT" button ([F3]) and the confirmation screen appears. **4. Press the "YES" button ([F1]) to import.** **Press the "NO" button ([F3]) to cancel the Import and the screen returns to Step 1.** Press the "CANCEL" button ([F3]) during Import to stop the Import and the screen returns to Step 1. "***Completed***." appears when the Import is complete, and the screen returns to the Import All screen. **NOTE** Not all files may be imported depending on the condition or the number of audio files.
	Delete All	Deletes all waves from the internal wave memory of the PRO series module.  **Procedure** **1. Press the "DELETE" button ([F3]) and the confirmation screen appears.** **2. Press the "YES" button ([F1]) to delete all waves.** **Press the "NO" button ([F3]) to cancel deletion and the screen returns to Step 1.** "***Completed***." appears when the deletion is complete, and the screen returns to the Delete All screen.
	Optimize Wave	Optimizes the wave memory of the PRO series module. Optimization reorganizes the memory content to make more efficient and effective use of memory space. Optimizing memory can increase the amount of free contiguous memory space.  **Procedure** **1. Press the "OPTIMIZE" button ([F3]) and the confirmation screen appears.** **2. Press the "YES" button ([F1]) to optimize the memory.** **Press the "NO" button ([F3]) to cancel optimization and the screen returns to Step 1.** "***Completed***." appears when Optimization is complete, and the screen returns to the Optimize screen.

Screen	Parameter	Description
	***Wave Info***	Displays the usage of the wave memory of the PRO series module.  The screen example here is from the DTX-PRO. Total: Total Memory Size (MB) Displays the total memory size in units of MB (megabytes). Free: Free memory space (MB) (free memory space (%)) Free space is displayed in units of MB (megabytes). Also, the free space for the entire memory is displayed as a percentage (%). Fragmented memory may prevent importing of audio files even when there is sufficient space. In such cases, using ***Optimize Wave*** for memory optimization can resolve the issue. **NOTE** Units used to denote capacity may change according to memory size (KB: kilobyte, MB: megabyte).

Training

MENU/Job/Training

Screen	Parameter	Description
	***Import SMF***	Imports a user song (SMF file). **Procedure** **1. Select the SMF file you want to import.** **2. Use the " < " and " > " buttons ([F1] and [F2]) to select a file to import.**  **3. Press the "IMPORT" button ([F3]) to start importing.** Select training song number 1 to start playing the imported song. (However, the imported song cannot be used for ***Song Part Gate*** or ***Song Score Gate***.)
	Clear	Initializes a user song.  **Procedure** **Press the "CLEAR" button ([F3]) to initialize the user song.**

Recorder

MENU/Job/Recorder

Screen	Parameter	Description
	***Export Audio***	Saves the audio data recorded in the internal recorder to a USB flash drive.  **Procedure** **1. If you want to add a name to the file, press the "NAME" button ([F2]) and enter a name.** ● **Entering the File Name** **1. Use the [–][+] controllers to select a character, and then use the " < " and " > " buttons ([F1] and [F3]) to move the cursor to the next character position. A file name of up to 16 characters can be assigned.**  **2. When you are finished entering all characters, press the "OK" button ([F2]).** **2. Press the "EXPORT" button ([F3]) and the confirmation screen appears.** **3. Press the "YES" button ([F1]) to export.** **Press the "NO" button ([F3]) to cancel the export and the screen returns to Step 1.** "***Completed***." appears when the export is complete, and the screen returns to the Export screen. **NOTICE** **• Recorded data will be lost when the power is turned off or when the factory reset operation is carried out.** **• Audio data is not backed up in "*All*" files.**

PROX *LiveSet*

MENU/Job/LiveSet

Screen	Parameter	Description
	***Sort***	Sorts the order of User Live Sets.  **Procedure** **1. Use the "^" and "v" buttons ([F1] and [F2]) to move the cursor.** **2. Press the "SELECT" button ([F3]) to select the Live Set that you want to move.** **3. Use the "^" and "v" buttons ([F1] and [F2]), and the [–][+] controllers to move the selected Live Set.** **4. After moving the Live Set to the position where you want it, press the "INSERT" button ([F3]).**  Pressing the "INSERT" button ([F3]) sets the rearranged order and changes the Live Set numbers accordingly.
	Clear	Initializes the selected Live Set.  **Procedure** **1. Use the [–][+] controllers to select the Live Set you want to initialize.** **2. Press the "CLEAR" button ([F3]) and the confirmation screen appears.** **3. Press the "YES" button ([F1]) to initialize the selected Live Set.** **Press the "NO" button ([F3]) to cancel initialization and the screen returns to step 1.** "***Completed***." appears when the Initialization is complete, and the screen returns to the Clear screen.

File

A knowledge of terms is required to understand the functions and operations of the ***Menu/File*** section. This section explains the terminology used in the ***MENU/File*** section.

- **File**

The term “file” is used to define a set of data saved on a USB flash drive. Data exchanged between the PRO series modules and a USB flash drive is carried out in the form of files.

- **File name**

The name given to the file is called a file name. Files names are important for distinguishing files, and the same file name cannot be used in the same directory. While computers can handle long names, and even include non-English characters, the PRO series modules can only use alphanumeric characters.

- **Extensions**

The “period + three letters,” such as “***.wav***” at the end of the file name, is referred to as a “file extension.” The extension indicates the type of file. Files that the PRO series modules use have a “***.bin***” extension, which is not displayed on the PRO series modules screen.

- **File size**

This refers to the size of the file. The file size is determined by the amount of data saved in the file. File size is measured in units indicated with a B (byte). Large files and also the memory capacity of devices are represented using units of KB (kilobytes), MB (megabytes), and GB (gigabytes). 1KB=1024B, 1MB=1024KB, and 1GB=1024MB.

- **Format**

Initializing the USB flash drive is known as “formatting.” Formatting a USB flash drive using the PRO series modules will erase all files and directories (folders).

- **Save, load**

“Save” refers to the writing of data to a USB flash drive, while “load” refers to the reading of files from a USB flash drive.

NOTE

- The PRO series modules can handle a maximum of 1,000 “***.wav***” files, and 1,000 “***.bin***” files.
- The DTX-PRO files saved on a USB flash drive the can be loaded to the DTX-PROX, but the reproduction of the saved settings may not be completely accurate.

MENU/File

Save

Load

Rename

Delete

Format

Memory Info

Save

MENU/File/Save

Description

Saves the file to a USB flash drive.

Procedure

1. Connect a USB flash drive to the [USB TO DEVICE] terminal.

2. Navigate to *MENU/File/Save*.

The following screen appears.

3. Select the Type (file type).

3-1. Use the [–][+] controllers to select the file type for the file you want to save.

Setting	
All	All data (all user kits, all waves, trigger settings, utility data)
AllKit	All user kit data, waves used for all kits
OneKit	Selected user kit data, waves used for the selected kit
Trigger	Trigger Settings

NOTICE

- **Songs recorded with the recorder (internal memory) are not saved in "*All*" files. Use *MENU/Job/Recorder/Export Audio* to save data recorded by the recorder as a file.**
- **As all four file types are saved as files using the same extension (*.bin*), do not use the same file name when saving, even if you change the file type. Using the same file name may result in overwriting the other file.**

3-2. For ***OneKit***, select the kit you want to save. Press the "↘" button ([F1]) to move the cursor to the kit number, and then use the [–][+] controllers to select the kit you want to save. If the kit contains user waves, the user waves are also saved.

4. Enter a name for the file to be saved.

4-1. Press the "▽" button ([F1]) to move the cursor to the file name.

4-2. If you wish to save the file under a new name, press the "NAME" button ([F2]).

The NAME screen appears.

● **Entering the File Name**

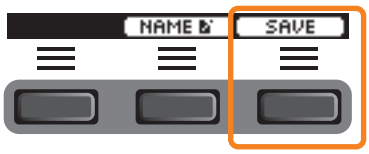
1. Use the [–][+] controllers to select a character, and then use the "◁" and "▷" buttons ([F1] and [F3]) to move the cursor to the next character position. A file name of up to 16 characters can be assigned.

2. When you are finished entering all characters, press the "OK" button ([F2]).

If you wish to overwrite the file, press the "▽" button ([F1]) to move the cursor to the file name, and then use the [–][+] controllers to select the file you want to overwrite.

5. Save the file.

5-1. Press the “SAVE” button ([F3]).



The Save confirmation screen appears.

5-2. If you wish to save the file, press the “YES” button ([F1]) If you wish to save under a different name, press the “NO” button ([F3]) and the screen returns to step 2.

If a file with the same file name already exists, the overwrite confirmation screen, as shown below, appears.

If you wish to save the file under a different name, press the “NO” button ([F3]) and the screen returns to step 2.

6. Press the “YES” button ([F1]) to save.

A message shown below appears during the Save process.

Pressing the “CANCEL” button ([F3]) during the Save process stops the process and the screen returns to step 2.

NOTICE

Do not disconnect the USB flash drive from the [USB TO DEVICE] terminal or turn off the power to the PRO series modules while the file is being saved. Doing so may cause the PRO series modules to malfunction, or corrupt memory in the USB flash drive.

“***Completed***.” appears when the Save process is complete, and the screen returns to step 2.

Load

MENU/File/Load

Description

Loads (imports) a file saved onto a USB flash drive to the PRO series module.

When you have moved files to a computer for file management, make sure to move the files back to the root directory of the USB flash drive.

NOTE

The PRO series modules cannot load the file if it is in a sub directory (folder).

Procedure

1. Connect the USB flash drive containing the files saved with the PRO series modules into the [USB TO DEVICE] terminal.

2. Navigate to *MENU/File/Load*.

The following screen appears.

3. Select the Type (file type).

3-1. Use the [–][+] controllers to select the file type for the file you wish to load.

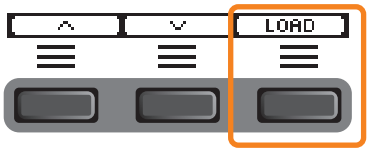
Setting	
All	All data (all user kits, all waves, trigger settings, utility data)
AllKit	All user kit data, waves used for all kits
OneKit	Selected user kit data, waves used for the selected kit
Trigger	Trigger settings

4. Select the file you want to load.

4-1. Use the "^" and "v" buttons ([F1] and [F2]) to move the cursor to "File," and then use the [–][+] controllers to select the file you want to load. Only those files matching your selected file type will be available for loading.

4-2. For ***OneKit***, select the kit you want ***OneKit*** to load to.
Use the "^" and "v" buttons ([F1] and [F2]) to move the cursor to the kit number, and then use the [–][+] controllers to select the file you want to load. When the kit contains user waves, the user waves are also loaded.

5. Press the "LOAD" button ([F3]).



The Load confirmation screen appears.

6. Press the "YES" button ([F1]) to load.

The message shown below appears during the Load process.

Press the "CANCEL" button ([F3]) during the Load process and the screen returns to step 2.

NOTICE

Do not disconnect the USB flash drive from the [USB TO DEVICE] terminal or turn off the power to the PRO series modules while the file is being loaded. Doing so may cause the PRO series modules to malfunction, or corrupt memory in the USB flash drive.

"***Completed***." appears when the Load process is complete, and the screen returns to step 2.

Rename

MENU/File/Rename

Description

Renames the file saved on a USB flash drive.

Procedure

1. Connect the USB flash drive into the [USB TO DEVICE] terminal.

2. Navigate to *MENU/File/Rename*.

The following screen appears.

3. Select the file type (Type) of the file that you want to rename.

3-1. Use the [–][+] controllers to select the file type of the file you want to rename.

Setting	
All	All data (all user kits, all waves, trigger settings, utility data)
AllKit	All user kit data, waves used for all kits
OneKit	Selected user kit data, waves used for the selected kit
Trigger	Trigger settings
Wav	Waves

4. Select the file to be renamed.

4-1. Press the "↘" button ([F2]) to move the cursor to "***File***."

4-2. Use the [–][+] controllers to select the file you want to rename.

5. Set a new name for the file.

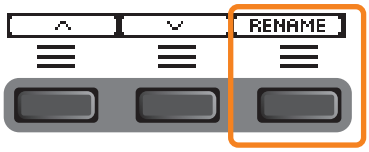
Press the "˅" button ([F2]) to move the cursor to the bottom of the screen.
Press the "Name" button ([F2]) to display the NAME screen.

● **Entering the file name**

1. Use the [–][+] controllers to select a character, and then use the "˂" and "˃" buttons ([F1] and [F3]) to move the cursor to the next character position. A file name of up to 16 characters can be assigned.

2. After entering all characters, press the "OK" button ([F2]).

6. Press the "RENAME" button ([F3]).



The Rename confirmation screen appears.

7. Press the "YES" button ([F1]) to change the name.

NOTICE

Do not disconnect the USB flash drive from the [USB TO DEVICE] terminal or turn off the power to the PRO series modules while the file is being renamed. Doing so may cause the PRO series modules to malfunction, or corrupt memory in the USB flash drive.

"***Completed***." appears when the Rename process is complete, and the screen returns to step 2.

Delete

MENU/File/Delete

Description

This operation deletes a file in the USB flash drive.

Procedure

1. Connect the USB flash drive containing the files you want to delete with the PRO series modules into the [USB TO DEVICE] terminal.

2. Navigate to *MENU/File/Delete*.

The following screen appears.

3. Select the file type (Type) of the file you wish to delete.

3-1. Use the "↖" and "↘" buttons ([F1] and [F2]) to move the cursor to "***Type***."

3-2. Use the [–][+] controllers to select the file type.

