Sonica
INSTRUMENTS

TAIKO THUNDER

THE ULTIMATE COLLECTION

User Manual

Thank you for purchasing TAIKO THUNDER: The Ultimate Collection, part of Sonica Instruments' Virtuoso Japanese Series. We sincerely hope you fully enjoy TAIKO THUNDER: The Ultimate Collection, which has been designed to achieve the very best in authentic Japanese sound.

The Sonica Instruments Team

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1 Installing Your Library

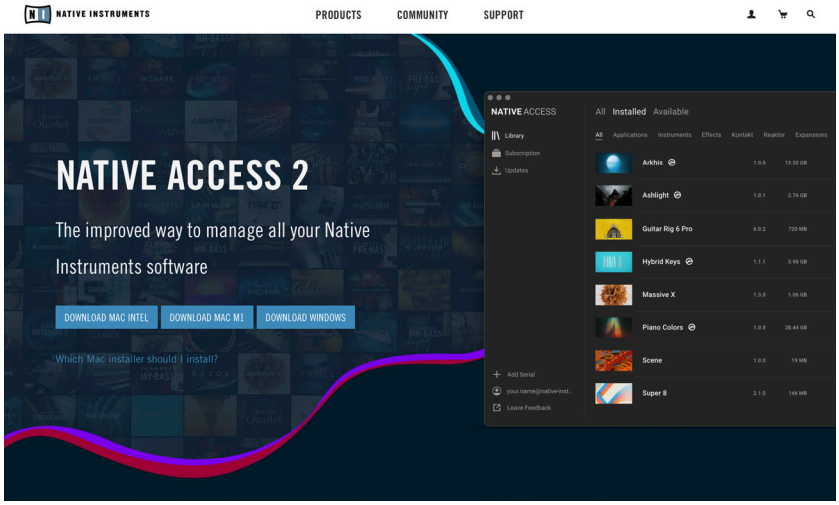
1.1 Before Using This Product

You need to register your serial code (first time only) and download the library data with the NATIVE ACCESS 2 tool in order to use this product. Check the Sonica Instruments website for a step-by-step installation guide and other information updates.

1.2 Install NATIVE ACCESS 2

Note: You can skip this step if you already have NATIVE ACCESS 2 on your computer.

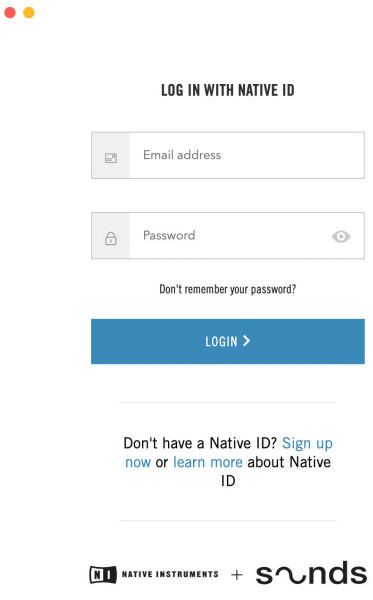
Download the NATIVE ACCESS 2 Installer for your operating system from the Native Instruments website (https://www.native-instruments.com/en/specials/native-access-2/) and follow the instructions on the screen to install the tool.



1.3 Log In with Your NATIVE ID

Launch the installed NATIVE ACCESS 2 tool and log in.

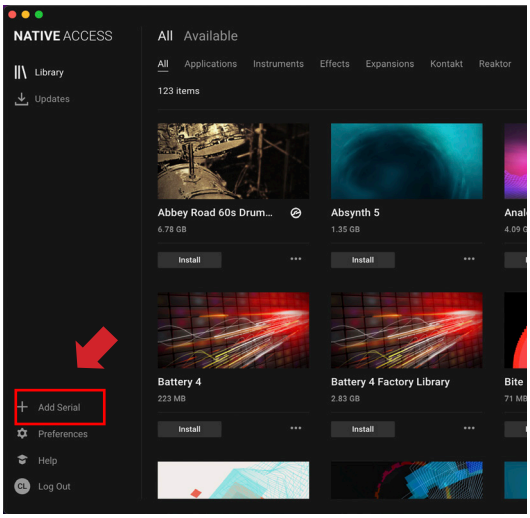
If you do not have a Native Instruments account, click the **Sign up now** link. On the **Create a new Native ID** window, enter the required information and create a free account.

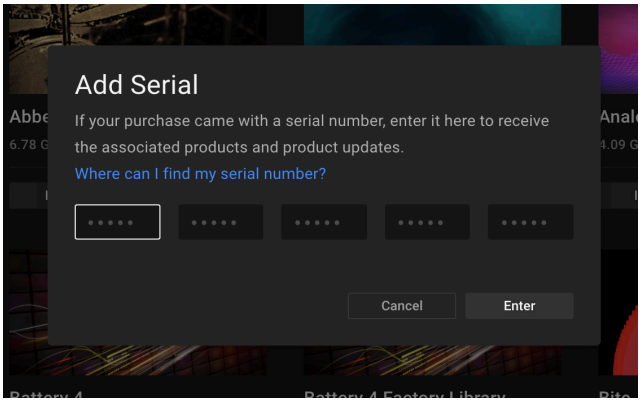


1.4 Register Your Serial Code

After NATIVE ACCESS 2 launches, select **Add Serial** from the left-side menu. Enter the 25-digit serial code you received when you purchased the product in the red box on the Add Serial window. (The serial code is sent you by email after your purchase.) Click the **Enter** button to add the serial code.

The serial code only needs to be added the first time you use the product. You can redownload the library without adding the serial code again. (If you re-enter a serial code, an error will occur.)

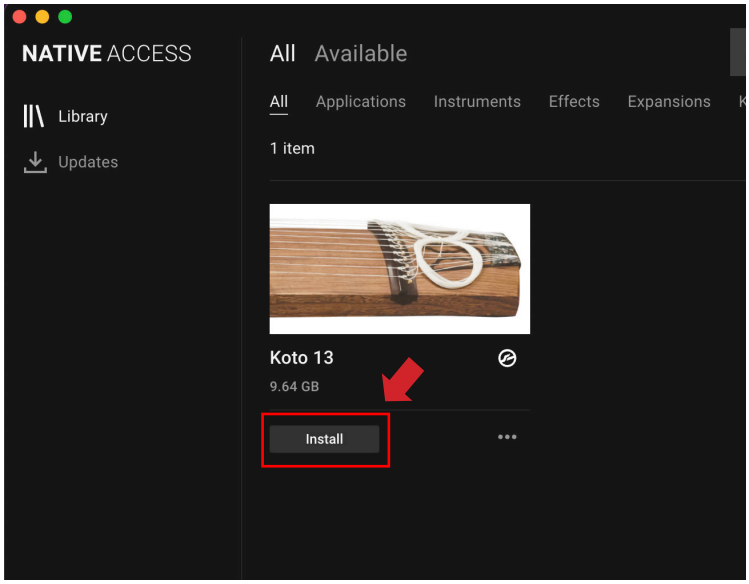




When **Success** appears on the screen, the serial code has been added successfully.

1.5 Download the Library Data

Look for the product under the **Kontakt** tab on the NATIVE ACCESS 2 window. Click the **Install** button under the product to start the download and installation process.
Note: The download may take some time depending on your Internet connection.



This completes the installation of the library.

2 Overview of TAIKO THUNDER

2.1 What Is Included in TAIKO THUNDER: The Ultimate Collection

TAIKO THUNDER: The Ultimate Collection is a sample library that aims to be the definitive collection of taiko instruments, providing the all the dynamic and diverse sounds and performance nuances of the original instruments. It is a truly comprehensive library with 20 instruments in total: 16 taiko instruments, three metallic percussion instruments (chappa, shoko, and kagura suzu), and numerous kakegoe vocal sound effects. The library is essentially 20 libraries in one, with instrument-specific interfaces allowing the faithful reproduction of each instrument's sound and behavior. The instruments can be loaded and used from Kontakt, Kontakt Player, and Komplete Kontrol.

2.2 Single and Multi Instruments

TAIKO THUNDER includes both single instruments and preset combinations of instruments. Instruments are individual instruments used on their own that can be combined and played with any other instruments. *Multi Instruments,* on the other hand, are preset combinations of instruments often used in taiko ensemble performances. These presets are loaded from the **Multi** header in Kontakt (or the **Combined** header in Kontakt 8 or later). Assign MIDI channels as needed.

2.3 Function of Each Pane

Each instrument has its own optimized interface design, however the basic structure is the same for all instruments. Switching between the library panes with the bottom tabs gives you access to different parameters. For details on the parameters of each pane, see the respective instrument's chapter in this manual.

Main pane

The **Main** pane provides real-time playing information, such as the current articulation being played and the hitting position.

The pane's UI and parameters vary depending on the instrument.

Instrument pane

The **Instrument** pane contains parameters to craft the instrument's tonal characteristics and playing feel.

The pane's UI and parameters vary depending on the instrument.

Mix pane

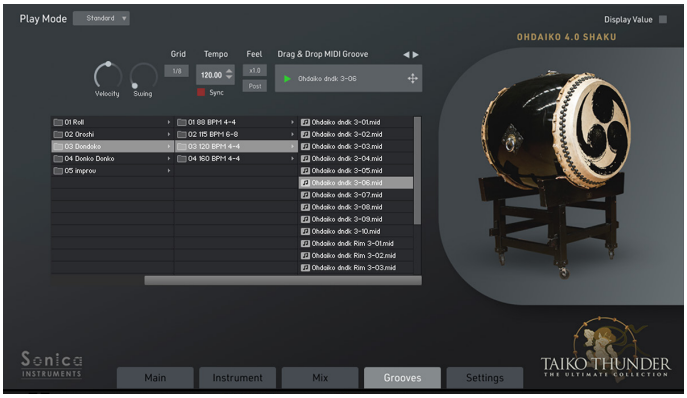
The **Mix** pane is used to mix and add effects to the eight microphone channels.

This pane's design is the same for all instruments.

Grooves pane

The **Grooves** pane lets you audition and edit the library's MIDI grooves as well as export grooves to your DAW.

This pane's design is essentially the same for all instruments.



Settings pane

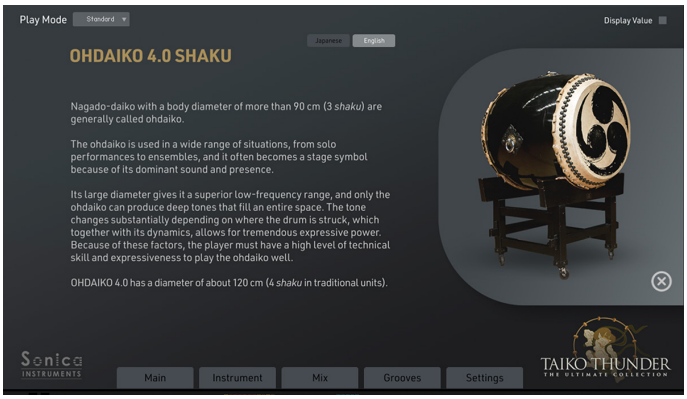
The **Settings** pane is used to assign MIDI notes and MIDI CC messages when controlling the library with MIDI pads.

The design is essentially the same for all instruments, but the available settings and parameters vary depending on the instrument.

Info pane

The Info pane provides a brief description of the instrument. It is accessed with the **(i)** icon in the lower right of the instrument photo on the **Main** pane. The **Japanese** and **English** buttons toggle the description's language.

Note that the kakegoe vocal sound effects do not have an **Info** pane.

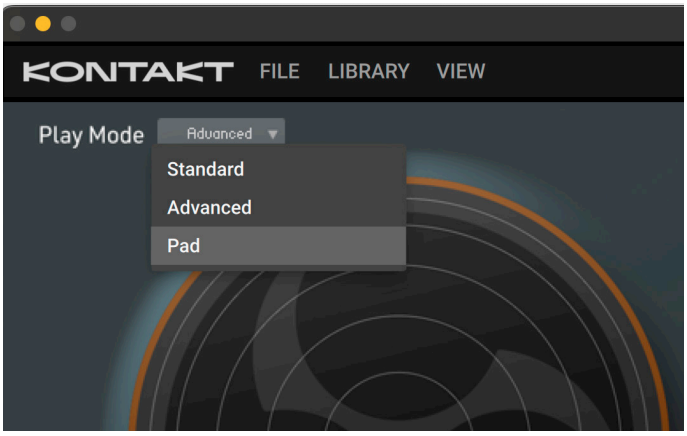


2.4 Play Modes

TAIKO THUNDER provides three play modes for all instruments except the kakegoe vocal sound effects. The play mode can be selected from the **Play Mode** selector at the top left of all panes.

The keyboard layout and some functions vary depending on the selected play mode. Users can select the mode that best matches their application and workflow.

For details on keyboard layouts and articulations, see the respective instrument's chapter in this manual.



Standard Mode

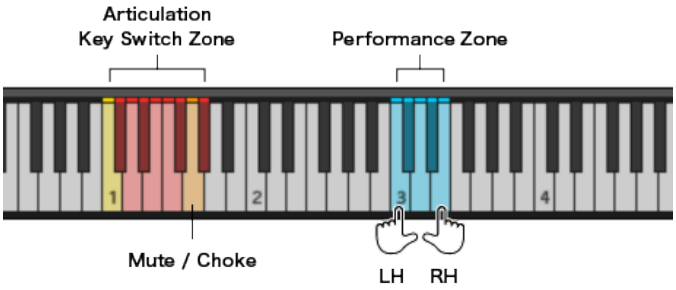
In this mode, you can enter notes smoothly, much like the real instruments, using no more than five keys (set by default to C3 through E3) and key switches. For example, you can play a trill with just one hand.

The key assignments depend on the instrument. But in general, for taiko instruments with a hit articulation selected, only three white keys are needed, as C3 is assigned to left-hand hits, D3 to center hits, and E3 to right-hand hits. The hitting position can be controlled with either a modulation wheel, a pitch bend wheel, or MIDI CC messages.

Standard Mode uses the bare minimum number of keys to play, so it's ideal for using keyboard techniques to enter fast passages and MIDI notes.

Hitting position control methods

•Mod. Wheel •Pitch Bend Wheel •CC#16/CC#17



Example for taiko instruments

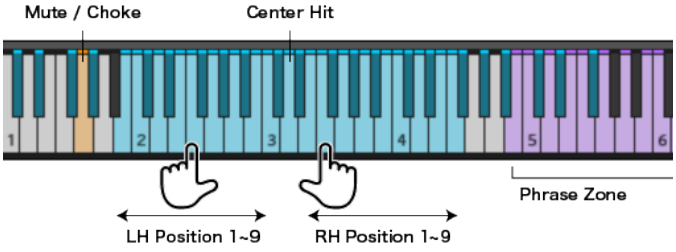
Advanced Mode

In this mode, all hitting positions and articulations are assigned to MIDI keyboard notes. This allows users to recreate taiko articulations without using a MIDI controller or key switches.

For taiko instruments, the white keys represent the drumhead with D3 as the center hitting position. C#3 and lower notes are assigned to left-hand hitting positions moving from the center to the rim, while D#3 and higher notes are similarly assigned to right-hand hitting positions.

The black keys are similarly assigned left-hand and right-hand articulations centered on D3.

The Advanced Mode is best suited for replicating the way a real taiko is played or for entering MIDI notes in a piano roll.



Example for taiko instruments

Pad Mode

This mode is designed specifically for performances using regular MIDI pads, electronic drums, and other pad controllers. Pad Mode supports a wide range of input devices, as the articulation and MIDI note can be set for each pad. It has also been optimized to take full advantage of the features of Roland's electronic TAIKO-1 taiko percussion instrument.

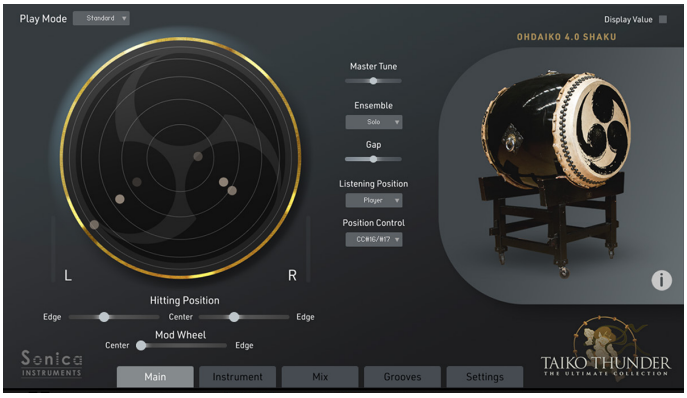
Pad assignments and settings are made on the **Settings** pane in the **Pad Mode Settings** section.

2.5 Hitting Position

Controlling the hitting position is a huge part of playing taiko instruments and allows the performer to vary the instrument's tonal characteristics.

When playing Hit articulations, there are 19 independent hitting positions available — nine on the right-hand side, nine on the left-hand side, and the center. The **Hitting Monitor** on the **Main** pane shows the hitting position in real time.

In the Standard and Pad modes, users can control the hitting position in real time by the control method selected with the hitting control selector. (Hitting position settings for the Standard Mode are made on the **Main** pane; for the Pad Mode on the **Settings** pane.)



Hitting position control methods in Standard Mode

Mod. Wheel (CC #1)

Turning the modulation wheel changes the hitting position for both hands.

MIDI CC #16 / CC #17

CC #16: Changes the right-hand hitting position

CC #17: Changes the left-hand hitting position

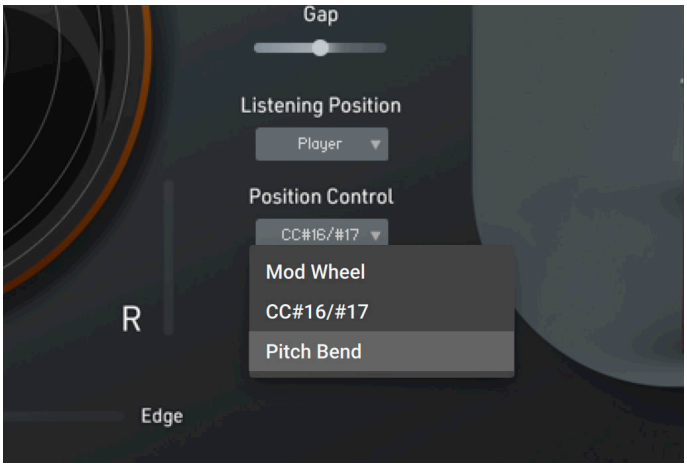
Pitch Bend

Bend up: Changes the right-hand hitting position

Bend down: Changes the left-hand hitting position

Hitting position control methods in Pad Mode

MIDI CC messages



2.6 Mixer Microphone Channels and Parameters

TAIKO THUNDER's built-in mixer has eight channels. Seven channels were recorded by microphones in different positions, and one channel is a pre-balanced, DAW-ready stereo mix.

1. Audio Mixer

The audio mixer gives you control over seven different microphone positions as well as a pre-balanced stereo mix from multiple microphone sources.

Above the name of each channel is a button to enable or disable the channel. Disabling unwanted channels can save computer CPU resources.

Notes

- SHOKO, CHAPPA, and KAGURA SUZU do not have a Rear channel.
- KAKEGOE does not have Front or Rear channels.
- Note that the stereo mix cannot be used at the same time as the other microphone channels and vice-versa. When any of the microphone channels are activated, the stereo mix is automatically disabled. When the stereo mix is activated, all microphone channels are disabled.

1-1 EQ

Each channel has an independent four-band EQ. A separate button enables or disables the EQ for the channel. Click the **EDIT** button to see and edit the corresponding channel's EQ settings.

1-2 Width

This control adjusts the stereo width of stereo microphone channels. Turned to 100%, the control gives the original recorded stereo width; turned to 0%, the control reduces the width to mono. The control only works on stereo channels.

Channel Descriptions

Front: A mono mix from microphones placed directly at the taiko's front drumhead or from microphones placed directly in front of the percussion instrument

Rear: A mono mix from microphones placed directly at the taiko's rear drumhead or from microphones placed directly behind the percussion instrument

Dir. St.: A stereo mix from direct microphones

O.H.: A stereo mix from overhead microphones

Stage F: A stereo mix from microphones positioned at the front of the stage

Stage B: A stereo mix from microphones positioned at the back of the stage

Hall: A stereo mix from microphones positioned to capture the resonance of the hall

St. Mix: A pre-balanced stereo mix from multiple microphone sources

1-3 Pan

This control adjusts the left-right panning of the respective channel.

1-4 Rev

This control adjusts the reverb send volume of the respective channel.

1-5 Mute / Solo

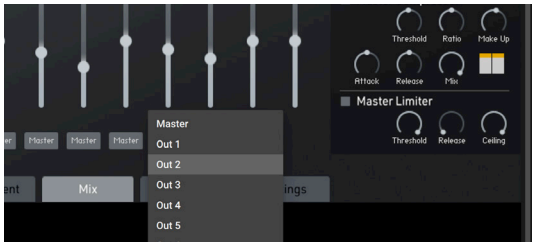
These buttons mute or solo the respective channel. The **Solo** button's behavior can be changed on the **Settings** pane.

1-6 Fader

The fader control adjusts the volume of the respective channel.

1-7 Output

This control selects the audio output destination of the respective channel. By using different output buses, you can mix microphone channels independently in your DAW.