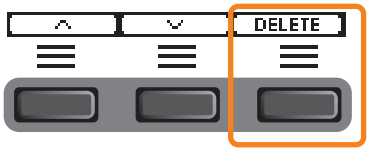
Setting	
All	All data (all user kits, all waves, trigger settings, utility data)
AllKit	All user kit data, waves used for all kits
OneKit	Selected user kit data, waves used for the selected kit
Trigger	Trigger settings
Wav	Waves

4. Use the "↖" and "↘" buttons ([F1] and [F2]) to move the cursor to "*File*."

5. Use the [–][+] controllers to select the file you want to delete.

Depending on the files selected in step 3, only the files you can delete are presented.

6. Press the “DELETE” button ([F3]).



The Delete confirmation screen appears.

7. Press the “YES” button ([F1]) to delete the file.

NOTICE

Do not disconnect the USB flash drive from the [USB TO DEVICE] terminal or turn off the power to the PRO series modules while the file is being deleted. Doing so may cause the PRO series modules to malfunction, or corrupt memory in the USB flash drive.

“***Completed***.” appears when the Delete process is complete, and the screen returns to step 2.

Format

MENU/File/Format

Description

Sometimes the USB flash drives are not usable as they are. In such cases, format the drive by following the procedures shown below.

NOTICE

Formatting erases all data in the USB flash drive. Before formatting, ensure that the USB flash drive does not contain any important data.

Procedure

1. Connect the USB flash drive into the [USB TO DEVICE] terminal.

2. Navigate to *MENU/File/Format*.

The following screen appears.

3. Press the "FORMAT" button ([F3]).

The Format USB flash drive confirmation screen appears.

4. Press the "YES" button ([F1]) to format.

NOTICE

Do not disconnect the USB flash drive from the [USB TO DEVICE] terminal or turn off the power to the PRO series modules while the USB flash drive is being formatted. Doing so may cause the PRO series modules to malfunction, or corrupt memory in the USB flash drive.

"***Completed***." appears when the Format process is complete, and the screen returns to step 2.

Memory Info

MENU/File/Memory Info

Description

Shows the memory usage of the USB flash drive.

Free: Free memory space (MB) (free memory space (%))
Free space is displayed in units of MB (megabytes). Also, the free space for the entire memory is displayed as a percentage (%).

Total: Total memory size (MB)
Displays the total memory size in units of MB (megabytes).

NOTE

Units used to denote capacity change according to memory size (KB: kilobyte, MB: megabyte, GB: gigabyte).

PROX-with-*Bluetooth* *Bluetooth*

MENU/Bluetooth

Description

Configures *Bluetooth* settings.

● Pairing

Press PAIRING ([F3]).
On the smart device, select “DTX-PROX AUDIO” as the name of the device to be connected to.

NOTE

You can also pair devices by holding down the [MENU] button.

Once pairing is complete, a *Bluetooth* icon ( ) will appear on the top screen for each mode, and on the upper right of the ***MENU/Bluetooth*** screen.

If pairing failed, first remove the registered “DTX-PROX AUDIO” entry on the connected device such as a smartphone, and then try pairing the devices again.

● Turning the *Bluetooth* function on or off

Use the [–][+] controllers to turn *Bluetooth* on or off.

Once the setting is complete, press [EXIT] to return to the top screen for MENU.

Factory Reset

Restores all data in the user settings (user kits, trigger settings, waves, utility, recorder internal memory) back to their factory default settings.

MENU/Factory Reset

Screen	Parameter	Description
	***Factory Reset***	**NOTICE** **A factory reset erases all data in the user settings restoring them to the factory default settings. Be sure to save any important data to a USB flash drive beforehand (page 87).** **Restoring defaults** **1. Navigate to *MENU/Factory Reset*.** The following screen appears.  **2. Press the "RESET" button ([F3]).**  The Factory Reset confirmation screen appears. 

Screen	Parameter	Description
		3. Press the "YES" button ([F1]) to carry out the factory reset. If you do not want to carry out the factory reset, press the "NO" button ([F3]).  The following message appears during the operation.  When the factory settings have been restored, the trigger setup wizard will be displayed. 

Version

MENU/Version

Screen	Description
	Displays the firmware version. Firmware for this product may be updated from time to time to improve functionality and operability. Please check the following website for the latest version. https://download.yamaha.com/

Playing imported audio files as Inst sounds

You can import an audio file to play as an Inst.

Select an audio file saved on a USB flash drive to import into the PRO series modules.

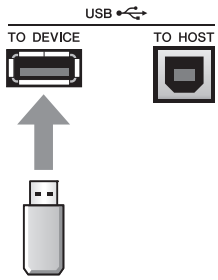
1. Save the audio file from the computer to the root directory on a USB flash drive.

Audio file conditions: *wav* format

NOTE

- Note that some ***wav*** format audio files may not be imported.
- The PRO series modules do not recognize the audio file if it is in a folder.
- You can also import an audio file as a voice. When doing so, you can play a different wave for each zone.
- In ***MENU/Job/User voice***, you can import multiple audio files into a single user voice to play different waves in response to the velocity.

2. Connect a USB flash drive to the [USB TO DEVICE] terminal on the rear panel.



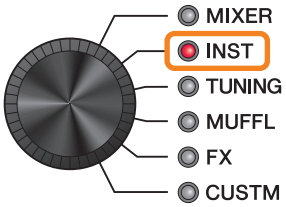
PRO

3. Press the button below "INST" ([F1]).

The Inst Selection screen appears.

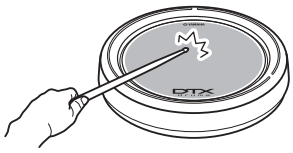
PROX

3. Set the fader select knob to "INST."



The INST screen appears.

4. Strike the drum pad to which you wish to import an audio file.



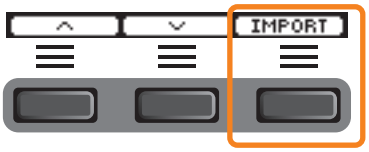
Make sure that the name of the pad you struck is shown on the Inst selection screen.

PRO

PROX

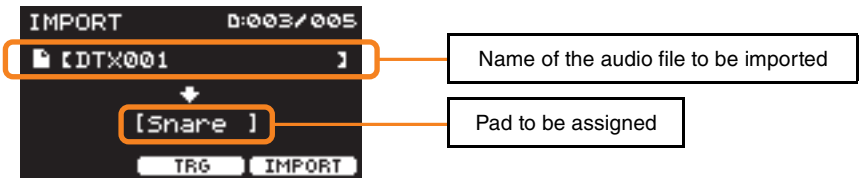
5. Press the button below "IMPORT" ([F3] on the DTX-PRO, or [F1] on the DTX-PROX).

PRO

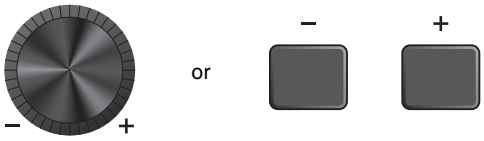


PROX

The IMPORT screen appears.

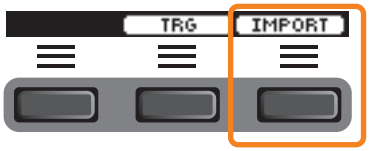


6. Use the [–][+] controllers to select a file to import.



You can change the pad selection by pressing the "TRG" button ([F2]), or by striking the pad.

7. Press the button under “IMPORT” ([F3]).



The Import confirmation screen appears.

8. Press the “YES” button ([F1]) to import.

Press the “NO” button ([F3]) to cancel the import and the screen returns to step 5. Press the “CANCEL” button ([F3]) during import to stop the import and the screen returns to step 5.

“***Completed***.” appears when the Import is complete, and on the DTX-PRO the screen returns to the import screen, and on the DTX-PROX the screen returns to the one shown before using the fader select knob.
After importing, make sure to store the settings.

CLICK Mode

With the button below "SETTING" ([F3]), you can change other settings such as beat, timer settings, click sound type, and output destinations.

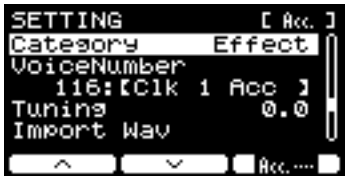
SETTING ([F3]) Function List

- ***CLICK***
  - ***[F1] TAP***
  - ***[F2] VOLUME***
  - ***[F3] SETTING***
    - ***SoundSet***
    - ***Beat***
    - ***Timer***
    - ***ClickOut L&R***
    - ***ClickOut Phones***
    - ***ClickOut USB***
    - ***ClickCountOff***
    - ***Voice Category***
    - ***VoiceNumber***
    - ***Tuning***
    - ***Import Wav***

SETTING ([F3]) Parameter Descriptions

CLICK/SETTING

Screen	Parameter	Settings	Description
	***SoundSet***	***Metronome1***, ***Metronome2***, ***Claves***, ***Cowbell***, ***Shaker***, ***Stick***	Changes click sounds (Acc and beats) as a set.
	Beat	1/4–16/4, 1/8–16/8, 1/16–16/16	Chooses a time signature for the click.
	Timer	***OFF***, 00:30–60:00 (30 second increments)	Use this parameter to set the timer. The timer status is displayed on the CLICK screen.  To start the timer. press the [START/STOP] button on the DTX-PRO, or press the [CLICK] button on the DTX-PROX. The remaining time will be displayed while the timer is in use.  Press the button below “+30 SEC” ([F3]) while the timer is in use to extend the timer by 30 seconds.
	***ClickOut***		This sets whether to output click sounds to each jack (***on***) or not (***off***).
	L&R	***on***, ***off***	Switches the output to the OUTPUT [R] and [L/MONO] jacks.
	Phones		Switches the output to the Phones jack.
	USB		Switches the output to the [USB TO HOST] terminal.
	ClickCountOff	***off***, 1, 2	Set the click sound to stop after one measure or for two measures. When set to ***off***, the click sound continues to play.

Screen	Parameter	Settings	Description
 If "***Acc...***" or other names appears on the lower right of the screen, press the button below it ([F3]) to select the click timing you want to set. The selected click timing will be shown in the top right corner of the display.	You can set a different voice or change the tuning of each click timing (***Acc*** and beats). You can also import an audio file to use as click sound.		
	Category	***Kick1***, ***Kick2***, ***Snare1***, ***Snare2***, ***Tom1***, ***Tom2***, ***Cymbal1***, ***Cymbal2***, ***HiHat1***, ***HiHat2***, ***Perc***, ***Effect***, ***User***	Select the voice category of the click sound.
	VoiceNumber	0 (No Assign) – Value depends on the voice category. (Refer to the Data List)	Select the voice number for the click.
	Tuning	-24.0 – 0.0 – +24.0	Set the tuning for the voice selected for the click. 0.1 corresponds to 10 cents.
	Import Wav		See "Playing imported audio files as Click sounds."

Playing imported audio files as Click sounds

You can load audio files (***.wav***) from a USB flash drive to play them as click sounds for the click timing you like.

Procedure

1. Save the audio file from the computer to the root directory on a USB flash drive.

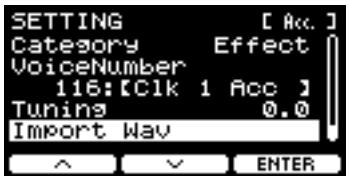
Audio file conditions: *wav* format

NOTE

- Note that some ***wav*** format audio files may not be imported.
- The PRO series modules do not recognize the audio file if it is in a folder.

2. Connect a USB flash drive to the [USB TO DEVICE] terminal on the rear panel.

3. On the *Click/SETTING/Import Wav* screen, press the "ENTER" button ([F3]).



PRO [CLICK] button → SETTING([F3]) → ***Import Wav***

PROX Mode select "CLICK" → SETTING([F3]) → ***Import Wav***

4. Use the [–][+] controllers to select the audio file you want to import, and then press the button below "*Acc.*" or other names ([F2]) to choose the rhythm you want to use the audio file for.

5. Press the button below "IMPORT" ([F3]).

6. When the confirmation screen appears, press the "YES" button ([F1]). If you do not want to import, press the "NO" button ([F3]) to return to the previous screen.

RECORDER Mode

You can use the button below “SETTING” ([F3]) to change other settings such as the playback speed and recording source.

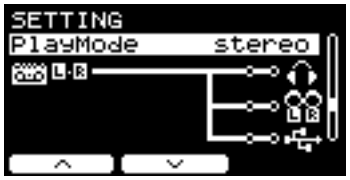
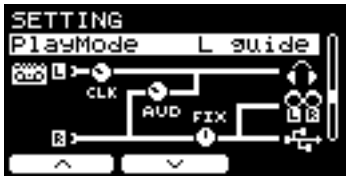
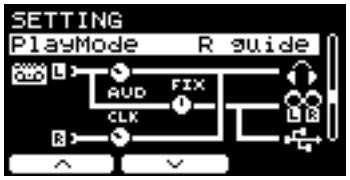
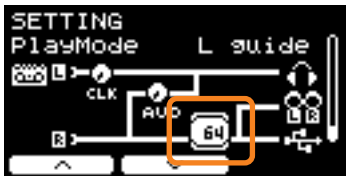
SETTING ([F3]) Function List

- *Recorder (Select audio)*
  - *[F1] Record/Stop*
  - *[F2] Play/Stop*
  - *[F3] SETTING*
    - *Speed*
    - *RecGain*
    - *RecordingSource*
      - *Click*
      - *AUX In*
      - *USB Audio*
      - *Recorder Playback*
      - *Bluetooth (PROX)*
    - *PlayMode*
    - *Recorder Backing Output Level*

SETTING ([F3]) Parameter Descriptions

RECORDER/SETTING

Screen	Parameter	Settings	Description
	***Speed***	0.50x–1.50x	Sets the playback speed.
	RecGain	-18dB, -12dB, -6dB, 0dB, +6dB, +12dB, +18dB	Sets the input gain for recording.
	***RecordingSource***		Selects the recording source. Use the "^" and "v" buttons to move the cursor, and then use the [–][+] controllers to turn the setting on (place a check mark to record) or off (remove a check mark to cancel recording).
	Click	***off***, ***on***	Click sound
	AUX In	***off***, ***on***	Audio signals input via the [AUX IN] jack
	USB Audio	***off***, ***on***	Audio signals input via the [USB TO HOST] terminal, such as music played on a computer
	Recorder Playback	***off***, ***on***	Recorder playback sound
	PROX-with-*Bluetooth* ***Bluetooth***	***off***, ***on***	Audio signals via *Bluetooth*

Screen	Parameter	Settings	Description
	PlayMode		Selects settings for playing back audio files.
		***stereo***	Use this setting to play back normal stereo files. You can also specify whether or not the audio signals are output from the following three connectors. • [PHONES] jack • [OUTPUT] jacks • [USB TO HOST] terminal
		***L guide***	Select this setting to play audio files in which the guide (click) sound is on the L channel and the accompaniment sound is on the R channel. The guide (click) sound and accompaniment sound are output from the [PHONES] jack in the center pan position, and the accompaniment sound is output from the [OUTPUT] jacks and [USB TO HOST] terminal in the center pan position. When using the headphones, you can adjust the volume of the guide (click) sound with the [CLICK] knob (or slider), and the accompaniment sound with the [AUDIO] knob (or slider).
		***R guide***	Select this setting to play the audio file in which the guide (click) sound is on the R channel and accompaniment sound is on the L channel.
	***Recorder Backing Output Level***	0–127	Sets the ***Backing Output Level*** when ***PlayMode*** is set to ***L guide*** or ***R guide***.