Please see the Kontakt manual or your DAW manual for instructions on creating multiple outputs.

2. Ch. EQ

The **Ch. EQ** section displays the four-band EQ's parameters for the active channel. The parameters can be edited.

To change the active channel, either use the arrow keys beside the displayed channel name in the **Ch. EQ** section or click the corresponding channel's **EDIT** button in the **Audio Mixer** section.

If the **Settings** pane's **Link EQ to Touch Console control** is on, touching any parameter on the Audio Mixer will automatically display that channel's EQ settings in the **Ch. EQ** section.

3. X-Y Pad

The **X-Y Pad** lets you adjust the microphone channels' volume and panning with a single control. It does not work with the stereo mix channel.

4. Reverb

The **Reverb** section provides convolution reverb settings.

4-1 Type

This control selects the type of impulse response (IR). The library includes 30 types of IRs including the IR of a Noh Theater Hall.

4-2 Size

This control adjusts the reverb time.

4-3 Return

This control adjusts the return volume of the reverb.

5. Master EQ

The Master EQ is a fully adjustable four-band EQ inserted on the Master bus. The Master EQ's routing with the Master Compressor can be changed.

Pre position

Master EQ > Master Compression > Master Limiter

Post position

Master Compression > Master EQ > Master Limiter

6. Master Compressor

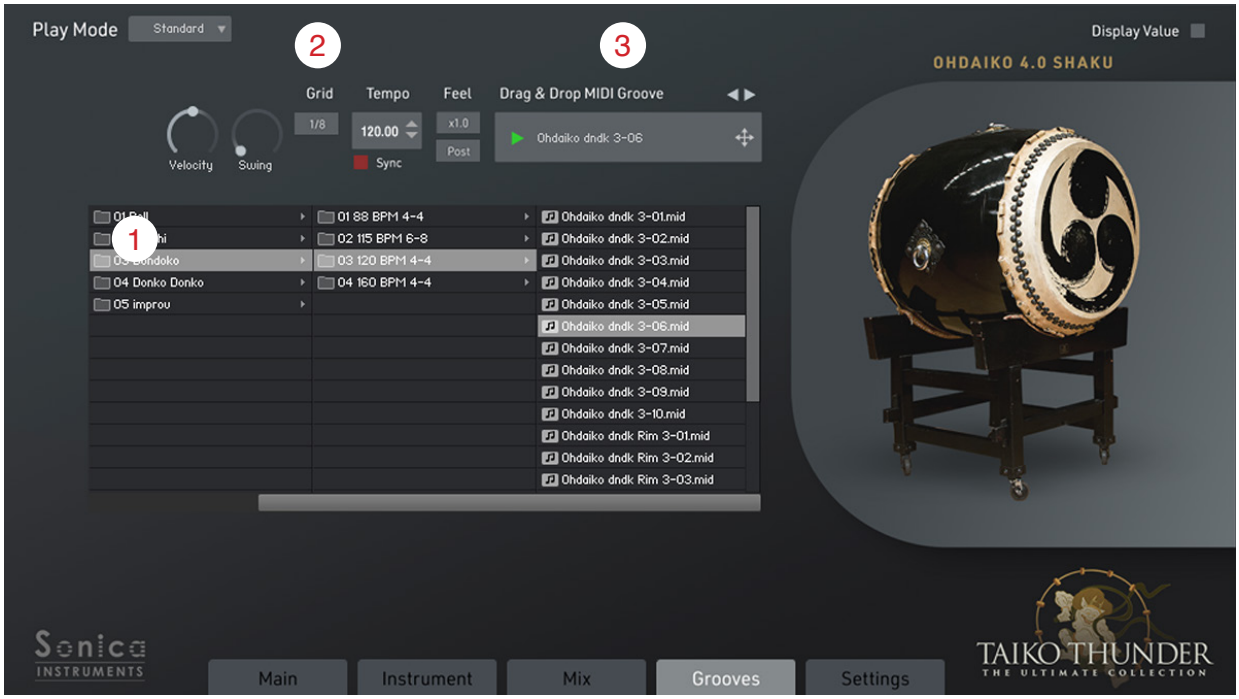
The Master Compressor is an adjustable bus compressor inserted on the Master bus.

7. Master Limiter

The Master Limiter is an adjustable limiter inserted on the Master bus.

2.7 MIDI Grooves

The **Grooves** pane gives you access to the library's MIDI grooves. TAIKO THUNDER contains over 1,400 MIDI grooves played by professional taiko performers. On this pane, you can browse and audition MIDI grooves and drag the MIDI data directly into your DAW.



1. Browser

The Groove Browser lets you search through the library's MIDI grooves. Double-click on a MIDI groove to load it into the Player.

2. Groove Controls

2-1 Velocity

This control adjusts the playback velocity of the MIDI groove.

2-2 Swing

This control can add a swing feel to the MIDI groove.

2-3 Grid

This control toggles the quantization grid for the **Swing** control between 8th notes and 16th notes.

2-4 Tempo

This control sets the playback tempo of the Groove Browser. The tempo cannot be changed if the **Sync** control is on.

2-5 Sync

When this control is on, the Groove Browser's playback tempo is synced with that of the host DAW.

2-6 Feel

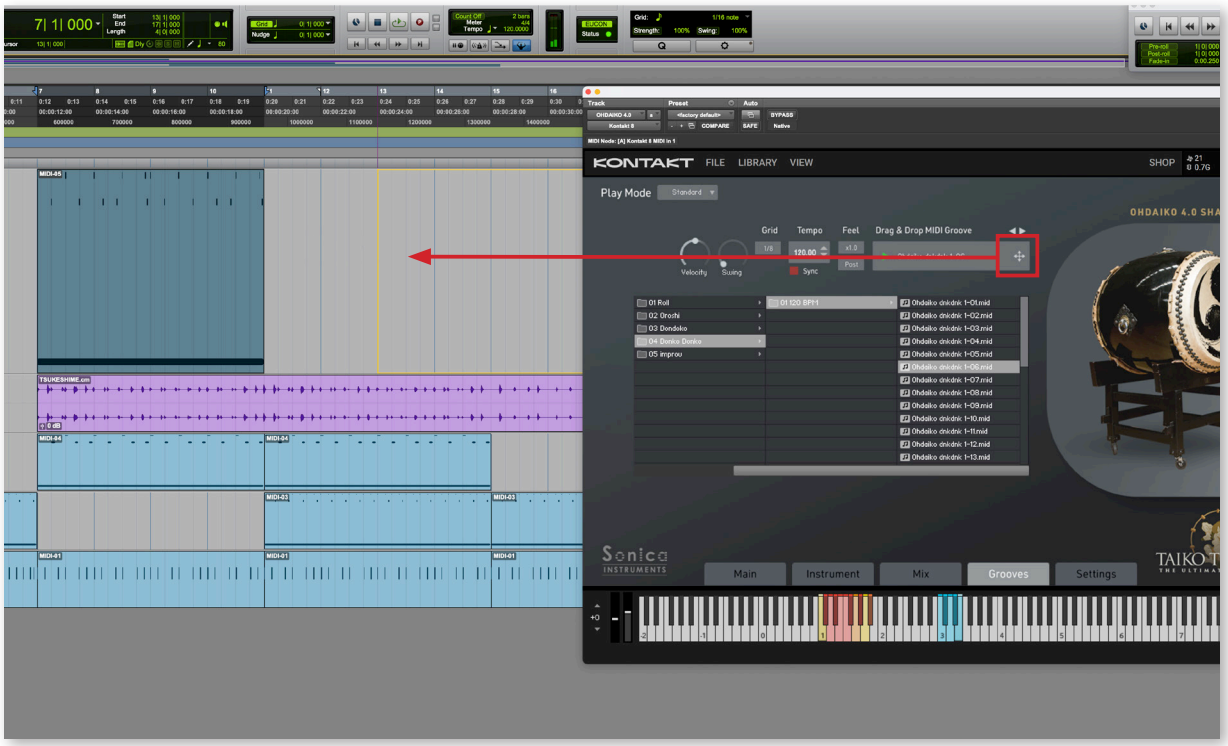
This control switches the playback tempo feel of the MIDI groove between x1.0 (original tempo), x2.0 (double time), and x0.5 (half time).

2-7 Swing Pre / Post

This control toggles where the **Swing** control is applied. When **Pre** is selected, swing is applied before grid quantization; when **Post** is selected, swing is applied after grid quantization. The control gives different playing feels even with the same phrase and settings.

3.Player / Export

The Player / Export displays, plays, and switches the MIDI groove selected with the Groove Browser. The button is used to drag and drop the MIDI groove onto a DAW track. This exports the current MIDI groove in the Player as a MIDI file into your DAW.



The play mode used with MIDI grooves

When playing MIDI grooves, the Standard play mode is automatically selected and the **Hitting Position Control** is set to **MIDI CC #16 / #17**.

The library's MIDI grooves were created with the library's default settings of the Standard play mode and using MIDI CC #16 / #17 messages for the hitting position controls.

Ensemble Grooves

TAIKO THUNDER, in addition to MIDI grooves listed in the Groove Browser, comes with ensemble grooves created for use with Multi Instruments.

The ensemble grooves are included as multi-track MIDI data in SMF format in the *Data > Ensemble Grooves* folder. Use ensemble grooves with the corresponding ensemble taiko kit.

3 Taiko Instruments

3.1 Taiko Instruments and Articulations

TAIKO THUNDER contains 16 taiko instruments and a wealth of articulations.

Tsukeshime-daiko (four sizes)

The tsukeshime-daiko consists of two heads skins stretched over steel rings that are bound together and tensioned with cords or bolts.

The drum is distinctive for its gorgeous sharp, high-pitched sound. Its pitch can be tuned by adjusting the binding tension. The tsukeshime-daiko plays a central role in an ensemble, as its powerful sound is ideal for setting the rhythm and tempo of a piece and maintaining the rhythmic feel.

The head skins vary in thickness and are measured in units called cho-gake. The thinnest skin is about 11 mm (one *cho-gake*, also called *namitsuke*) and skins go up in thickness from two *cho-gake* (~19 mm) to five *cho-gake* (~29 mm). The thicker the skin, the harder and stiffer the drum's sound and response.

The library includes four tsukeshime-daiko sizes: 33 cm (1 *shaku* 1 *sun* in traditional units), 36 cm (1 *shaku* 2 *sun*), 36.6 cm (1 *shaku* 2 *sun* 2 *bu*), and 39 cm (1 *shaku* 3 *sun*).

Nagado-daiko (three sizes)

Literally meaning “long barrel”, the nagado-daiko is easy to recognize because the drum body is longer than the drumhead diameter. Frequently seen on stages, at bon dances, and many other settings, the nagado-daiko is what many people imagine when they think of taiko instruments. It is also called miya-daiko [Shinto shrine drum] because it’s often used at Shinto shrines and other religious events.

The nagado-daiko is made by hollowing out a single piece of wood so the sound will resonate inside the body, creating its distinctive deep and booming tone.

The drum’s sound varies considerably depending on where the drumhead is struck, allowing for a variety of tonal expressions with just a single drum by combining various drum strokes.

The library includes three nagado-daiko sizes: 36 cm (1 *shaku* 2 *sun* in traditional units), 48 cm (1 *shaku* 6 *sun*), and 81 cm (2 *shaku* 7 *sun*).

Hirado-daiko

The hirado-daiko [literally “flat-bodied drum”] has a short, flat body compared to the size of the drumhead.

Because the materials and construction are the same as the nagado-daiko, the hirado-daiko has a similar pronounced bass tone. Its shorter body, however, lends it a unique sharp, yet deep, sound with shorter reverberations than its longer cousin.

The hirado-daiko can be played set on a frame or suspended from a stand.

The hirado-daiko included in the library has a diameter of about 60 cm (2 *shaku* in traditional units).

Ohhira-daiko

Hirado-daiko with a body diameter of more than 90 cm (3 *shaku*) are generally called ohhira-daiko. The ohhira-daiko is used in a wide range of situations, from solo performances to ensembles, and it often becomes a stage symbol because of its dominant sound and presence.

Its large diameter gives it a superior low-frequency range, and only the ohhira-daiko can produce deep tones that fill an entire space. There are several ways to hit the drum, including striking it from the front when it is placed vertically or striking it from above when placed face down.

The library includes an ohhira-daiko with a diameter of about 99 cm (3 *shaku* 3 *sun* in traditional units).

Ohdaiko (two sizes)

Nagado-daiko with a body diameter of more than 90 cm (3 *shaku*) are generally called ohdaiko. The ohdaiko is used in a wide range of situations, from solo performances to ensembles, and it often becomes a stage symbol because of its dominant sound and presence.

Its large diameter gives it a superior low-frequency range, and only the ohdaiko can produce deep tones that fill an entire space. The tone changes substantially depending on where the drum is struck, which together with its dynamics, allows for tremendous expressive power. Because of these factors, the player must have a high level of technical skill and expressiveness to play the ohdaiko well.

The library includes two ohdaiko sizes: 102 cm (3 *shaku* 4 *sun* in traditional units) and 120 cm (4 *shaku*).

Okedo-daiko

The okedo-daiko is made of long, slender planks of wood joined together like a tub. The body and drumheads are fastened together with cords, and the drum's pitch can be tuned by adjusting the tension of the cords.

In addition to the wide range of sounds available through different tunings, the okedo-daiko offers a high degree of flexibility in sounds and performance styles, through such innovations as combining various sizes of drums.

The library includes an okedo-daiko with a diameter of about 84 cm (2 *shaku* 8 *sun* in traditional units) and a body length of about 90 cm (5 *shaku*).

Katsugi Okedo (two sizes)

The katsugi okedo-daiko is a okedo-daiko played while wearing a shoulder strap.

Because the performer can move around freely while playing, the katsugi okedo-daiko is an essential drum for the modern stage, given its superior performance and visual impact. Many performing groups today incorporate the katsugi okedo-daiko into their music.

Unique to the katsugi okedo-daiko is a particular technique, called *ryomen-uchi*, in which the drummer shifts the position of the drum while playing and strikes both drumheads with two bachi.

The library includes two katsugi okedo sizes: 42 cm (1 *shaku* 4 *sun* in traditional units) and 51 cm (1 *shaku* 7 *sun*).

Okedo Eitetsu

Eitetsu Hayashi, who participated in the founding of the taiko groups Ondekoza and Kodo, both from Sado Island, and who pioneered new possibilities for Japanese percussion, conceived of the okedo eitetsu-daiko.

A revamping of the okedo-daiko for stage performances, the okedo eitetsu-daiko is characterized by a smaller ratio between the drumhead diameter and the body length compared to a regular okedo-daiko. The drum's tuning can be changed by adjusting the tension of the cords.

The library includes an okedo eitetsu with a diameter of about 54 cm (1 *shaku* 8 *sun* in traditional units).

Shimeshishi-daiko

The shimeshishi-daiko emerged from the stage of the taiko group Kodo as an extension of the tsukeshime-daiko. Its biggest distinction is the use of different leathers on each side: one side is cowhide and the other is horsehide.

It is an idiosyncratic instrument with a piercing, dry sound full of presence that makes it stand out even in a massive ensemble.

Articulation List

Articulation Name	Description
Hit	Sound of hitting the head
Tsuke & Drag	Sound of a *tsuke* (where the stick hits and then rests on the head) or a drag: some taiko instruments have two variations
Rimshot	Sound of hitting the rim and head simultaneously
Rim Tip	Sound of hitting the rim with the tip of a stick
Rim Side	Sound of hitting the rim with the side of a stick
Yukibai	Sound of hitting the head with *yukibai* sticks (sticks with the tips covered in cloth to imitate the sound of snow)
Buzz	A buzz sound produced by pressing the head down with one stick and striking it with the other
Flam	An articulation with a flam
Stick	Sound of hitting the sticks together
Bamboo Stick	Sound of hitting the head with bamboo sticks
Bamboo Drag	Sound of a drag with bamboo sticks
Rivet Roll	Sound of a stick scraping along the taiko rivets: two variations are available

Table of Instruments versus Articulations

Instrument	Hit	Tsuke & Drag 1	Tsuke & Drag 2	Rim shot	Rim Tip	Rim Side	Yukibai	Buzz	Flam	Stick	Bamboo Hit	Bamboo Drag	Rivet Roll 1	Rivet Roll 2	Phrases
TSUKESHIME 1.1 SHAKU	✓	✓	✓	✓	✓	✓	✓	-	✓	✓	-	-	-	-	2
TSUKESHIME 1.2 SHAKU	✓	✓	✓	✓	✓	✓	✓	-	✓	✓	-	-	-	-	2
TSUKESHIME 1.2.2 SHAKU	✓	✓	✓	✓	✓	✓	✓	-	✓	✓	-	-	-	-	1
TSUKESHIME 1.3 SHAKU	✓	✓	✓	✓	✓	✓	✓	-	✓	✓	-	-	-	-	1
NAGADO 1.2 SHAKU	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	-	-	RH only	-	1
NAGADO 1.6 SHAKU	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	-	-	RH only	RH only	2
NAGADO 2.7 SHAKU	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	-	-	-	-	-
HIRADO 2.0 SHAKU	✓	✓	✓	✓	✓	✓	✓	-	-	✓	-	-	-	-	4
OHIRA 3.3 SHAKU	✓	✓	-	✓	✓	✓	✓	✓	✓	✓	✓	RH only	-	-	1
OHDAIKO 3.4 SHAKU	✓	✓	-	✓	✓	✓	✓	✓	✓	✓	-	RH only	RH only	RH only	2
OHDAIKO 4.0 SHAKU	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	4
EITETSUGATA OKEDO 1.8 SHAKU	✓	✓	✓	✓	✓	✓	✓	✓	-	✓	-	-	-	-	3
OKEDO 2.8 SHAKU	✓	-	-	✓	✓	✓	✓	-	✓	✓	✓	-	-	-	2
KATSUGI OKEDO 1.4 SHAKU	✓	✓	RH only	✓	✓	✓	✓	-	-	✓	-	-	-	-	1
KATSUGI OKEDO 1.7 SHAKU	✓	✓	RH only	✓	✓	✓	✓	-	-	✓	-	-	-	-	-
SHIMEJISHI	✓	✓	✓	✓	-	✓	✓	✓	-	✓	-	-	-	-	-

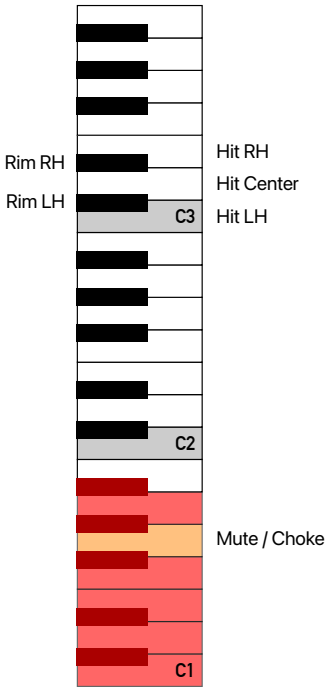
Note: If you play a key normally assigned to an articulation that the instrument does not have, the Hit articulation will sound. If the instrument only has a right-hand version of an articulation, such as Bamboo Drag or Rivet Roll, and the key for the left-hand version of the articulation is played, the right-hand version will sound. For example, playing the left-hand Bamboo Drag key on the OHIRA 3.3 SHAKU, the right-hand Bamboo Drag articulation will sound.

3.2 Keyboard Layouts in Each Play Mode

Standard Mode: Key Switches and Keyboard Layout

In Standard Mode, key switches are located in the Articulation Zone (C1 to A#1) and set the articulation that is played by the keys in the Performance Zone.

Note: If the instrument does not have the selected articulation, the Hit articulation will sound instead.