Practicing with the Training Feature

Training is a feature you can use for effectively mastering various drumming skills. There are ten training types available on the PRO series modules. You can use the internal training songs and click for the practice.

● Training Types

Learning to Play Various Songs	
 **1. TRAINING SONG**	Play along with various music categories and phrases.
 **2. PART MUTE**	Practice phrases with one instrument or one part at a time.
 **3. SONG PART GATE**	Learn to play specific parts or sections of the training song independently.
 **4. SONG SCORE GATE**	Check how well you've mastered the performance

* With SONG PART GATE and SONG SCORE GATE, only training songs 1 to 10 can be used.
Training songs 1 to 10 are the same as the ones included in the DTX402 series. The drum scores (PDF) are available at the following site.
https://download.yamaha.com/

Learning to Play Rhythms Precisely	
 **5. RHYTHM GATE**	Learn to play in perfect time.
 **6. RHYTHM GATE TRIPLET**	Learn to play in perfect time with triplets.
 **7. DYNAMIC GATE**	Learn to control the strength of each hit.
 **8. MEASURE BREAK**	Learn to keep strict tempo during rests and fill-ins.
 **9. CHANGE UP**	Learn to play various phrases with rhythm changes in mid-song.

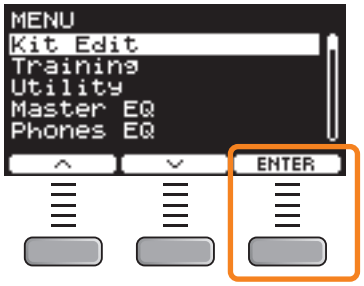
Build up Your Stamina Needed for Drumming	
 **10. FAST BLAST**	

Starting and Ending Training

For information on how to use Training on the DTX-PRO, refer to the Owner's Manual.
These instructions use the DTX-PROX in the examples.

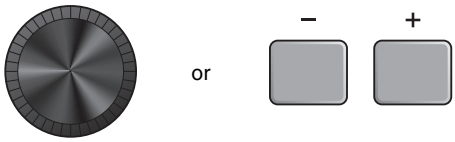
1. Press the [MENU] button.

2. Use the buttons below "^" and "v" ([F1] and [F2]) to select "Training," and then press the button below "Enter" ([F3]).



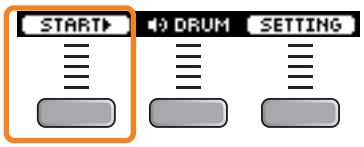
The TRAINING screen appears.

3. Use the [–][+] controllers to select a training type.



For more information on the training types, see "Details on Training Types" (page 115).
For other settings, such as training song selection, the duration of the training (timer setting) or the difficulty level, press the button below "SETTING" ([F3]).

4. Press the button below “START” ([F1]) or “STANDBY” ([F1]).



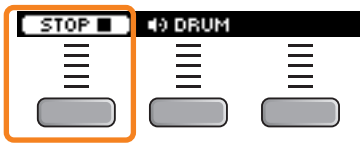
5. Play the drums.

Strike the pads according to the instruction given for the selected training type.
For more information on what you can do during training, see “Details on Training Types” (page 115).

To change the tempo of the training song, turn the [TEMPO] knob.
To change the volume of the training song, use the [AUDIO] slider.

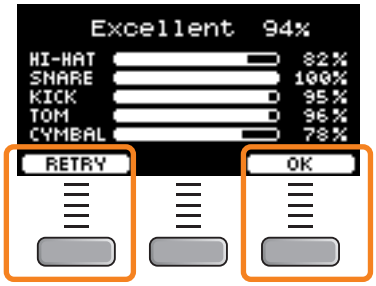
6. To end the training, press the button below “STOP” ([F1]).

SONG SCORE GATE and FAST BLAST stop automatically.



The results or the grades of your training appears after the exercise.

An example of the training result (for 5. RHYTHM GATE)



To restart the training, press the button below “RETRY” ([F1]), and to end the training, press the button below “OK” ([F3]).

- Training results are not shown at the end of TRAINING SONG and PART MUTE.
- With SONG PART GATE and MEASURE BREAK, the training result appears at the end before the repeat starts. Training results do not appear at the end of the exercise.

7. To close the TRAINING screen, press the [EXIT] button.

Details on Training Types

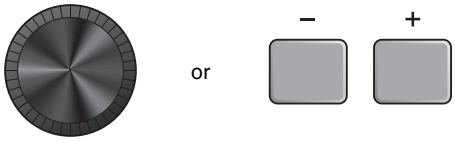
The following ten training types are available on the PRO series modules.

1. TRAINING SONG

You can play along various music categories and phrases.

What you can do during training:

1. **Use the [–][+] controllers to select a training song.**
2. **Play the drums along with the training song.**



Drum Mute

Mute the drum part of the training song. Press the button to turn the setting on or off.

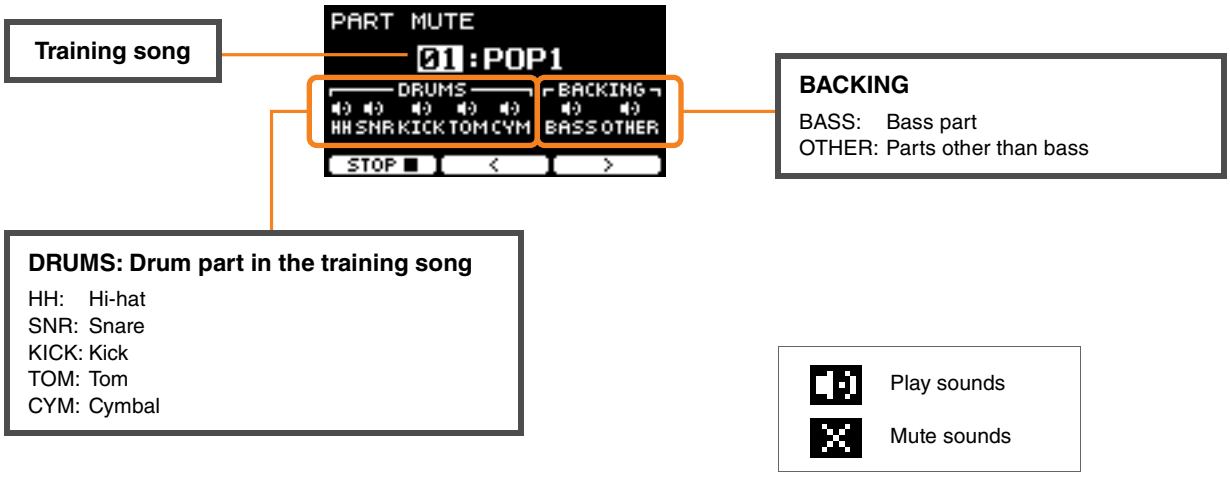
DRUM — Drum part on

DRUM — Drum part off

2. PART MUTE

Part Mute is an exercise which you can mute any or all of the drum parts (such as snare and kick) and the backing parts (non-drum parts) from a training song. ***Part Mute*** can be useful in many ways—for example, for practicing only the snare part of the training song, or for tightening up your rhythm section skills by practicing only with a bass guitar sound.
Keep in mind that this exercise is not scored.

What you can do during training:



- **To select a part to mute:**

  Use the buttons below " < " and " > " ([F2] and [F3]) to move the cursor, then use the [–] [+] controllers to select a part.

3. SONG PART GATE

Song Part Gate is a practical exercise for practicing one part or one section of the training song at a time. You can select a part for working intensively on a specific phrase or to work on independent hand/foot coordination, for example, in order to learn the essential part of the training song. Practice your drumming skills with other training exercises before trying ***Song Part Gate***. Then try ***Song Score Gate*** (page 118) to play through all sections of the training song.
The score (PDF) is available at the Yamaha website:

https://download.yamaha.com/

After accessing the Support website (and clicking on “Manual Library”), enter the appropriate model name.

What you can do during training:

- **To change the training song or the part to practice:**

  Use the buttons below “” and “” ([F2] and [F3]) to move the cursor, then use the [–] [+] controllers to select a training song or a section.

  Here, you can only use training songs 1 to 10.

  The score is shown at the end of the phrase before it repeats.

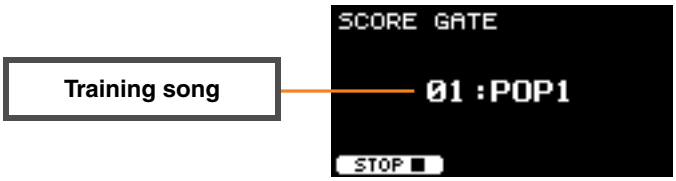
4. SONG SCORE GATE

Song Score Gate is a final exercise for playing through all parts or sections of an entire training song. We recommend that you first master ***Song Part Gate*** (page 117) before working on ***Song Score Gate***.
The score (PDF) is available at the Yamaha website:

https://download.yamaha.com/

After accessing the Support website (and clicking on “Manual Library”), enter the appropriate model name.

What you can do during training:



- **To change the training song**

  Use the [–] [+] controllers to select a training song.
  Here, you can only use training songs 1 to 10.

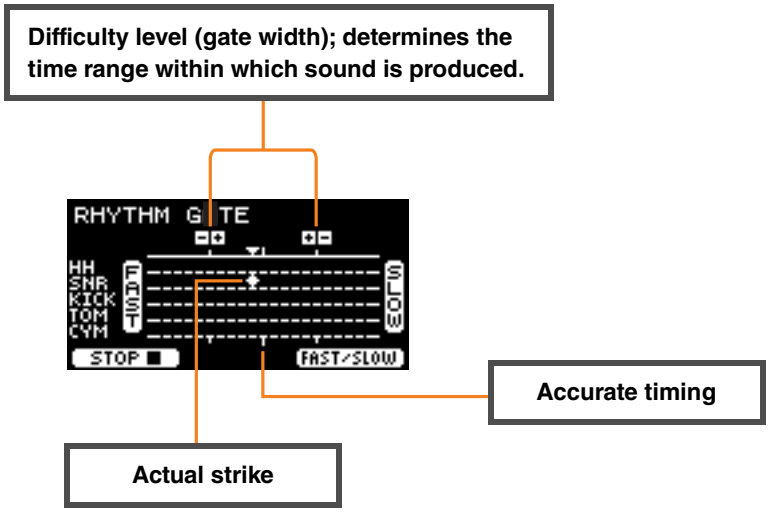
  The score is shown when you reach the end of the training song.

5. RHYTHM GATE

6. RHYTHM GATE TRIPLET

Rhythm Gate is an exercise for striking pads along with the click at proper timing. ***Rhythm Gate*** is an exercise for practicing with sixteenth notes, while ***Rhythm Gate Triplets*** is for triplet notes. When you strike too early or too late, no sound is produced.

What you can do during training:



- **To change the difficulty level (gate width)**

  Set a narrower gate width to increase the difficulty level.

  Use the [–] [+] controllers to adjust the gate width.

- **To change the direction of the timing indicator**

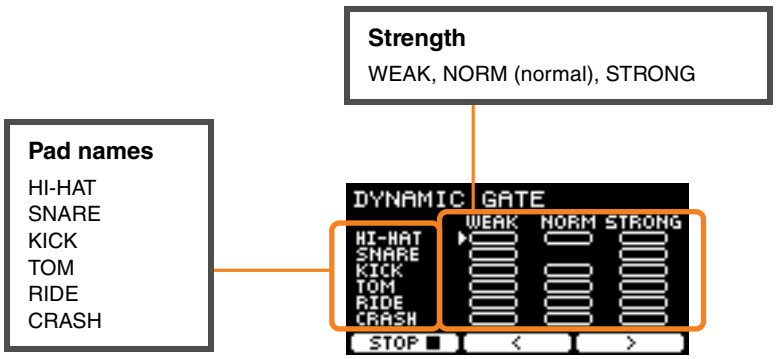
  The direction of FAST to SLOW can be switched to SLOW to FAST.

  Press the button below "FAST/SLOW" ([F3]).