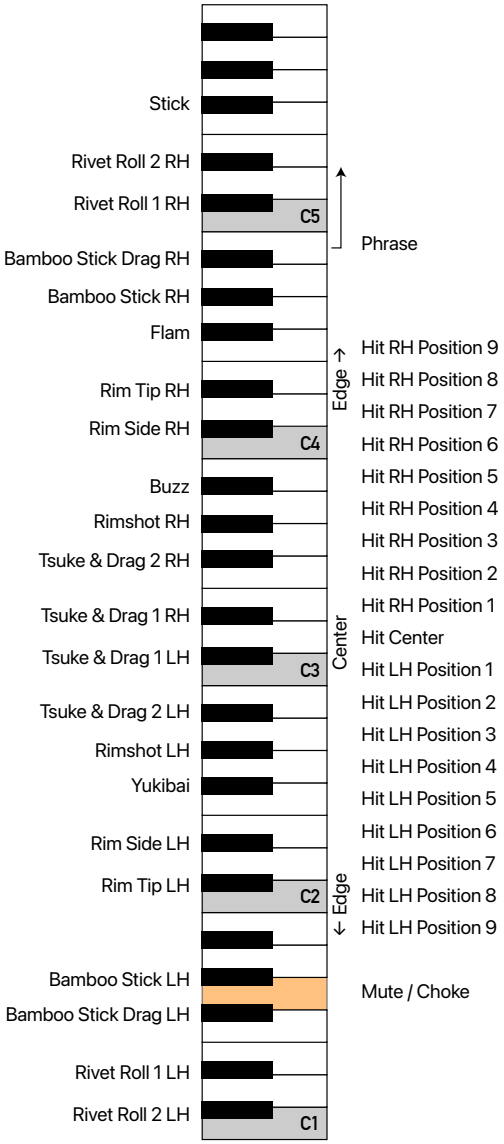


Zone	Note	Description
Performance	C3	Plays a right-hand hit of the articulation selected with the key switches
	C#3	Plays a right-hand rimshot of the articulation selected with the key switches
	D3	Plays a hit in the center of the drumhead
	D#3	Plays a left-hand rimshot of the articulation selected with the key switches
	E3	Plays a left-hand hit of the articulation selected with the key switches
Key Switch	C1	Hit
	C#1	Tsuke & Drag
	D1	Rimshot
	D#1	Buzz / Flam
	E1	Yukibai
	F1	Bamboo Stick
	F#1	Stick
	G1	Mute / Choke
	G#1	Rivet Roll
	A1	Rim Side
	A#1	Rim Tip

Relationship Between the Key-Switch-Selected Articulation and the Hitting Position Control Behavior

Performance Key	Key Switch	Articulation Name	Hitting Position Control	Mod Wheel (CC#1)
Hit LH (C3)	C1	Hit LH	Hit Position 1 → 9	-
	C#1	Tsuke & Drag LH	Tsuke & Drag 1 → 2	-
	D1	Rimshot LH	-	-
	D#1	Buzz	-	-
	E1	Yukibai	-	-
	F1	Bamboo Stick	Hit → Drag	-
	F#1	Stick	-	-
	G#1	Rivet Roll LH	Rivet Roll 1 → 2	-
Hit Center (D3)	-	Hit Center	-	-
Hit RH (E3)	C1	Hit RH	Hit Position 1 → 9	-
	C#1	Tsuke & Drag RH	Tsuke & Drag 1 → 2	-
	D1	Rimshot RH	-	-
	D#1	Flam	-	-
	E1	Yukibai	-	-
	F1	Bamboo Hit RH	-	-
	F#1	Stick	-	-
	G#1	Rivet Roll RH	Rivet Roll 1 → 2	-
C#3	A1	Rim Side LH	-	Rim Side → Tip
	A#1	Rim Tip LH	-	-
D#3	A1	Rim Side RH	-	Rim Side → Tip
	A#1	Rim Tip RH	-	-

Advanced Mode: Key Switches and Keyboard Layout



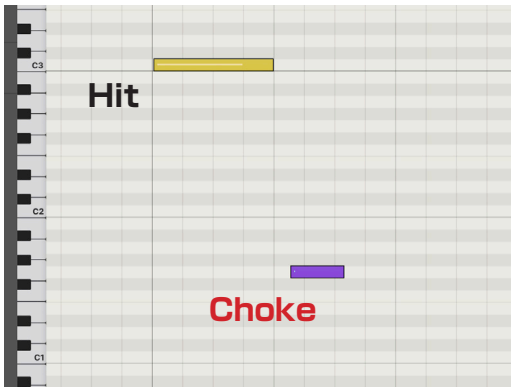
Key Switch	Articulation Name
G1	Mute / Choke

Mute / Choke Key Behavior

Using the G1 Mute / Choke key (in Standard and Advanced modes), you can either choke a hit — stopping the sound after a hit — or mute a hit — by striking the head while holding it.

Choke

You can stop the sound of a hit by pressing the G1 Mute / Choke key while the hit is still sounding. To perform a choke, press the G1 Mute / Choke key after releasing the Performance Zone key (Note Off event).



Mute

To mute the sound of a hit, hold down the G1 Mute / Choke key and then play the Performance Zone key. The muting strength is adjustable with the Muffling control on the **Instrument** pane (see Page 24).

Pad Mode: Assignable Articulations

Pad Mode allows you to assign articulations to a total of eight pads. The assignable articulations depend on the taiko instrument: some articulations are not displayed for all instruments. Note that the same articulation cannot be assigned to multiple pads.

Articulation	Hitting Positon Control
Hit LH	Hit LH Position 1 → 9
Hit RH	Hit RH Position 1 → 9
Tsuke & Drag 1 LH *	-
Tsuke & Drag 1RH *	-
Tsuke & Drag 2 LH *	-
Tsuke & Drag 2 RH *	-
Rimshot LH	-
Rimshot RH	-
Rim Tip LH	-
Rim Tip RH	-
Rim Side LH	-
Rim Side RH	-
Yukibai	-
Buzz *	-
Flam *	-
Stick	-
Bamboo Hit LH *	-
Bamboo Hit RH *	-
Bamboo Drag LH *	-
Bamboo Drag RH *	-
Rivet Roll 1 LH *	-
Rivet Roll 1 RH *	-
Rivet Roll 2 LH *	-
Rivet Roll 2 RH *	-

*These articulations may not be displayed for some taiko instruments.

Pedal Control Assign Behavior and Assignable Articulations

While playing Rim Side or Hit articulations, the Pedal Control function lets you switch between three articulations by varying the CC value of the MIDI CC message set with the **Pedal (CC)** control. Some articulations may not be displayed for some taiko instruments.

For Rim Side LH / Rim Side RH articulations

CC Value	Articulation
0 - 39	Rim Side (Cannot be changed)
40 - 99	Rim Tip (Cannot be changed)
100 - 127	Stick Rivet Roll*

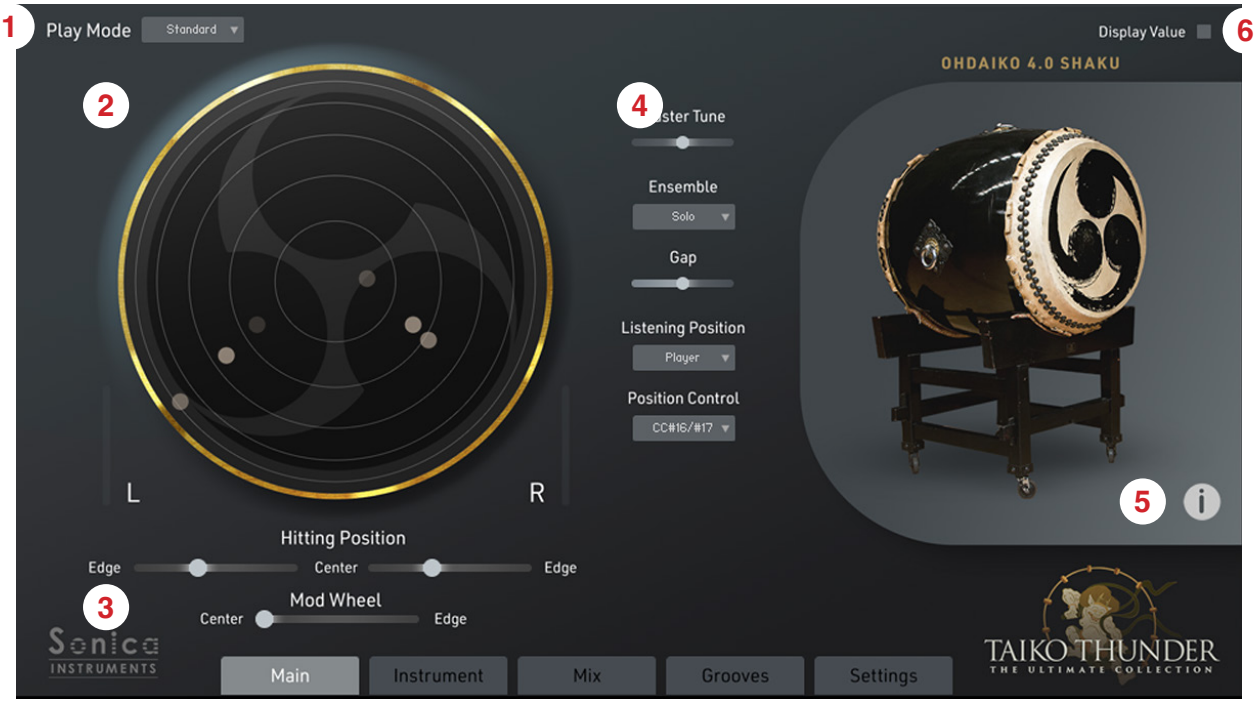
For Hit LH / Hit RH articulations

CC Value	Articulation
0 - 39	Hit (Cannot be changed)
40 - 99	Tsuke & Drag 1 * Tsuke & Drag 2 * Bamboo Drag * Mute / Choke Hit (OKEDO 2.8 only)
100 - 127	Rimshot Yukibai Bamboo Hit * Mute / Choke

*These articulations may not be displayed for some taiko instruments.

3.3 Main Pane Parameters

The **Main** pane gives a visual indication of the hitting position and has controls for basic library settings such as the play mode.



1. Play Mode

This control selects the play mode. The play mode selection changes the MIDI keyboard layout and some functions.

The **Play Mode** selector is accessible on all panes.

2. Hitting Monitor

This monitor indicates the current hit position (for the Hit articulation only) as well as the status of Rim and Stick articulation hits.

3. Hitting Position

When in the Standard play mode (see Page 8), these controls display and adjust the hitting position for Hit and Rim articulations.

The hitting position can be controlled in real time using a MIDI controller configured under the Main Settings section on this pane or with the Hitting Position Control on the **Settings** pane.

Note that the **Hitting Position** controls are disabled in the Advanced and Pad modes.

4. Main Settings

This group of controls provide tuning and performance settings.

4-1 Master Tune

This control adjusts the overall tuning of the taiko.

4-2 Ensemble

The Ensemble function reproduces the natural performance variances by multiple performers in ensemble playing when layering the same taiko instrument by using multiple TAIKO THUNDER instances. This four-position control (*Solo, 2nd Player, 3rd Player, or 4th Player*) sets the player for current instance.

4-3 Gap

This control adjusts the amount of variance among performers when using the Ensemble function. Moving the slider to the right increases the amount of variance. The **Gap** control is disabled when the **Ensemble** control is set to ***Solo***.

4-4 Listening Position

This control sets the listening position to either ***Player*** or ***Audience***.

4-5 Hitting Position Control

This control sets the method to control the hitting position for Hit and Rim articulations. The control is available only in Standard Mode.

5. Info

This control opens the **Info** pane, which provides a brief description of the instrument.

6. Display Values

When this control is on, parameter values will always be displayed. When the control is off, values will be displayed for only a brief time after a parameter is moved or adjusted. The duration that values are displayed in this case is selectable from three levels with the **Display Value Time** control on the **Settings** pane.

The **Display Values** control is accessible on all panes.

3.4 Instrument Pane Parameters

The **Instrument** pane allows you to adjust various taiko parameters to find your ideal sound. You can recreate the instrument's behavior as realistically as possible through modeling or you can come up with a brand-new sounding instrument. All parameters are independently adjustable for right and left hands.

1. STICK & RIM

This group of controls adjust the sound of Stick and Rim articulations.

1-1 Impact

This control adjusts the strength of the impact component — i.e., the instant the sticks hit either the rim or each other.

1-2 Length

This control adjusts the sound variations caused by the length of the sticks.

1-3 Thickness

This control adjusts the sound variations caused by the thickness of the sticks.

2. HEAD

This group of controls adjust the sound of articulations where the head is hit.

2-1 Impact Volume

This control adjusts the volume of the impact component — i.e., the instant the stick hits the head.

2-2 Impact Speed

This control adjusts the sound variations caused by the speed at which the stick hits the head.

2-3 Impact Color

This control adjusts the tonal character of the impact component — i.e., the instant the stick hits the head.

2-4 Impact Attack

This control set the attack of the impact component to either ***Soft*** or ***Hard***.

2-5 Tension

This control adjusts the sound variations caused by the taiko's tension.

2-6 Body Size

This control adjusts the tonal variations caused by the taiko's body size.

2-7 Muffling

This control adjusts the length of reverberations while muting the instrument (holding down the Mute / Choke key while playing). The control has no effect when playing normally. See Page 21 — *Mute / Choke Key Behavior* for more details.

2-8 Release

This control adjusts the release time of the overall sound.

2-9 Ghost Noise

This control adjusts the volume of ghost noise that sounds at Note Off events.

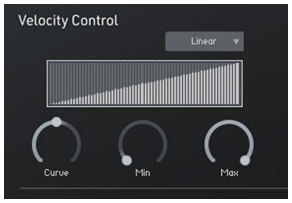
3. Pitch Bend Range

This group of controls adjust the range of pitch changes when using the Pitch Bend function. The range is adjustable between 50 and 1,200 cents. The pitch bend range is independently adjustable for Stick & Rim articulations and Head articulations as well as for the left and right hands.

4. Velocity Control

This group of controls adjust the sound variations relative to velocity. There are separate velocity curve settings for Standard and Advanced modes and for the Pad Mode. When in Pad Mode, the text **Pad Mode** appears above the velocity curve.

In Standard and Advanced modes



In Pad Mode

4-1 Curve Type

Four types of velocity curves can be selected: ***Linear, S-Curve, Compand***, and ***Fixed***.

4-2 Curve

This control modifies the selected velocity curve.

4-3 Min

This control sets the minimum velocity of played notes.

4-4 Max

This control sets the maximum velocity of played notes.

5. Phrase Control

These two controls adjust the pitch and speed of phrases. The controls are hidden in the Standard play mode.

5-1 Pitch

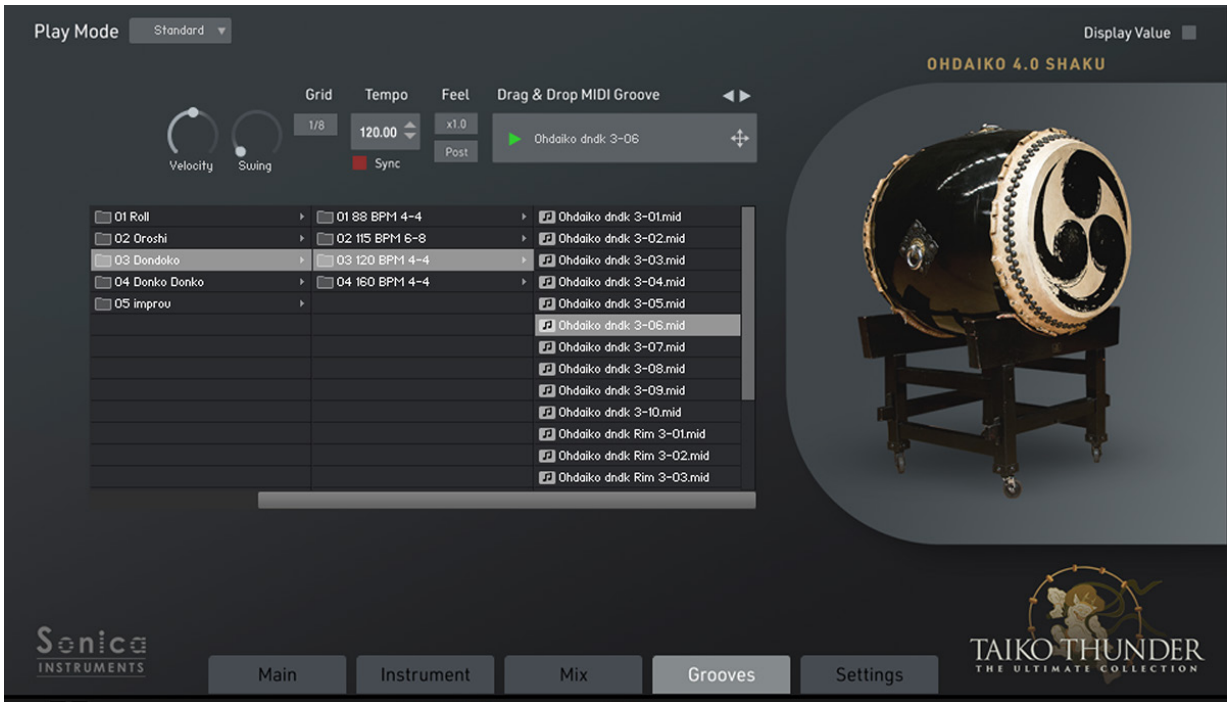
This control adjusts the pitch of phrases in semitone increments over a ±7 pitch range.

5-2 Speed

This control adjusts the playback speed of phrases from 70% to 130%.

3.5 Grooves Pane Parameters

On the **Grooves** pane, you can browse and audition the library's MIDI grooves and export them to your DAW. See Page 12 — *2.7 MIDI Grooves for details.*



3.6 Settings Pane Parameters

The **Settings** pane allows you to customize MIDI mappings and behavior for the Standard and Pad modes.

1. Standard Mode Settings

These controls set MIDI mappings for the Standard Mode.

1-1 Left Rim

This control sets the MIDI note assigned to the left-hand rimshot key. The default is C#3.

1-2 Right Rim

This control sets the MIDI note assigned to the right-hand rimshot key. The default is D#3.

1-3 Left Head

This control sets the MIDI note assigned to the left-hand head-hit key. The default is C3.

1-4 Right Head

This control sets the MIDI note assigned to the right-hand head-hit key. The default is E3.

1-5 Function

This control sets the MIDI note assigned to the function key. The default is D3. For taiko instruments, this key plays a hit in the center of the drumhead.

2. Pad Mode Settings

These controls change settings for the Pad Mode. You can set different articulations and MIDI notes for up to eight pads.

2-1 Mapping Preset

With this control, you can load in a Pad Mode preset or save a user-defined preset. You can make a preset for all **Pad Assign** and **Pedal Control Assign** settings.

2-2 Pad Assign

MIDI Note

This control sets the MIDI note assigned to the corresponding pad. The same MIDI note cannot be assigned to multiple pads.

Articulation

This control sets the articulation assigned to the corresponding pad. Note that the assignable articulations depend on the instrument.

Hitting Position

These controls set the MIDI CC messages that control the hitting positions for the left and right hands.

CC Sensitivity

These controls set the sensitivity of the MIDI CC messages that control the hitting position. Adjust the sensitivity to suit your MIDI pads or controller.

2-3 Pedal Control Assign

While playing Rim Side or Hit articulations, the Pedal Control function lets you switch between articulations by varying the MIDI CC value using an expression pedal or other controller.

Pedal (CC)

This control sets the MIDI CC message used for the Pedal Control function. Turning off the radio button here disables the Pedal Control function.

Rim

This control assigns articulations to the Pedal Control function when playing Rim Side articulations.

With taiko instruments, you can only specify an articulation for CC values between 100 and 127. See Page 22 for the assignable articulations.

Head

This control assigns articulations assigned to the Pedal Control function when playing Hit articulations.

With taiko instruments, you can specify articulations for CC values between 40 and 99 and for CC values between 100 and 127. See Page 22 — *Pedal Control Assign Behavior and Assignable Articulations* for the assignable articulations.

3. Mixer Settings

These controls change settings related to parameters on the **Mix** pane.

3-1 Link EQ to Touch Console

When this control is on, moving any parameter on the Audio Mixer will automatically display that channel's EQ settings in the **Ch. EQ** section. When the control is off, moving parameters has no effect on the **Ch. EQ** section.

3-2 Mixer Last Solo

This control changes the behavior of the mixer's **Solo** buttons. When the control is on, only one channel can be soloed at a time. This is convenient when you never wish to check the sound of more than one channel at a time. When the control is off, you can solo multiple channels at the same time.

4. Parameters Settings

When the **Display Values** control is off, this control sets the duration that values are displayed after the last parameter adjustment. The duration is set to one of three lengths.

4.1 Articulation List

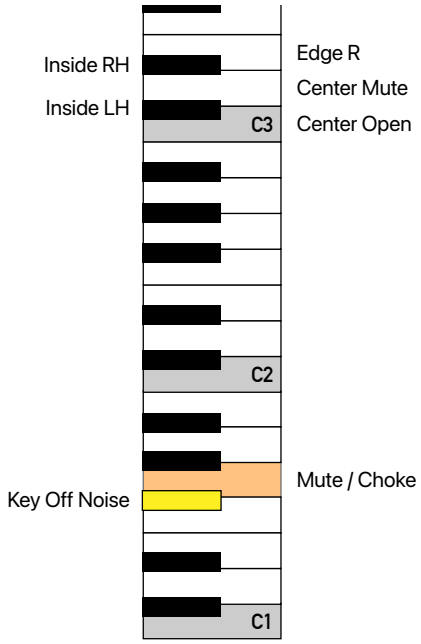
TAIKO THUNDER includes the type of shoko that is attached to a frame with a handle and that is used as a rhythmic instrument in *awa odori* dances.

Articulation Name	Description
Center Hit	Sound of a hit in the center of the gong
Center Mute	Sound of a hit in the center while muting the gong
Hit & Stop L	Sound of hitting and stopping on the left inner rim
Hit & Stop R	Sound of hitting and stopping on the right inner rim
Edge L Alt.	Sound of a hit on the left inner rim
Edge R	Sound of a hit on the bottom right of the gong
Edge R Alt.	Sound of a hit on the right inner rim
Slide Noise L1	Sliding noise produced while rotating the inner rim back and forth
Slide Noise L2	Alternate sliding noise produced while rotating the inner rim back and forth
Slide Noise R1	Sliding noise produced while rotating the inner rim back and forth
Slide Noise R2	Alternate sliding noise produced while rotating the inner rim back and forth

4-2 Keyboard Layouts in Each Play Mode

Standard Mode: Key Switches and Keyboard Layout

In Standard Mode, the shoko's articulations are played by combining the Performance Zone keys (C3 to E3) with a modulation wheel (CC #1).