7. DYNAMIC GATE

Dynamic Gate is an exercise for playing pads with proper dynamics. Your aim is to control three levels: Weak, Normal and Strong. When you strike with the wrong dynamics, it will not produce any sound. How accurately you strike with the proper dynamics is evaluated at the end of the exercise. Once you master ***Dynamic Gate***, you will be a skillful drummer at controlling dynamics depending on the situation.

What you can do during training:



- **To set the pad sounds to be muted for specific dynamics**

  For example, you can set the pad sound to be produced only when the pad is struck within the NORM range. In such case, disable WEAK and STRONG.

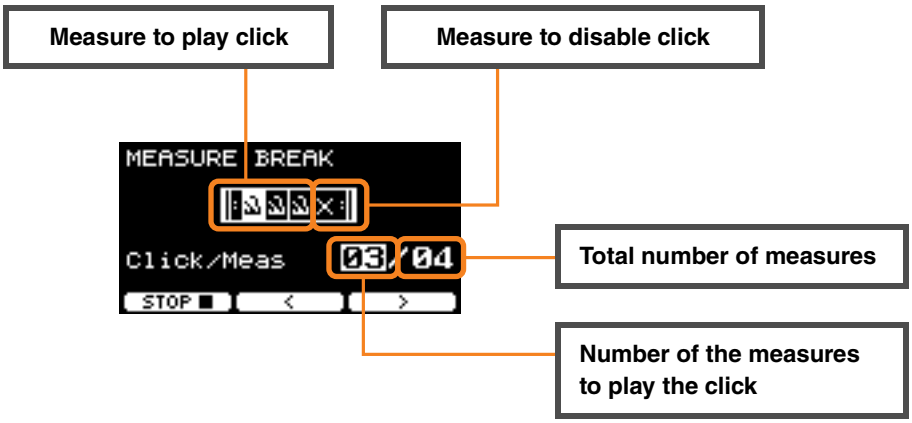
Use the buttons below " < " and " > " ([F2] and [F3]) to move the cursor (▶), then use the [–] [+] controllers to select a square to show (with sounds) or not to show (without sounds).

You can also change the cursor position by striking the pad.

8. MEASURE BREAK

Measure Break is an exercise for keeping a steady tempo without the metronome. How accurately you strike the first beat of the measure after the break is evaluated. Once you master ***Measure Break***, you can keep a steady tempo even after breaks or fill ins.

What you can do during training:



- **To set a specific number of measures to play the click or the total number of measures**

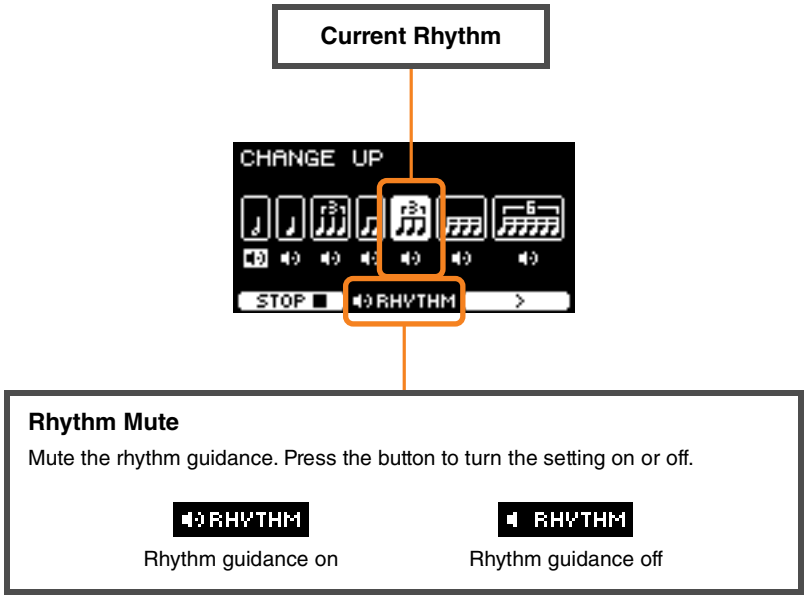
  Use the buttons below " < " and " > " ([F2] and [F3]) to move the cursor, then use [–] [+] to set the number of measures.

9. CHANGE UP

Change Up is an exercise for playing seven different rhythms that change every two measures. How well you maintain good timing along with the rhythms is evaluated. Try your best to keep a steady tempo—even when the rhythms change.

*: The seven practice rhythm patterns:

What you can do during training:



- **To select which rhythm to practice**

  Use the button below " " ([F3]) to move the cursor, then use the [–] [+] controllers to change the setting.

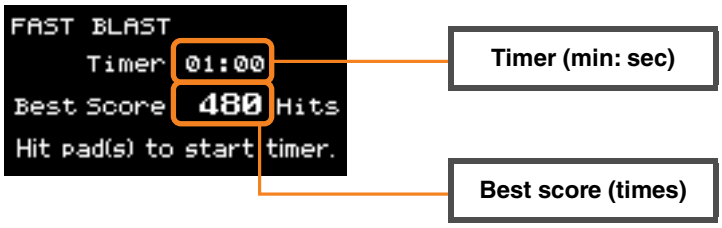
Rhythm to practice

Rhythm to skip practicing

The number of measures can be changed from SETTING.

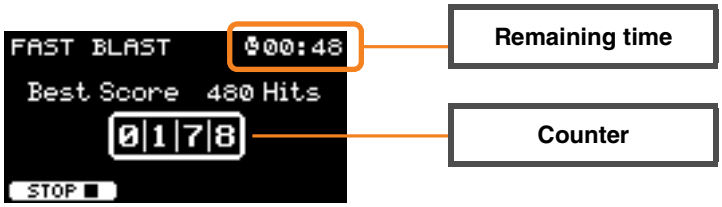
10. FAST BLAST

Fast Blast is an exercise for building up the stamina needed for drumming. Strike the pads as many times as possible within a time limit.



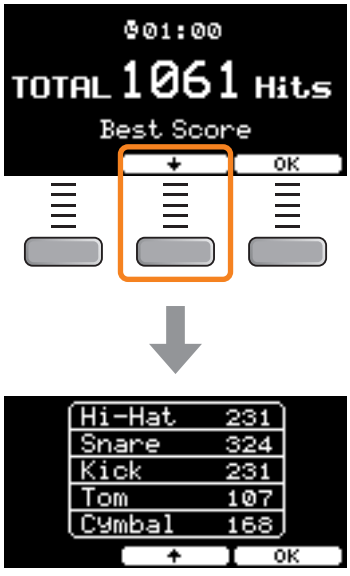
Strike the pads as many times as possible within the time limit.

The timer starts counting when you start striking the pads.



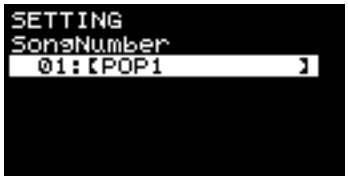
The result appears on the screen.

To see the count for each pad, press the button shown below "✚" ([F2]).

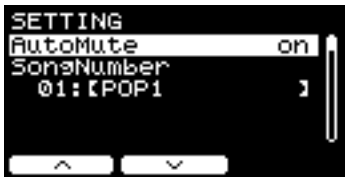


SETTING ([F3]) Parameter Descriptions

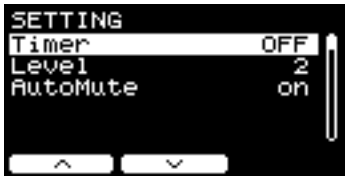
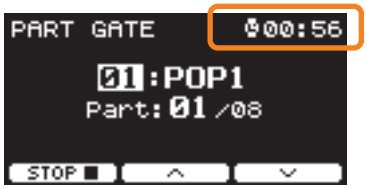
1. TRAINING SONG

Screen	Parameter	Settings	Description
	***SongNumber***	1–37	Selects a training song. Training songs 1 to 10 are the same as the ones included in the DTX402 series. The drum scores (PDF) are available at the following site. https://download.yamaha.com/

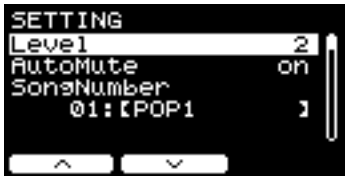
2. PART MUTE

Screen	Parameter	Settings	Description
	***AutoMute***	***on***, ***off***	Turns the auto mute function on or off. When on, striking a pad will mute the drum part. If the auto muted part is not struck for certain period of time, it will be automatically unmuted.
	SongNumber	1–37	Selects a training song. Training songs 1 to 10 are the same as the ones included in the DTX402 series. The drum scores (PDF) are available at the following site. https://download.yamaha.com/
	***Mute ON/OFF*** ***Hi-Hat*** ***Snare*** ***Kick*** ***Tom*** ***Cymbal*** ***Bass*** ***Other***	on (Plays sounds) off (Mutes sounds)	Selects which of the drum parts or backing parts in the training song you want to mute. These settings appear on the PART MUTE screen. 

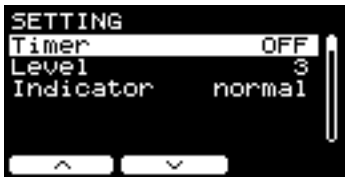
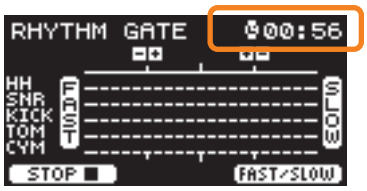
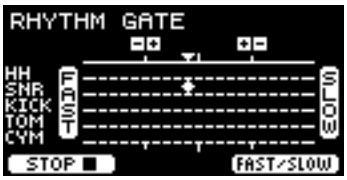
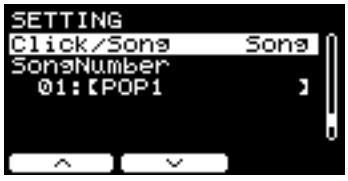
3. SONG PART GATE

Screen	Parameter	Settings	Description
	***Timer***	OFF (infinite), ***30 sec***, ***1 min 00 sec***, ***1 min 30 sec***, ***2 min 00 sec***, ***2 min 30 sec***, ***3 min 00 sec***, ***5 min 00 sec***, ***8 min 00 sec***, ***10 min 00 sec***	Sets the timer for training. When the timer reaches the set time, the training ends automatically. When this parameter is set to a time other than off, the remaining time appears on the upper right of the screen shown during training. 
	Level	1 (Easy) – 5 (Hard)	Sets the difficulty level.
	AutoMute	***off***, ***on***	Turns the auto mute function on or off. When on, striking a pad will mute the drum part. If the auto muted part is not struck for certain period of time, it will be automatically unmuted.
	***SongNumber***	1–10	Selects a training song. Training songs 1 to 10 are the same as the ones included in the DTX402 series. The drum scores (PDF) are available at the following site. https://download.yamaha.com/
	PartNumber	Depends on the training song (refer to the Drum Score for the DTX402 series)	Selects the part number to practice. The part numbers correspond to the lessons in the "***Lesson Phrases***" sections of the ***Drum Score*** for the DTX402 series.
	***Ignore Timing***	***off***, ***on***	Use this parameter to select which of the pads to produce sounds when timing is off.
	Hi-Hat		
	Snare		
	Kick		
	Tom		
	Cymbal		

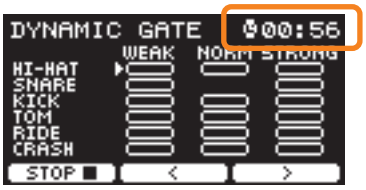
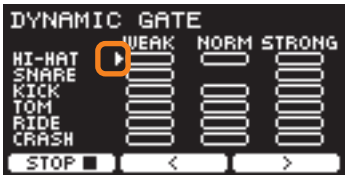
4. SONG SCORE GATE

Screen	Parameter	Settings	Description
	***Level***	1 (Easy) – 5 (Hard)	Sets the difficulty level.
	AutoMute	***off***, ***on***	Turns the auto mute function on or off. When on, striking a pad will mute the drum part. If the auto muted part is not struck for certain period of time, it will be automatically unmuted.
	SongNumber	1–10	Selects a training song. Training songs 1 to 10 are the same as the ones included in the DTX402 series. The drum scores (PDF) are available at the following site. https://download.yamaha.com/
	***Ignore Timing***	***off***, ***on***	Use this parameter to select which of the pads to produce sounds when timing is off.
	Hi-Hat		
	Snare		
	Kick		
	Tom		
	Cymbal		

5. RHYTHM GATE
6. RHYTHM GATE TRIPLET

Screen	Parameter	Settings	Description
	***Timer***	OFF (infinite), ***30 sec***, ***1 min 00 sec***, ***1 min 30 sec***, ***2 min 00 sec***, ***2 min 30 sec***, ***3 min 00 sec***, ***5 min 00 sec***, ***8 min 00 sec***, ***10 min 00 sec***	Sets the timer for training. When the timer reaches the set time, the training ends automatically. When this parameter is set to a time other than off, the remaining time appears on the upper right of the screen shown during training. 
	Level	1 (Easy) – 4 (Hard)	Sets the difficulty level (gate width).
	Indicator	normal (FAST is on the left, SLOW is on the right), reverse (SLOW is on the left, FAST is on the right)	You can change the direction of the timing indicator. On the screen shown during training, you can change the setting by pressing the button below “FAST/SLOW” ([F3]). 
	***Ignore Timing***	***off***, ***on***	Use this parameter to select which of the pads to produce sounds when timing is off.
	Hi-Hat		
	Snare		
	Kick		
	Tom		
	Cymbal		
	***Click/Song***	***Click***, ***Song***	Selects whether to play the click sound or training song.
	(Only available when ***Click/Song*** is set to ***Song***) ***SongNumber***	1–37	Selects a training song. Training songs 1 to 10 are the same as the ones included in the DTX402 series. The drum scores (PDF) are available at the following site. https://download.yamaha.com/

7. DYNAMIC GATE

Screen	Parameter	Settings	Description
	***Timer***	OFF (infinite), ***30 sec***, ***1 min 00 sec***, ***1 min 30 sec***, ***2 min 00 sec***, ***2 min 30 sec***, ***3 min 00 sec***, ***5 min 00 sec***, ***8 min 00 sec***, ***10 min 00 sec***	Sets the timer for training. When the timer reaches the set time, the training ends automatically. When this parameter is set to a time other than off, the remaining time appears on the upper right of the screen shown during training. 
	Low Limit	2–99	Sets the threshold between light stroke and medium stroke.
	High Limit	2–99	Sets the threshold between medium stroke and heavy stroke.
	***SelectLevel*** ***HI-HAT*** ***SNARE*** ***KICK*** ***TOM*** ***RIDE*** ***CRASH***	WEAK, NORM, STRONG (Plays sounds), (Mutes sounds)	Selects the strength for striking each pad. While on the screen shown during training, use “ ” or “ ” ([F2] or [F3]) to move the cursor, and then use the [–][+] controllers to change the setting. 