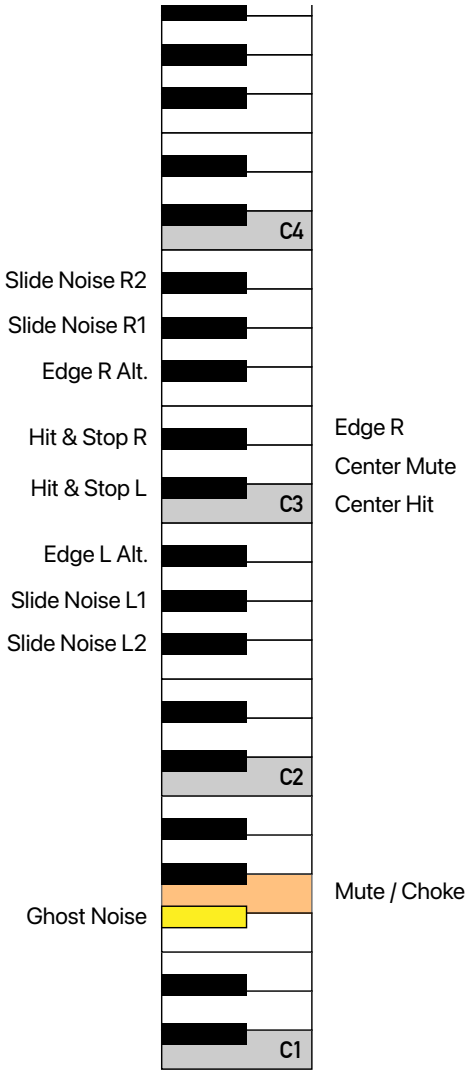


Zone	Note	Description	Mod Wheel (CC#1)
Performance	C3	Center Open	-
	C#3	Plays Inside LH	Hit & Stop L → Edge L Alt.
	D3	Plays Center Mute	-
	D#3	Plays Inside RH	Hit & Stop R → Edge R Alt.
	E3	Plays Edge R	-
Key Switch	F#1	Plays Key Off Noise as long as the key is held down	-
	G1	Mute / Choke	-

Behavior with the Modulation Wheel (Standard Mode only)

In Standard Mode, you can change the articulation that is played with the C#3 and D#3 keys by operating the modulation wheel (CC #1).

Advanced Mode: Key Switches and Keyboard Layout



Key Switch	Description
F#1	The Key Off Noise is played on Note Off events only while this key switch is held down
G1	Mute / Choke

Pad Mode: Articulation Assignments

Articulations are assigned to seven of eight pads as given in the table below. You cannot change the articulation assignments for the SHOKO instrument.

Pad	Articulation Name
1	Center Hit
2	Center Mute
3	Edge R
4	-
5	Hit & Stop L
6	Hit & Stop R
7	Edge L Alt.
8	Edge R Alt.

Pedal Control Assign Behavior and Assignable Articulations

While playing Center Hit or Hit & Stop articulations, the Pedal Control function lets you switch between articulations by varying the CC value of the MIDI CC message set with the **Pedal (CC)** control.

For Center Hit articulations

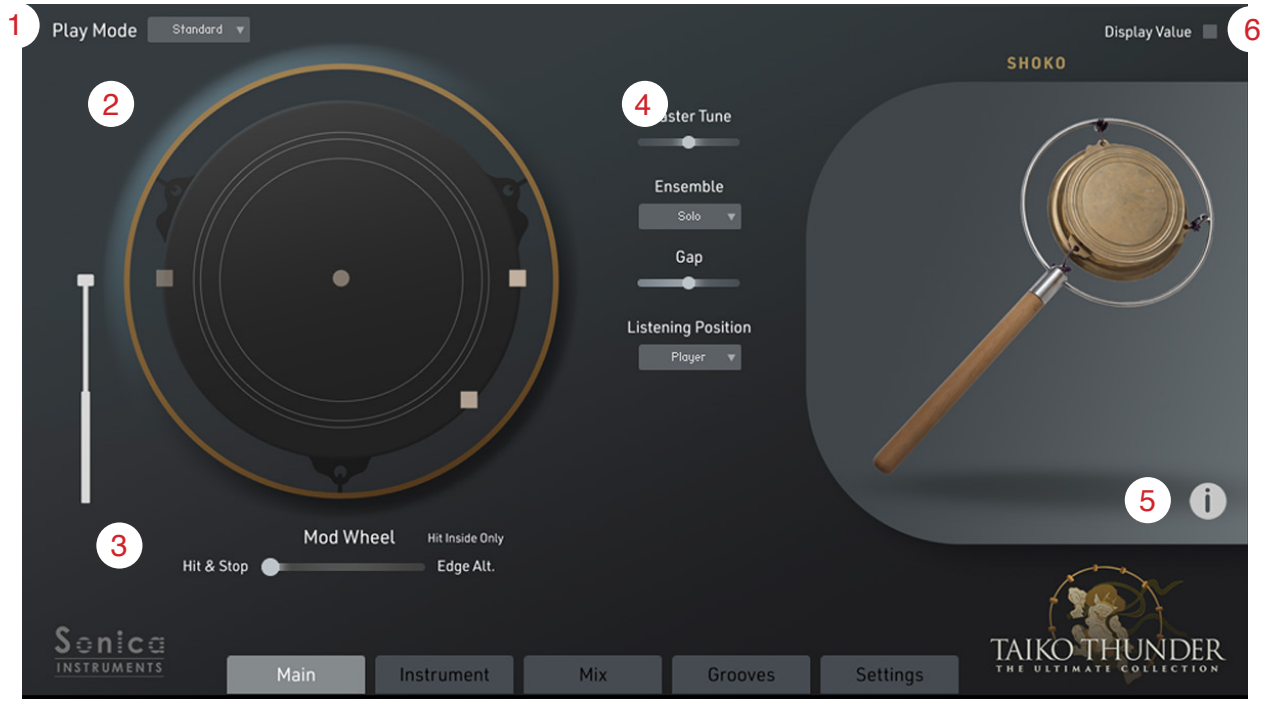
CC Value	Articulation
0 - 42	Hit & Stop
43 - 127	Edge Alt.

For Hit & Stop L / Hit & Stop R articulations

CC Value	Articulation
0 - 42	Center Hit
43 - 86	Center Mute
87 - 127	Edge R

4.3 Main Pane Parameters

The **Main** pane gives a visual indication of the current articulation being played and has controls for basic library settings such as the play mode.



1. Play Mode

This control selects the play mode. The play mode selection changes the MIDI keyboard layout and some functions.

The **Play Mode** selector is accessible on all panes.

2. Articulation Monitor

This monitor indicates the current articulation being played.

3. Mod Wheel

This control varies the articulation played while Hit Inside articulations are selected.

Note that the **Mod Wheel** control is disabled in Pad Mode.

4. Main Settings

This group of controls provide tuning and performance settings.

4-1 Master Tune

This control adjusts the tuning of the shoko.

4-2 Ensemble

The Ensemble function reproduces the natural performance variances by multiple performers in ensemble playing when layering SHOKO instruments by using multiple TAIKO THUNDER instances. This four-position control (***Solo, 2nd Player, 3rd Player***, or ***4th Player***) sets the player for current instance.

4-3 Gap

This control adjusts the amount of variance among performers when using the Ensemble function. Moving the slider to the right increases the amount of variance. The **Gap** control is disabled when the **Ensemble** control is set to ***Solo***.

4-4 Listening Position

This control sets the listening position to either ***Player*** or ***Audience***.

5. Info

This control opens the **Info** pane, which provides a brief description of the shoko.

6. Display Values

When this control is on, parameter values will always be displayed. When the control is off, values will be displayed for only a brief time after a parameter is moved or adjusted. The duration that values are displayed in this case is selectable from three levels with the **Display Value Time** control on the **Settings** pane.

The **Display Values** control is accessible on all panes.

4.4 Instrument Pane Parameters

The **Instrument** pane allows you to adjust various parameters to find your ideal shoko sound. You can recreate the instrument's behavior as realistically as possible through modeling or you can come up with a brand-new sounding instrument.

1. Instrument Modeler

This group of controls use Sonica Instruments' modeling technology to vary different elements of the shoko to produce unique sound variations.

1-1 Impact

This control adjusts the strength of the impact component — i.e., the instant the *shumoku* (stick) hits the shoko.

1-2 Impact Speed

This control adjusts the sound variations caused by the speed at which the *shumoku* hits the shoko.

1-3 Gong

This control adjusts the sound variations caused by the size of the gong's diameter.

1-4 Character

This control sets the shoko's sound character to either ***Soft***, ***Normal***, or ***Hard***.

1-5 Tone

This control sets the shoko's tonal character to either ***Vintage***, ***Modern 1***, or ***Modern 2***.

1-6 Ghost Noise

When this control is on, the sound of the shumoku scraping the gong will be played on Note Off events. The volume of the scraping noise can also be adjusted.

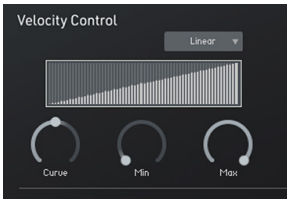
2. Pitch Bend Range

This control adjusts the range of pitch changes when using the Pitch Bend function. The range is adjustable between 50 and 1,200 cents.

3. Velocity Control

This group of controls adjust the sound variations relative to velocity. There are separate velocity curve settings for Standard and Advanced modes and for the Pad Mode. When in **Pad Mode**, the text Pad Mode appears above the velocity curve.

In Standard and Advanced modes



In Pad Mode

3-1 Curve Type

Four types of velocity curves can be selected: ***Linear***, ***S-Curve***, ***Compand***, and ***Fixed***.

3-2 Curve

This control modifies the selected velocity curve.