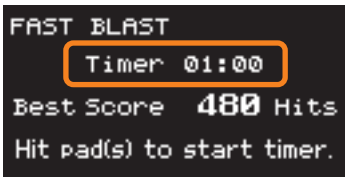
8. MEASURE BREAK

Screen	Parameter	Settings	Description
	***Timer***	OFF (infinite), ***30 sec***, ***1 min 00 sec***, ***1 min 30 sec***, ***2 min 00 sec***, ***2 min 30 sec***, ***3 min 00 sec***, ***5 min 00 sec***, ***8 min 00 sec***, ***10 min 00 sec***	Sets the timer for training. When the timer reaches the set time, the training song will end automatically. When this parameter is set to a time other than off, the remaining time appears on the upper right of the screen during training. 
	Level	1 (Easy) – 5 (Hard)	Sets the difficulty level.
	Meas with Click	1–9	Sets the number of measures for the click to play.
	Total Meas	2–10	Sets the total number of measures.

9. CHANGE UP

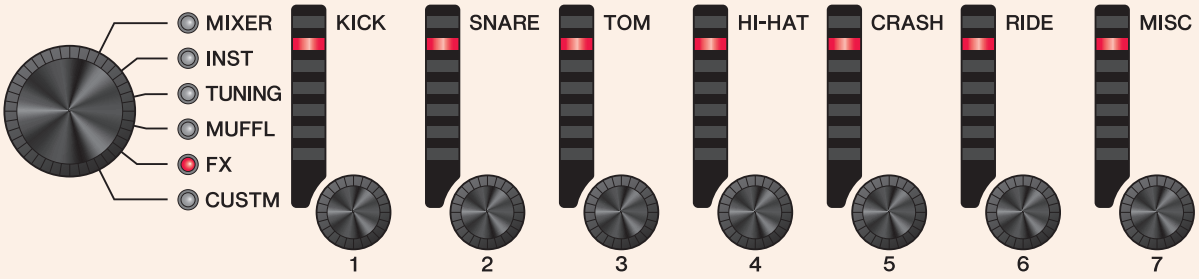
Screen	Parameter	Settings	Description
	***Timer***	OFF (infinite), ***30 sec***, ***1 min 00 sec***, ***1 min 30 sec***, ***2 min 00 sec***, ***2 min 30 sec***, ***3 min 00 sec***, ***5 min 00 sec***, ***8 min 00 sec***, ***10 min 00 sec***	Sets the timer for training. When the timer reaches the set time, the training ends automatically. When this parameter is set to a time other than off, the remaining time appears on the upper right of the screen shown during training. 
	Level	1 (Easy) – 5 (Hard)	Sets the difficulty level.
	LoopMeas	1, 2, 4	Sets the number of measures to loop.
	***Select Rhythm***	(Practice), (Not practice)	Selects a rhythm to practice. Use the buttons below "" and "" ([F1] and [F2]) to move the cursor, and then use the [–][+] controllers to change the settings. While on the screen shown during training, use the button below " " ([F3]) to move the cursor, and then use the [–][+] controllers to change the settings. 
	Half notes		
	Quarter notes		
	Quarter note triplets		
	Eighth notes		
	Eighth note triplets		
	Sixteenth notes		
	Sixteenth note triplets		
	***Ignore Timing***	***off***, ***on***	Use this parameter to select which of the pads to produce sounds when timing is off.
	Hi-Hat		
	Snare		
	Kick		
	Tom		
	Cymbal		

10. FAST BLAST

Screen	Parameter	Settings	Description
	***FastBlastTimer***	***off***, ***10 sec***, ***30 sec***, ***1 min 00 sec***, ***1 min 30 sec***, ***2 min 00 sec***, ***3 min 00 sec***, ***5 min 00 sec***, ***8 min 00 sec***, ***10 min 00 sec***	Sets the timer. The setting is shown on the FAST BLAST screen.  When a time is selected, the remaining time will be shown on the screen. The timer starts when you start striking the pads. The training ends automatically when the timer reaches 0:00, and the total number of strikes and the best score will be shown on the screen. When "***off***" is selected, the elapsed time will be shown on the upper right of the screen. By pressing the "STOP■" button ([F1]) to end the training, the total number of strikes and the best score will be shown on the screen. 

Changing the Amount of Effect Applied To Each Inst

You can set the amount of effect to be applied to each Inst.



1. Use the fader select knob to select a parameter.

Screen	Parameter	Settings	Description
	***FX1 SEND***	0–127	Sets the send level for the Inst to be sent to Effect1.
	***FX2 SEND***	0–127	Sets the send level for the Inst to be sent to Effect2.
	***TranAtk***	-50 – 0 – +50	Adjusts the attack of the Transient effect.
	***TranRls***	-50 – 0 – +50	Adjust the release of the Transient effect.
	***InsType***	Effect Type (page 157) (Cannot be set to ***Pad3***, ***Pad5***, ***Pad7***, or ***Pad13***)	Selects the type of insertion effect.

Screen	Parameter	Settings	Description
	***InsDepth***	0–127 (Cannot be set to ***Pad3***, ***Pad5***, ***Pad7***, or ***Pad13***)	Sets the depth of Insertion effect to be applied.

2. Use the LED rotary faders [❶(KICK)] to [❼(MISC)] to adjust the settings.

Shown on the panel	*KICK*	*SNARE*	*TOM*	*HI-HAT*	*CRASH*	*RIDE*	*MISC*
Pad	***Kick***	***Snare***	***Tom1*** ***Tom2*** ***Tom3***	***Hi-Hat***	***Crash1*** ***Crash2***	***Ride***	Others

3. When there are multiple pads within a pad group, press the [PAD SELECT] button to select the pad you want to use.

Configuring Custom Settings

The settings shown below can be customized.
(***Master EQ***, ***Phones EQ*** gain, volume of each click timings, and send settings on MIDI control change)

1. Use the fader select knob to select a parameter.

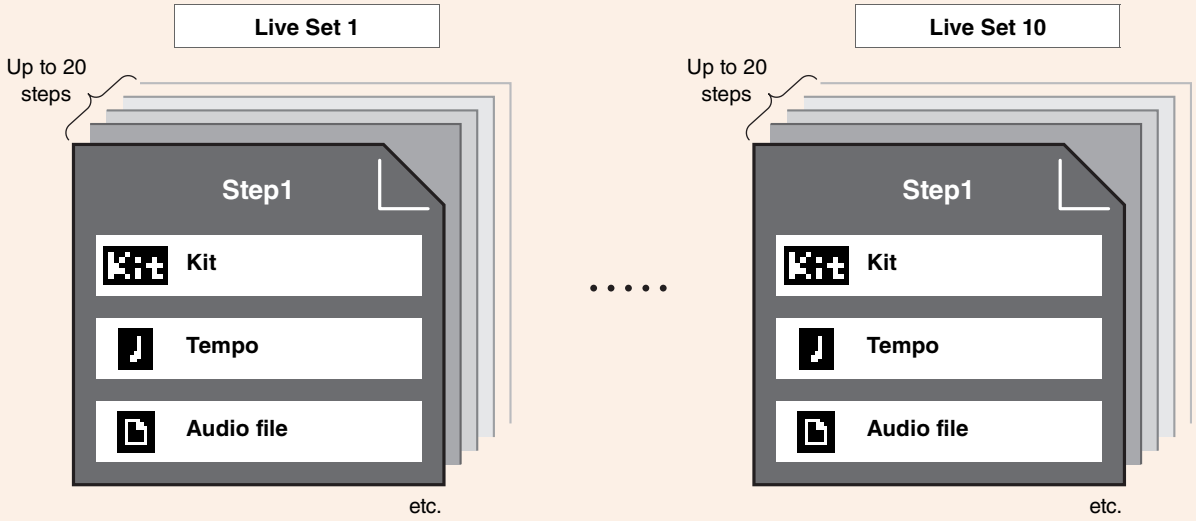
Screen	Parameter	Settings	Description
	***MEQ Gain***	-12 – 0 – +12	Use this parameter to boost or cut the center-frequency levels of the ***Lo***, ***LoMid***, ***Mid***, ***HiMid***, and ***Hi*** ***MEQ Freq*** settings. MEQ parameters other than ***Gain*** can be adjusted in ***MENU/Master EQ***.
	***HPEQ Gain***	-12.0 – 0.0 – +12.0	Use this parameter to boost or cut the center-frequency levels of the ***Lo***, ***LoMid***, ***HiMid***, and ***Hi*** ***HPEQ Freq*** settings. HPEQ parameters other than ***Gain*** can be adjusted in ***MENU/Phones EQ***.
	***CLICK Vol***	0–10	Adjusts the volumes of each click timing.
	1/2 ***([F1])***		Switches between Human voice 1 and 2. These two use different counting methods.
	***MIDI CC***		Set the MIDI Control Change to send with the LED rotary faders.
	SETTING ([F1])		
	CC No.	CC01–CC95	Use this parameter to set the Control Change number.
	MinValue	0–127	Sets the minimum value.
	MaxValue	0–127	Sets the maximum value.
	MIDI Ch	1–16	Sets the MIDI channel to output to.

2. Use the LED rotary faders [1] to [7] to adjust the settings.

Use [1] to [5] for MEQ, [1] to [4] for HPEQ, [1] to [6] for ClickVol and [1] to [7] for MIDI CC.

LIVE SET

A Live Set is a combination of the Kit, tempo, audio files and other settings sequenced in the order you like. For example, you can create a chain of Kits in the order of a performance set list when playing live, or arrange a series of audio files in the order of difficulty level for use in your daily practice.
With the DTX-PROX, you can save up to 10 Live Sets, and use them anytime during your performance.



LIVE SET Function List

Select Live Set (PROX)
- *[F1] LIVE*
  - *[F1] PLAY/STOP*
  - *[F2] XSTICK*
  - *[F3] DISPLAY*
- *[F3] SETTING*
  - *[F1] EDIT*
  - *[F2] DELETE*
  - *[F3] SORT*

LIVE ([F1]) Function Description

LIVE SET/LIVE

Screen	Button	Description
	PLAY/STOP ([F1])	Starts or stops audio file playback and click sounds. This button does not appear when both tempo settings and file selection are set to "***off***."
	XSTICK ([F2])	This is the same as the cross stick setting on the KIT screen.
	DISPLAY ([F3])	Switches the display.

SETTING ([F3]) Function Description

LIVE SET/SETTING

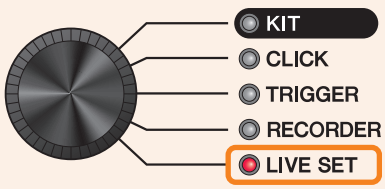
Screen	Button	Description
	EDIT ([F1])	Edits the Live Set.
	DELETE ([F2])	Deletes the Live Set.
	SORT ([F3])	Sorts the Live Set.

Editing Live Sets

You can register settings for each step to create a Live Set.

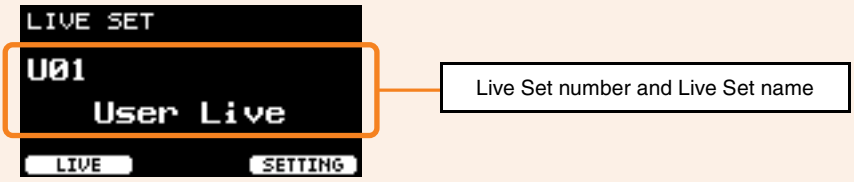
Selecting the Step You Want to Edit from LIVE SET

1. Set the Mode Select knob to "LIVE SET."

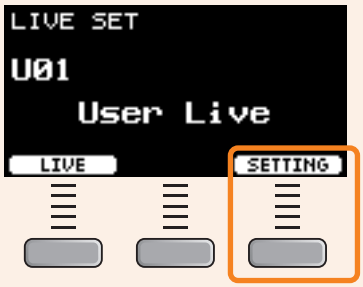


The LIVE SET screen appears.

2. Use the [–][+] controllers to select a Live Set.

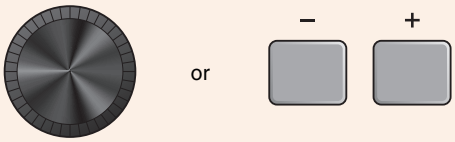


3. Press the button below "SETTING" ([F3]).



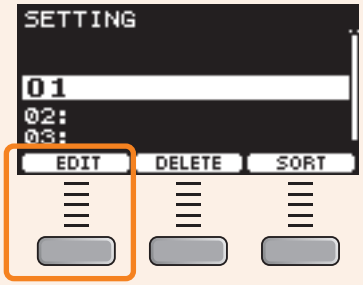
The LIVE SET EDIT screen appears.

4. Use the [–][+] controllers to select a step.



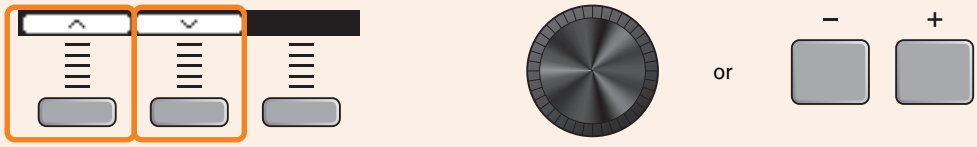
Registering Steps

1. With the step you want to register selected, press the button below “EDIT” ([F1]).



The EDIT STEP screen appears.

2. Use the buttons below “^” and “v” ([F1] and [F2]) to move the cursor, and use the [–][+] controllers to select a setting.



Parameters that can be registered for each step are as follows.

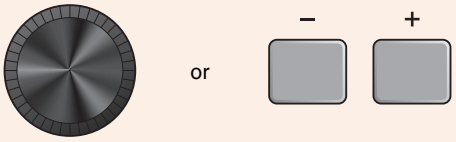
Screen	Parameter	Settings	Description
	***Step Name***		Use the [–][+] controllers to select a character, and then use the “ < ” and “ > ” buttons ([F1] and [F3]) to move the cursor to the next character position. A step name of up to 12 characters can be assigned.  When you are finished entering all characters, press the “OK” button ([F2]).

Screen	Parameter	Settings	Description
	Kit (Kit)	***off***, kit number	Register the kit for the step. The kit does not change when this setting is ***off***.
	♩ (Tempo)	***off***, 30.0–300.0	Register the tempo for the step. When "***off***," the click sound will not play even when you press the "PLAY" button. If the audio file is also "***off***," the "PLAY" button will not be shown.
	(Click) ***PreCount***	***off***, 1, 2 (number of measures)	Sets the number of ***PreCount*** measures. When the audio file and the click sound are set to be played simultaneously, ***PreCount*** is added before the song starts.
	CountOff	***off***, 1, 2, ***stop***	Sets the click sound to be played for one measure or for two measures. When set to "***off***," the click sound continues to play. When set to "***stop***," the click will stop when the ***PreCount*** ends.
	(Audio file)	***off***, 001–1000	Prepare an audio file and save to a USB flash drive as described in "Preparing an Accompaniment Song (Audio File)" under "Overdub Recording Your Performance onto an Accompaniment Song" in the DTX-PROX Owner's Manual.
	Wav&Click Sync	***off***, ***on***	When on, pressing the "PLAY" button starts the audio file and click sound in sync. Set ***Tempo*** to a value that matches the tempo of the audio file, set ***Offset Time*** to adjust the timing for starting the playback, and set ***PreCount***.
	Offset Time	0 ms–99sec999ms (1 ms increments)	Use this parameter to set the offset time. Adjust this setting when the audio file playback and the click sound are out of sync. To fix this problem, first find the time length from the beginning of the audio file to the first beat of the song, and then set the time length value to this parameter. The offset timing determines the timing of the first beat of the click, as well as the timing for the ***PreCount***.

3. To register the next step, first return to the LIVE SET EDIT screen or STEP EDIT screen, and then use the [–][+] controllers to select a step.

LIVE SET EDIT screen

STEP EDIT screen



4. Once all steps have been registered, save the Live Set.

See "Saving a Customized Live Set under a New Name." (page 141)

Matching Click to the Tempo of the Audio File

If the song in the audio file has a fixed tempo, you can sync the click to the audio file.

1. Select the audio file.

2. Find the click tempo that matches to the song tempo.

3. Check the time length from the beginning of the audio file to the first beat of the song and set the time as the *Offset Time*.

3-1. With the audio file selected, move the cursor to ***Offset Time***.

3-2. Press the "PLAY" button ([F3]) to start the playback of the audio file, and then press the "STOP" button ([F3]) at the first beat of the song.
The elapsed time for the audio playback will appear on the upper right of the screen.

3-3. Set the time shown here as the ***Offset Time***.
Note that the time shown on the screen may be different from the actual time of the first beat, due to a slight delay caused by pressing the button. Setting the ***Offset Time*** to around 100 ms shorter than the time shown on the screen makes it easier to set the offset timing.
You can also use a DAW software, such as ***Cubase AI*** that comes included with the PRO series module, to open the audio file and zoom in for a closer look at the wave to find the starting time of the first beat.

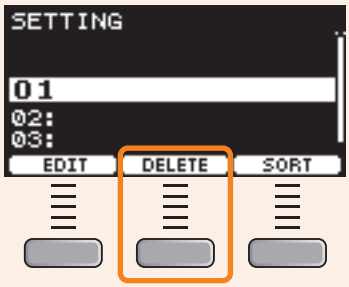
4. Set *Wav&Click Sync* to "*on*," and then press "PLAY" ([F3]).

The click will start after the set ***Offset Time***.
If the ***Offset Time*** is set correctly, the click will start at the same time as the first beat of the song. If the click and the first beat are still off, readjust the ***Offset Time***.

To add a pre-count before a song playback starts, set the desired number of measures to ***PreCount***.
To stop the click after the pre-count, set ***CountOff*** to "***stop***."

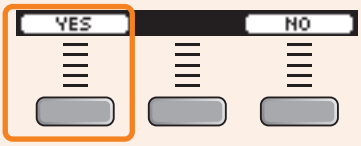
Deleting Steps

1. With the step you want to delete selected, press the button below "DELETE" ([F2]).



The DELETE STEP confirmation screen appears.

2. Press the button below "YES" ([F1]) to delete the step.

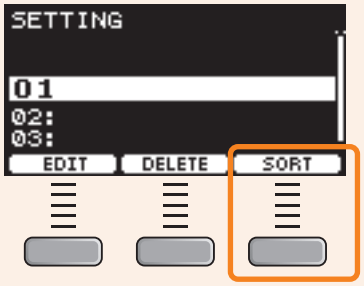


Press the "NO" button ([F3]) to cancel deletion and the screen returns to step 1.

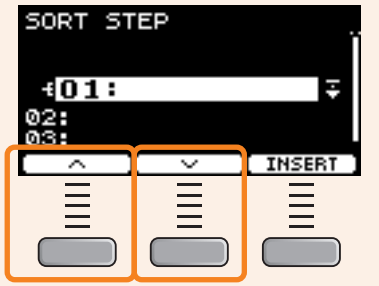
"***Completed***." appears when the Delete is complete, and the screen returns to step 1.

Sorting Steps

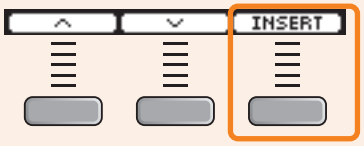
1. With the step you want to sort selected, press the button below “SORT” ([F3]).



2. Use the “ ” and “ ” buttons ([F1] and [F2]) to move the step where you want it to go.



3. Press the “INSERT” button ([F3]).



Pressing the “INSERT” button ([F3]) sets the rearranged order and changes the step numbers accordingly.

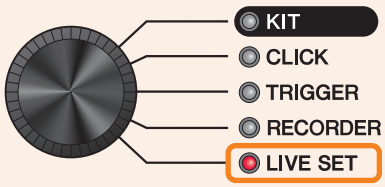
Saving a Customized Live Set under a New Name

The Live Set settings you have customized can be saved in the same way as saving a kit. For more information, refer to “Saving a Customized Kit under a New Name” of the DTX-PROX Owner’s Manual.

Using the stored Live Sets

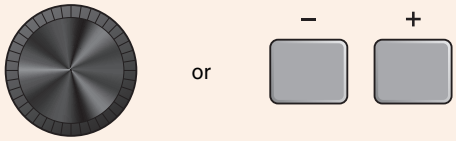
To use an audio file for the Live Set, first insert the USB flash drive containing the audio file into the [USB TO DEVICE] terminal on the rear panel.

1. Set the Mode Select knob to "LIVE SET."

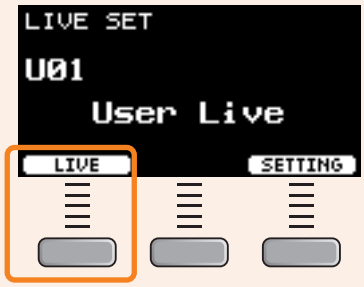


The LIVE SET screen appears.

2. Use the [–][+] controllers to select a Live Set.



3. Press the button below "LIVE" ([F1]).



The LIVE SET PLAY screen appears.

When the step name has not been entered, only the step number appears in the step name field.

4. **If you wish to playback an audio file or click sound, press the button below “PLAY” ([F1]).**

5. **Play the drums.**

6. **To proceed to the next step, press the [+] button.**

7. **To finish, press the [EXIT] button.**
This will return you to the LIVE SET screen.

Settings for live performances

The settings and functions that are useful for live performances are shown below.

Settings

● *AutoPowerOff*

For live performances, it is recommended to disable the Auto Power-Off function.

Setting Auto Power-Off Quick Cancel (refer to the Owner's Manual), ***MENU/Utility/General/AutoPowerOff***

● Click (*ClickOut L&R*)

Turn click output to the Output jacks off.

Setting ***CLICK/SETTING/ClickOut L&R***

● PROX *Individual Output*

Choose output destinations for each pad. You can use presets to change the individual pad settings at once.
Presets are provided for eight, four, and three signal paths to choose from depending on the number of mixer inputs at the venue, or the use of Y-cables.

Setting ***MENU/Utility/Indiv Out***

Bypass the panel controls from the sounds that are output from Individual Output (Preventing sounds from being affected when the values are changed from the panel)

Setting ***MENU/Utility/Indiv Out/Routing/TranCompInsByps***
MENU/Utility/Indiv Out/Routing/MixerBypass

● *Output Gain* (*L&R*, PROX *IndivOut*)

You can adjust the gain when the output level for each output jack and the settings on the connected device are different.

Setting ***MENU/Utility/Output Gain***

● *Aux In Input Mode*

At the live venue, you can monitor the audio signals (mono audio) from the PA system only through the headphones simply by connecting the mixer to the AUX IN jack.

Setting In ***MENU/Utility/Input Output/AUX In/Input Mode***, select PA-HP

To monitor the stereo audio signals from the PA, set the Input Mode to "***stereo***," and set output to the OUTPUT jacks to "***off***."

● Routing function for audio files that have the guide (click) sound and accompaniment sound separated into L and R channels

Allows the input and playback of audio files with the guide (click) sound and accompaniment sound separated into L and R channels.

PRO Balance between the guide (click) sound and accompaniment sound in headphones can be easily adjusted with the [VOLUME] knobs.
PROX Balance between the guide (click) sound and accompaniment sound in headphones can be easily adjusted with the sliders.

Setting Select ***L guide*** or ***R guide*** in ***MENU/Utility/Input Output/.../InputMode***
Select ***L guide*** or ***R guide*** in ***RECORDER/SETTING/PlayMode***

Functions

● *Pad Function*

PRO During a live performance, you can strike a pad to switch to another kit or to start or stop the click sound.

PROX During the live performance, you can strike a pad to proceed to the next step in a Live Set, or to start or stop the audio playback or click sound.

Setting ***MENU/Utility/Pad/Pad Function***

● PROX Live Set (audio songs, click settings, etc.)

You can use the internal click to add pre-counts, or play click sounds (at a fixed tempo) for playing back audio files.

Setting ***LIVE SET/SETTING/EDIT/Offset Time***, ***PreCount***, ***CountOff***, ***Wav&Click Sync***

● PROX LED Rotary Faders (FX, MIDI CC, etc.)

You can set an Insertion Effect type for each pad and control the amount of effect in real-time.

Setting Fader select ***FX/InsType***, ***FX/InsDepth***

You can control external devices and DAW software in live performance situations by sending MIDI Control Change messages.

Setting Fader select ***CUSTM/MIDI CC***

● PROX Triggers

The conditions for the crosstalk occurring may vary depending on the venue. You can quickly change the crosstalk settings right at the venue, and store the settings as a user trigger, while keeping the original set of trigger settings unchanged.

Setting Change settings in ***TRIGGER/SETTING*** → Store → Switch trigger settings on the top screen for the TRIGGER mode

You can change the trigger setup for each kit.

Setting ***MENU/Kit Edit/Other/TrgSetupLink***

● Click (*Count Off* and *Click Out*)

For checking the tempo of the song before the performance, you can set the click to be automatically turned off after playing one or two measures.

Setting ***CLICK/SETTING/ClickCountOff***

PROX The same setting is available for steps in Live Sets.

PROX The click sounds can also be output to ***Indiv Out***.

Setting Fourth page on ***MENU/Utility/Indiv Out***

● Importing sampled sounds

You can assign up to 10 sampled audio files to a user voice and set each of them to be played at different velocities.

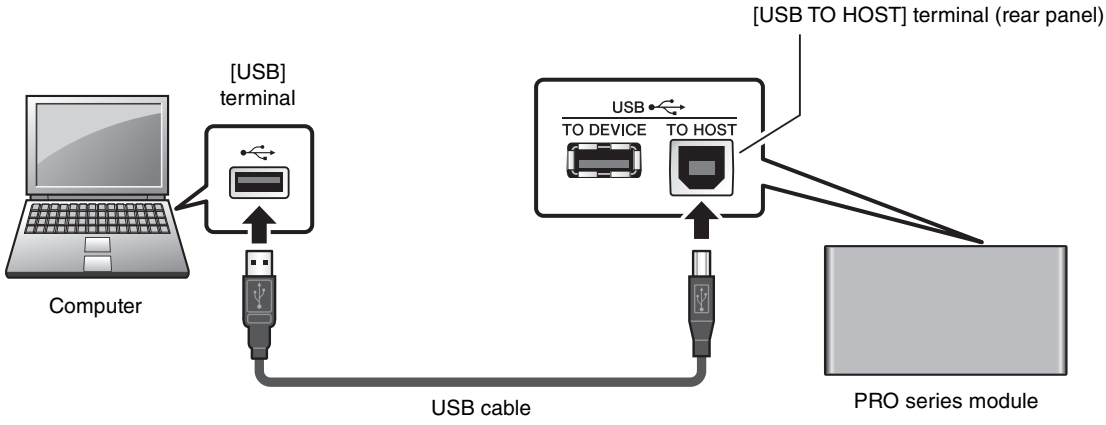
Setting ***MENU/Job/User Voice***

By using four layers, you can use up to 40 sampled audio files and set each of them to be played at different velocities.

Setting ***MENU/Kit Edit/Voice***

Connecting a Computer

Connecting the PRO series module to a computer using a USB cable lets you send and receive audio or MIDI data. This section explains how to connect the PRO series module to a computer.



NOTE

USB cable is not included. To connect your computer to the PRO series module, use a USB A-B type cable of no more than 3 meters.

Precautions when using the [USB TO HOST] terminal

When connecting the computer to the [USB TO HOST] terminal, make sure to observe the following points to avoid freezing the computer and corrupting or losing the data.
If the computer or the instrument freezes, restart the application software or the computer OS, or turn the power to the instrument off then on again.

NOTICE

- **Use an AB type USB cable of less than 3 meters. USB 3.0 cables cannot be used.**
- **Execute the following before turning the power to the instrument on/off or plugging/unplugging the USB cable to/from the [USB TO HOST] terminal.**
  - **Quit any open application software on the computer.**
  - **Make sure that data is not being transmitted from the instrument.**
- **While the computer is connected to the instrument, you should wait for six seconds or more between these operations: (1) when turning the power of the instrument off then on again, or (2) when alternately connecting/disconnecting the USB cable.**

Installing the *Yamaha Steinberg USB Driver*

To use audio data with a Windows computer, you need to install the ***Yamaha Steinberg USB Driver***.

NOTE

When you use a macOS computer or when you use a Windows computer only to handle MIDI data, installation of the ***Yamaha Steinberg USB Driver*** is not required.

1. Download the latest Yamaha Steinberg USB Driver from the following URL.

https://download.yamaha.com/

Press the [(driver name)] button, download and open the file.

NOTE

- Information on system requirements is provided on the above web page.
- For improvement, the ***Yamaha Steinberg USB Driver*** may be upgraded without notice. For details and the most up-to-date information, please visit the above website.

2. Install the *Yamaha Steinberg USB Driver* on your computer.

For more information, please refer to the ***Yamaha Steinberg USB Driver*** Installation Guide.

Using DAW Software

For more information on recording or audio playback, please refer to the Owner's Manual for your DAW software.

MIDI-related Reference

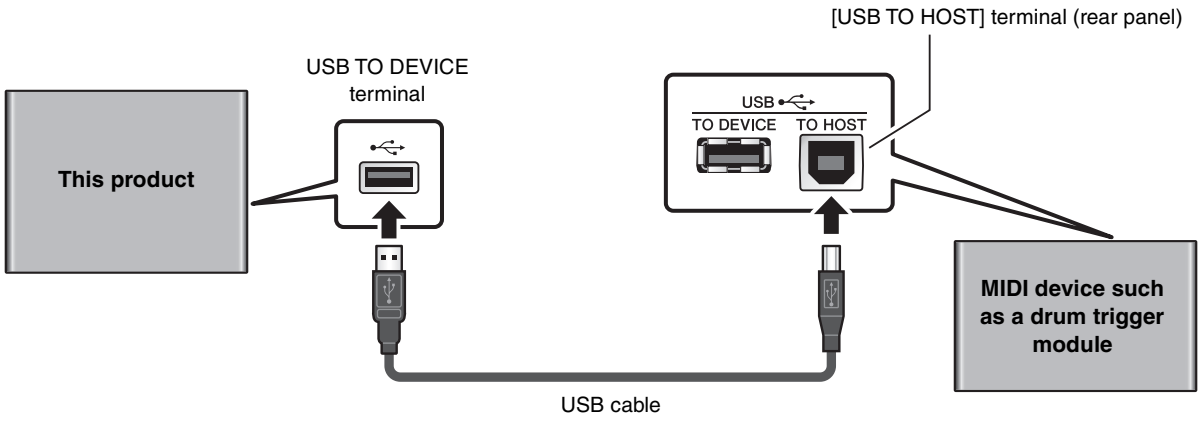
Information related to MIDI and creating music with a computer, is provided in the Data List (PDF).
The Data List (PDF) is available for download at the following web page.

https://download.yamaha.com/

* Yamaha Corporation reserves the right to modify this URL at any time without prior notice.

Connecting Other MIDI Devices via USB

A USB trigger link function has been added to Version 2 and later versions of this product. Connect the devices as shown in the diagram below so that the performance data on another MIDI device, such as a drum trigger module, can be transmitted to this product and played with this product's kit.



Since the trigger input source and voice assignments vary depending on the model, MIDI note maps are available for Ver. 2 and later of this product to ensure compatibility. Follow the steps below to select settings that are appropriate for the model that you are connecting.

1. Access *MENU/Utility/Pad/Note Map*.

2. Use the [–][+] controllers to select the connected device.

For more information, see page 60.

NOTE

• The [USB TO DEVICE] terminal on this product can only receive (and not send) MIDI data.

Symptom		Possible cause	Solution	
			DTX-PRO	DTX-PROX
No sound Out of balance	No sound	The cable is not properly connected	• Ensure that the PRO series module is properly connected to headphones or an external audio system, such as an amplifier and/or speakers. • Ensure that the cables you are using are in good condition.	
		Pad settings have not been properly configured	Turn the "***PadFunction***" setting in ***MENU/Utility/Pad*** "***off***."	
		Trigger settings are improper	• Check the "***Pad Type***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type***. • Check the "***Velocity Curve***" parameter from ***MENU/Trigger/Curve*** or ***TRIGGER/SETTING/Curve***, and the "***Gain***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type***. • Ensure that the "***Minimum Level***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type*** has not been set too high, as this can prevent sound from being output. • Check the settings in ***MENU/Trigger/Input Mode*** or ***TRIGGER/SETTING/Input Mode***.	
		Filter and decay settings have not been properly configured	• If using filters, re-adjust your ***VoiceFilter*** settings as they often prevent sound from being output. • Check the ***VoiceFilter*** and ***VoiceDecay*** settings in ***MENU/Kit Edit/Voice***.	
		MIDI settings have not been properly configured	• Ensure that the "***MessageType***" parameter from ***MENU/Kit Edit/Kit Modifier/Voice*** is set to "***note***." • When the "***MessageType***" parameter from ***MENU/Kit Edit/Kit Modifier/Voice*** is set to "note," the sound will not play if the "***Voice Number***" parameter from ***MENU/Kit Edit/Kit Modifier/Voice*** is set to "***no assign***." • Ensure that the "***VelLo***" parameter from ***MENU/Kit Edit/Kit Modifier/Voice/MessageType*** is not set too high. Pads will produce sound only when struck harder than the value set here. • Ensure that the "***TrgVel***" parameter from ***MENU/Kit Edit/Kit Modifier/Voice/MessageType*** is not set too low. Low trigger velocities result in low output volumes. • Ensure that the "***MIDI LocalCtrl***" parameter from ***MENU/Utility/General*** is set to "***on***."	
		The volume or level settings are improper The headphone volume is not turned up The metronome volume is not turned up	Check the following: • Volume controllers on amplifiers and/or speakers connected to the PRO series module. • ***MENU/Kit Edit/Volume*** • The trigger output level of any pads with a dial allowing this to be adjusted. • If the "***EffectKnobVol***" (page 32) parameter under ***MENU/KIT Edit/Kit Modifier/Effect/Other*** is set to "***on***," the volume of the trigger input source will be controlled by the [EFFECT] knob. Make sure that the [EFFECT] knob is set to an appropriate position (appropriate volume).	
			• The [MASTER VOLUME] knob on the DTX-PRO front panel. • The sliders on the MIXER screen. • Volume for the metronome (Click). ([CLICK VOLUME] knob)	• Sliders ([OUTPUT] and [PHONES]) on the DTX-PROX top panel. • LED rotary faders • Volume for the metronome (Click) ([CLICK] slider).

Symptom		Possible cause	Solution	
			DTX-PRO	DTX-PROX
	Poor volume balance	Poor volume balance between each of the pads	Ensure that the sliders on the MIXER screen have been set appropriately.	Ensure that the LED rotary faders have been set appropriately.
		Poor volume balance between the external audio device and the PRO series module	• Individually adjust the output volumes of the PRO series module and the external audio devices. • Adjust settings in ***MENU/Utility/Input Output/AUX In Gain***.	
			Adjust the volume with the [AUDIO VOLUME] knob.	Adjust the volume with the [AUDIO] slider.
	Poor EQ balance	Poor EQ balance	Adjust the ***Phones EQ*** and the ***Master EQ***.	
	Pads with position sensing do not produce sounds properly		• Ensure that the ***Pad Type*** parameter has been set correctly. • Check the orientation of the cymbal pad. When this is not set properly, the cymbal pad may not be fully functional. • Make sure to connect the pad to the proper jack that supports position sensing.	
	Headphone volume is too low Kick volume is too low in headphones		• Adjust the values in ***MENU/Utility/Output Gain***. • Adjust the ***PhonesEQ***. • Use high quality headphones.	
				Use one headphone at a time. Using two at once may reduce the output level.
Having difficulties during perfomance	Cymbal/Hi-hat sounds are too soft The PRO series module produces sound but the sensitivity (i.e., volume) is too low.	Orientation of the cymbal pad is incorrect Shaft on the Hi-hat pad is loose Extra felt is attached The pad type or trigger parameter setting is incorrect Slider is set to the minimum (DTX-PRO) LED rotary fader is set at the minimum level (DTX-PROX) The level settings for the pad are improper The cymbal edge switch has not been detected	• Check the orientation of the cymbal pad. If this is set improperly, the cymbal pad may not be fully functional. • The shaft on the hi-hat stand may come loose during use and cause the hi-hat pad to rotate. If this happens, the pad may not function properly. To avoid the problem, we recommend that you tighten the shaft and check the position of the hi-hat pad on a regular basis. • Putting extra felt under the cymbal pad may result in lower volume. • Ensure that the ***Pad Type*** and trigger parameters are set correctly. Is the pad type shown by the "***Pad Type***" parameter in ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type*** correct? (Select the proper pad type for the cymbal pad connected to the PRO series module.) • The trigger output level of any pads with a dial allow this to be adjusted. • Ensure that slider on the MIXER screen or the LED rotary fader for the pad for which a sound is not being produced is set high enough. • Ensure that the drumstick is parallel to the pad surface when striking the pad. The edge sensor switch on the cymbal pad may not react properly when the pad is struck completely from the side.	
	Double triggers are being produced		• Ensure that trigger setups have been configured correctly. • If the pad or drum trigger in question features a controller for adjusting output or sensitivity, turn it down. • Ensure that the "***Gain***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type*** is not set too high.	
	Sound is produced without striking the pad Sound is produced by a pad that was not struck (Crosstalk is occurring)		• Ensure that trigger setups have been configured correctly. • Set the "***Reject Lvl***" parameter from the ***MENU/Trigger/Crosstalk*** or ***TRIGGER/SETTING/Crosstalk*** to an appropriate level. • If using a separately-sold pad featuring a level adjuster, ensure that the level has been set appropriately. • Ensure that the "***Minimum Level***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type*** has been set appropriately.	

Symptom		Possible cause	Solution	
			DTX-PRO	DTX-PROX
	Only one Inst is played when two pads are struck simultaneously		• Ensure that trigger setups have been configured correctly. • From ***MENU/Trigger/Pad Type/Pad Type*** or ***TRIGGER/SETTING/Pad Type/Pad Type***, select the pad that is not producing sound, and raise the value of its Gain parameter. • From ***MENU/Trigger/Pad Type/Pad Type*** or ***TRIGGER/SETTING/Pad Type/Pad Type***, select the pad that is not producing sound, and lower the value of its ***MinLevel*** parameter.	
	Sounds are skipped during rolls and flams		Reduce the "***Reject Time***" parameter from ***MENU/Trigger/Pad Type/Pad Type*** or ***TRIGGER/SETTING/Pad Type***.	
	Cannot choke Cannot mute		• Check the "***Pad Type***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type***. • Check the orientation of the cymbal pad. If the orientation of the pad is set improperly, the cymbal pad may not function fully.	
	Foot closed hi-hat sounds cannot be played It is difficult to produce closed hi-hat sounds	Shaft on the Hi-hat pad is loose Extra felt is attached LED rotary fader is set at the minimum level (DTX-PROX) The level settings for the pad are improper	• Make sure that you are fully and firmly operating the hi-hat controller or the hi-hat pedal. • Lower the setting of the "***FootClosePos***" parameter in ***MENU/Utility/Pad***. • Is the pad type shown by the "***Pad Type***" parameter in ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type*** correct? • Ensure that hi-hat pad or the hi-hat controller is correctly connected to the [CONTROL] jack of the PRO series module. • Putting extra felt under the cymbal pad may result in lower volume. • Ensure that slider on the MIXER screen or the LED rotary fader for the pad for which a sound is not being produced is set high enough.	
	Hi-hat splash sounds are not produced as intended		Adjust the "***FootSplashSens***" parameter from ***MENU/Utility/Pad***. Hi-hat splash sounds will not be produced if "***off***" has been set here.	
	Pads with position sensing do not produce sounds properly		• Check the "***Pad Type***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type***. • Check the orientation of the cymbal pad. When this is not set properly, the cymbal pad may not be fully functional. • Make sure to connect the pad to the proper jack that supports position sensing. • Select an Inst or a voice that is compatible with position sensing. For more information, refer to the Data List (PDF).	
	Reliable trigger signals cannot be produced (when using a drum trigger attached to an acoustic drum)		• Check the "***Pad Type***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type***. • Ensure that the "***Gain***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type*** is not set too high. • Ensure that you are using only the recommended Yamaha drum triggers (trigger sensors) or pads. Products from other manufacturers can output excessively large signals, which in turn can result in double triggering. • Ensure that the heads are not vibrating in an irregular manner, and mute them if so required. • Ensure that drum triggers have been installed properly. • Increase the "***Reject Time***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type***. Avoid setting too large a reject time, as this can make it impossible to accurately detect flams, rolls, and the like. • The longer the bass drum sound, the easier it is to cause double triggers. Adjust the drum so that it produces a shorter sound. Try muting/tuning the head/changing the head.	

Symptom		Possible cause	Solution	
			DTX-PRO	DTX-PROX
	Pads are only producing sounds at very high volumes (i.e., high velocities)		• Ensure that the "***Gain***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type*** is not set too high. • Adjust the "***Velocity Curve***" parameter from ***MENU/Trigger/Curve*** or ***TRIGGER/SETTING/Curve***. • Check the "***TrgVel***" setting in ***MENU/Kit Edit/Kit Modifier/Voice/MessageType***. For example, if this parameter is set to "127," the maximum velocity will be produced even when the pad is struck lightly. • Ensure that you are using only the recommended Yamaha pads. Products from other manufacturers can output excessively large signals.	
	Pads produce unintended sounds		• Ensure that trigger setups have been configured correctly. • If an external MIDI device played from the PRO series module does not produce the expected sounds, review its voice settings for the MIDI channel on which the PRO series module is sending data, and ensure that they are appropriate for the MIDI data being sent. • Voices assigned to layers B, C, or D may cause unintended sounds. • In some cases where unexpected sounds are produced when you have connected a two or three-zone pad to any of the [❷TOM1/❸], [❹TOM2/❺], [❻TOM3/❼], [⓬KICK/⓭], [❶SNARE] or [⓮] jacks. If so, with ***Pad 3***, ***Pad 5***, ***Pad 7*** or ***Pad 13***, set the "***Pad Type***" parameter to "***off***" in ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type***. With ***Pad 1*** or ***Pad 14***, select the proper pad type in ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type***. • Check the crosstalk setting, min level setting and sensitivity setting.	
	Sounds are distorted		• Ensure that effects have been set appropriately. Sound can be distorted with certain combinations of effect type and parameter settings. • Ensure that the "***VoiceFilter***" parameter in ***MENU/Kit Edit/Voice*** is configured properly. Depending on the ***VoiceQ*** settings (filter resonance), distortion can be caused. • Lower the PRO series module's master volume.	
	Sounds play endlessly and do not stop		Ensure that the hold function is not turned on. Press [EXIT] while on the kit screen (top screen) to stop the KIT sounds.	
	Effects cannot be applied		• Ensure that the [EFFECT] knob is not turned down to minimum. • Ensure that the effect type is not set to "THRU" or "NO EFFECT." • Ensure that the InstSend value is high enough for Effect 1 or Effect 2.	
				Effects may not be applied to the output via Indiv Out. Master effects will not be applied. Insertion effects may not be applied depending on the settings.
	The wave tempo does not change		Wave tempo cannot be changed. It will always play at the original tempo of the imported file regardless of kit tempo and other settings.	
	Pad controller does not work		Pad controllers are not supported.	
	By pressing the [REC] button, only one song can be recorded. The previous recording is overwritten		Only one song can be recorded to the PRO series modules.	
	My training scores are strange	Crosstalk is occurring	See the section on "Crosstalk."	

Symptom		Possible cause	Solution	
			DTX-PRO	DTX-PROX
Settings	The PRO series module does not store its settings		The PRO series module automatically stores its system settings whenever you turn it off using the [⏻] (Standby/On) button. • Do not turn off the PRO series module by unplugging the AC adaptor. This will prevent it from storing the system settings.	
			User settings for kits, click sets, and triggers must be stored manually.	User settings for kits, click sets, triggers, and live sets must be stored manually.
	Data cannot be saved on a USB flash drive		USB 1.1 compatible flash drives cannot be used on the PRO series modules. • Ensure that the USB flash drive has been formatted using the PRO series module. • Ensure that the USB flash drive has not been write-protected. • Ensure that there is sufficient free space on the USB flash drive to save the data. Check the free space from "***Memory Info***" in ***MENU***/***File***.	
	Cannot load audio files from a USB flash drive Cannot load standard MIDI files from a USB flash drive		USB 1.1 compatible flash drives cannot be used on the PRO series modules. • Ensure that there is sufficient free space on the PRO series module. • Format the USB flash drive with the PRO series module. • Ensure that the file to be read is located within the root directory of the USB flash drive (that is, not within any folder).	
	Cannot send data to or from the smart device		Check the connection. For more information, refer to the iPhone/iPad Connection Manual or Smart Device Connection Manual for Android™.	
	The *Bluetooth*-equipped smart device cannot be paired with nor connected to the PRO series modules.			• Check the *Bluetooth* function of the smart device is activated. To connect the smart device and the PRO series modules via *Bluetooth*, both devices need to be functional. • The smart device and the PRO series module need to be paired (page 98). • In case there is a device (microwave oven, wireless LAN device, etc.) that outputs signals in the 2.4 GHz frequency band nearby, move the PRO series modules away from the device that is emitting radio-frequency signals.
	Wave does not play	The wave has been deleted	For a user voice with an audio file imported into it, the sound no longer plays if the wave has been deleted.	

Symptom		Possible cause	Solution	
			DTX-PRO	DTX-PROX
	Connected external device does not produce sound	The device is not connected properly The MIDI channels do not match A function has been assigned to the pad The pad volume is low	• Ensure that the MIDI cable has been correctly connected. • Ensure that the MIDI channels match. For more information on MIDI settings, see page 44. • When using a USB MIDI connection, ensure that USB cables have been correctly connected. • Pads that have been assigned a function will not play sound even when struck. Set the "***Pad Function***" in ***MENU/Utility/Pad*** to "***off***." • Ensure that the "***MessageType***" parameter from ***MENU/Kit Edit/Voice*** is set to "***note***." Sounds will not be produced if this is not set to "***note***." • Ensure that the "***VelLo***" parameter from ***MENU/Kit Edit/Voice/MessageType*** is not set too high. Pads will produce sound only when struck harder than the value set here. • Ensure that the "***Minimum Level***" parameter from ***MENU/Trigger/Pad Type*** or ***TRIGGER/SETTING/Pad Type*** has not been set too high, as this can prevent sound from being output.	
	Cannot exchange data with DAW applications		• When the Auto Power-Off function activates to turn off the PRO series module, any connection with DAW software will be lost. To restore this connection, close the DAW application, turn the PRO series module back on, and then launch the application once again. It is advisable to disable the Auto Power-Off function when exchanging data with a computer. • A driver is required to send audio data in Windows. (page 147) • Ensure that the USB cable has been correctly connected.	
	Power turns off unexpectedly		Disable the Auto Power-Off function.	
	The PRO series module does not receive any switch or trigger signals at all I want to reset the PRO series module to the factory default		Use the Factory Reset to restore the settings to the factory defaults.	

Effect Type

● *Ambi Type*

Name	Description
No Effect	Bypass without applying an effect.
Hall 1	Reverb emulating the acoustics of a concert hall.
Hall 2	
Hall 3	
Hall 4	
Room 1	Reverb emulating the acoustics of a room.
Room 2	
Room 3	
Room 4	
Room 5	
Plate 1	Reverb emulating a metal plate.
Plate 2	
Stage	Reverb emulating the acoustics of a stage.
Space Simulator	Effect emulating the reverberating sound in a large space like a tunnel, a cave, and so on.
Reverb+Gate	Effect that combines a Gated Reverb and Reverb effect.
Reverb+Chorus	Effect that combines a Chorus and Reverb effect.
Reverb+Phaser	Effect that combines a Phaser and Reverb effect.
Reverb+Flanger	Effect that combines a Flanger and Reverb effect.
Reverb+Harmonic	Effect that combines a Harmonic Enhancer and Reverb effect.
Reverb+RingMod	Effect that combines a Ring Modulator and Reverb effect.

- ***Fx1 Type***
- ***Fx2 Type***

Name	Description	
No Effect	Bypass without applying an effect.	
Gated Reverb	Simulation of gated reverb.	
Reverse Reverb	Simulation of reverse playback of gated reverb.	
Early Ref 1	This effect isolates only the early reflection components of the Reverb.	
Early Ref 2		
Early Ref 3		
Early Ref 4		
Early Ref 5		
Tempo Delay 8th	The effect synchronizes the delay length to an eighth note tempo.	(*)
Tempo Delay Tri	The effect synchronizes the delay length to a quarter note triplet tempo.	(*)
Tempo Delay Dot	The effect synchronizes the delay length to a dotted eighth note tempo.	(*)
G Chorus	A Chorus Effect that produces a richer and more complex modulation than normal chorus.	
2 Modulator	A Chorus Effect consisting of pitch modulation and amplitude modulation.	
SPX Chorus	An effect which uses a 3-phase LFO to add modulation and spaciousness to the sound.	
Symphonic	A 3-phase Chorus which uses a complex LFO wave.	
Ensemble Detune	Chorus effect without modulation, created by adding a slightly pitch-shifted sound.	
VCM Flanger	These effects emulate the characteristics of an analog flanger used in the 1970s, recreating a warm, high-quality flanger effect.	
Classic Flanger	Conventional type of flanger.	
Tempo Flanger	Tempo-synchronized flanger.	(*)
Dynamic Flanger	Dynamically controlled flanger.	
AmbienceFlanger	A flanger that adds early reflections.	
VCM Phaser	This effect emulates the characteristics of analog phasers used in the 1970s, recreating a warm, high-quality phaser effect. This is a stereo phaser with VCM technology for producing a vintage sound.	
Tempo Phaser	Tempo-synchronized phaser.	(*)
Dynamic Phaser	Dynamically controlled phase shifter.	
VCM Auto Wah	Modulates the tone via LFO.	
VCM Touch Wah	Modulates the tone via Amplitude.	
Ring Modulator	An effect that modifies the pitch by applying Amplitude Modulation to the frequency of the input.	
Dynamic RingMod	Dynamically controlled Ring Modulator.	
Auto Synth 1	Processes the input signal into a synthesizer-type sound.	
Auto Synth 2		
Auto Synth 3		
TempoSpiralizerP	Spiralizer with tempo-synchronized LFO.	(*)
Tech Modulation	Adds a unique feeling of modulation similar to ring modulation.	
Pitch Change 1	Changes the pitch of the input signal.	
Pitch Change 2		

(*) The effect changes according to the tempo setting of the module.

- ***MFX Type***
- ***InsertionType***

Name	Description	
Thru	No Effect.	
Analog Delay 1	Analog delay driven by bucket-brigade device (BBD) chips with short delay setting.	
Analog Delay 2	Analog delay driven by bucket-brigade device (BBD) chips with long delay setting.	
G Chorus	A Chorus Effect that produces a richer and more complex modulation than normal chorus.	
2 Modulator	A Chorus Effect consisting of pitch modulation and amplitude modulation.	
SPX Chorus	An effect which uses a 3-phase LFO to add modulation and spaciousness to the sound.	
Symphonic	A 3-phase Chorus which uses a complex LFO wave.	
VCM Flanger	These effects emulate the characteristics of an analog flanger used in the 1970s, recreating a warm, high-quality flanger effect.	
Dynamic Flanger	Dynamically controlled flanger.	
VCM Phaser	This effect emulates the characteristics of analog phasers used in the 1970s, recreating a warm, high-quality phaser effect. This is a stereo phaser with VCM technology for producing a vintage sound.	
Dynamic Phaser	Dynamically controlled phase shifter.	
Overdrive	Stereo distortion.	
Compressor	Conventional compressor.	
Lo-Fi	Degrades the audio quality of the input signal to get a lo-fi sound.	
Noisy	Adds noise to the current sound.	
Turntable	Simulates the noise of an analog record.	
Bit Crusher	Produces distortion by reducing the resolution or bandwidth of the digital sound.	
Dynamic RingMod	Dynamically controlled Ring Modulator.	
Dynamic Filter	Dynamically controlled filter.	
TempoSpiralizrF	Spiralizer with tempo-synchronized LFO.	(*)
Tech Modulation	Adds a unique feeling of modulation similar to ring modulation.	
Control Filter	Manually controlled filter.	
Ring Modulator	An effect that modifies the pitch by applying Amplitude Modulation to the frequency of the input.	
Presence	Effect for bringing out the hidden presence in the input sounds.	
Harmo Enhancer	Layers additional harmonics to the input signal to make the sound stand out.	
Pitch Change	Changes the pitch of the input signal.	
PROX ***4Tap Delay 8th***	Four separate Delay effects are synchronized to an eighth note tempo.	(*)
PROX ***4Tap Delay 16th***	Four separate Delay effects are synchronized to a sixteenth note tempo.	(*)
PROX ***4Tap Delay 32nd***	Four separate Delay effects are synchronized to a thirty-second note tempo.	(*)
PROX ***High Gain***	An overdrive effect variation.	
PROX ***Modern***	An overdrive effect variation.	
PROX ***Crunch***	An overdrive effect variation.	

(*) The effect changes according to the tempo setting of the module.