3-3 Min

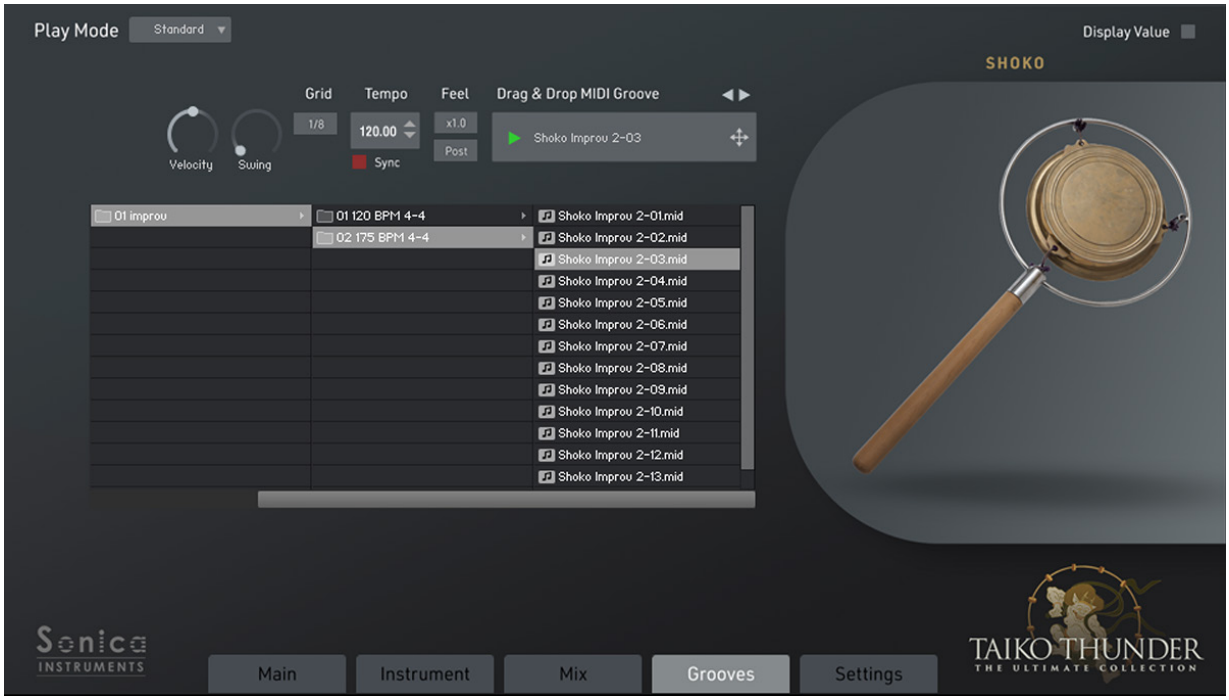
This control sets the minimum velocity of played notes.

3-4 Max

This control sets the maximum velocity of played notes.

4.5 Grooves Pane Parameters

On the **Grooves** pane, you can browse and audition the library's MIDI grooves and export them to your DAW. See Page 12 — *2.7 MIDI Grooves* for details.



4.6 Settings Pane Parameters

The **Settings** pane allows you to customize MIDI mappings and behavior for the Standard and Pad modes.

1. Standard Mode Settings

These controls set MIDI mappings for the Standard Mode.

1-1 Inside LH

This control sets the MIDI note assigned to the Inside LH key. The default is C#3.

1-2 Inside RH

This control sets the MIDI note assigned to the Inside RH key. The default is D#3.

1-3 Center Open

This control sets the MIDI note assigned to the Center Open key. The default is C3.

1-4 Center Mute

This control sets the MIDI note assigned to the Center Mute key. The default is E3.

1-5 Edge R

This control sets the MIDI note assigned to the Edge R key. The default is D3.

2. Pad Mode Settings

These controls change settings for the Pad Mode. You can set different MIDI notes for up to eight pads. The articulation assignments cannot be changed.

2-1 Mapping Preset

With this control, you can load in a Pad Mode preset or save a user-defined preset. You can make a preset for all **Pad Assign** and **Pedal Control Assign** settings.

2-2 Pad Assign

MIDI Note

This control sets the MIDI note assigned to the corresponding pad. The same MIDI note cannot be assigned to multiple pads.

Articulation

This control displays the articulation assigned to the corresponding pad.

2-3 Pedal Control Assign

While playing Center Hit or Hit & Stop articulations, the Pedal Control function lets you switch between articulations by varying the MIDI CC value using an expression pedal or other controller.

Pedal (CC)

This control sets the MIDI CC message used for the Pedal Control function. Turning off the radio button here disables the Pedal Control function.

Hit & Stop

You can switch to Edge Alt. articulations while playing Hit & Stop articulations by varying the MIDI CC value. You cannot assign articulations to the Pedal Control function for the SHOKO instrument.

Center

While playing the Center Hit articulation, you can increase the MIDI CC value to switch to the Center Mute or the Edge R articulations. You cannot assign articulations to the Pedal Control function for the SHOKO instrument.

3. Mixer Settings

These controls change settings related to parameters on the **Mix** pane.

3-1 Link EQ to Touch Console

When this control is on, moving any parameter on the Audio Mixer will automatically display that channel's EQ settings in the **Ch. EQ** section. When the control is off, moving parameters has no effect on the **Ch. EQ** section.

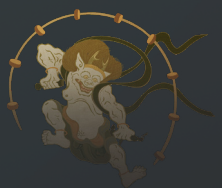
3-2 Mixer Last Solo

This control changes the behavior of the mixer's **Solo** buttons. When the control is on, only one channel can be soloed at a time. This is convenient when you never wish to check the sound of more than one channel at a time. When the control is off, you can solo multiple channels at the same time

4. Parameters Settings

When the **Display Values** control is off, this control sets the duration that values are displayed after the last parameter adjustment. The duration is set to one of three lengths.

5 CHAPPA



5.1 Articulation List

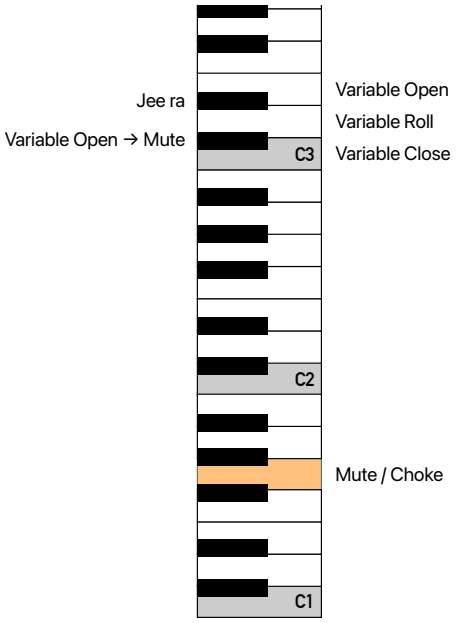
The chappa articulations in TAIKO THUNDER are based on the playing style of Ryutaro Kaneko, who pioneered and systematized modern chappa playing techniques.

Articulation Name	Description
Open	Sound of the chappa opening after hitting the cymbals together
Jan	An open *jan* sound
Jan Alt.	An alternate open *jan* sound
Jan Mute1	A *jan* hit with one cymbal muted
Jan Mute2	An alternate *jan* hit with one cymbal muted
Jan Swing	A *jan* sound made by swinging the cymbals from the open position
Chan	An open *chan* sound made by twisting the right hand while striking the cymbals
Chan Mute	A *chan* hit with one cymbal muted
Chin	A *chin* sound made by striking the cymbals together at a single point
Chin Mute	A *chin* hit with one cymbal muted
Chi	A closed *chi* sound made by hitting the cymbals while closed
Chi Alt.	An alternate *chi* sound
Ka	A closed *ka* sound
Ka Alt.	An alternate *ka* sound
Ko	A closed *ko* sound
Ko Alt.	An alternate *ko* sound
Ke	A closed *ke* sound
Ki	A closed *ki* sound
Ku	A closed *ku* sound
Po	A closed *po* sound
Po Alt.	An alternate *po* sound
Jee	A half-open *jee* sound
Jee ra	A *jee ra* sound made changing from half open to open
Double Stroke 1	A double-stroke flam sound
Double Stroke 2	An alternate double-stroke flam sound
Closed Roll	A closed roll sound
Half Open Roll	A half-open roll sound
Open Roll	An open roll sound
Open → Mute	An open-to-mute sound
Open → Mute Short	A short open-to-mute sound
Open → Mute Medium	A medium open-to-mute sound
Open → Mute Long	A long open-to-mute sound
Rub Down	A rubbing sound while moving the cymbals in a downward direction
Rub Up	A rubbing sound while moving the cymbals in a upward direction
Rub Swing Slow	Sound of rubbing the cymbals together
Rub Swing 1	Sound of rubbing the cymbals together
Rub Swing 2	Sound of rubbing the cymbals together
Rub Swing 3	Sound of rubbing the cymbals together
Rub Strt. 1	Sound of rubbing the cymbals together
Rub Strt. 2	Sound of rubbing the cymbals together
Variable Roll	Sound reproducing a stroke by combining Note On and Note Off events

5.2 Keyboard Layouts in Each Play Mode

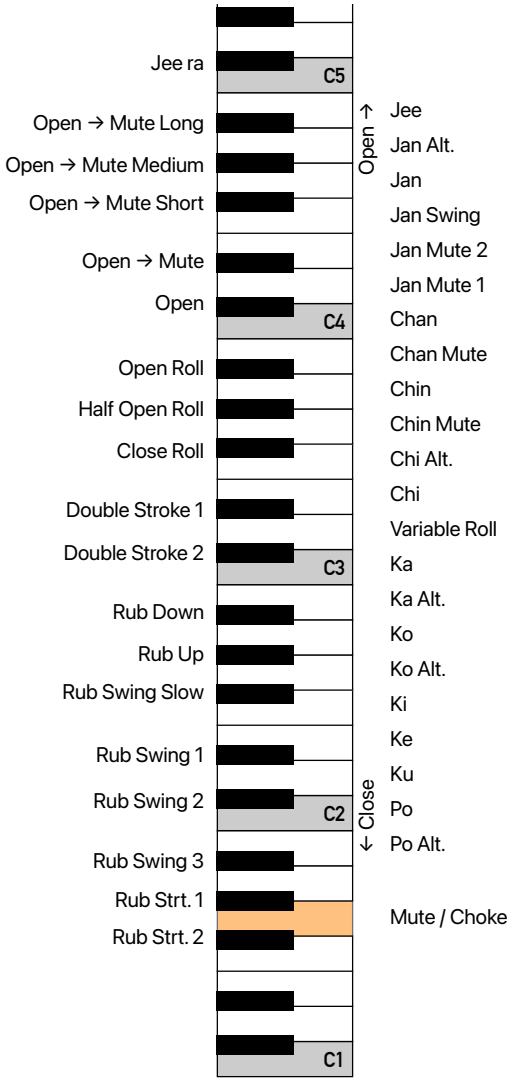
Standard Mode: Key Switches and Keyboard Layout

In Standard Mode, the chappa's articulations are played by combining the Performance Zone keys (C3 to E3) with a modulation wheel (CC #1).



Zone	Note	Description	Mod Wheel (CC#1)
Performance	C3	Plays close articulations	Adjusts how open the cymbals are
	C#3	Plays open-to-mute articulations	Varies the open-to-mute articulation
	D3	Plays the Variable roll articulation	Adjusts how open the cymbals are
	D#3	Plays the Jee ra articulation	-
	E3	Plays open articulations	Adjusts how open the cymbals are
Key Switch	G1	Mute / Choke	-

Advanced Mode: Key Switches and Keyboard Layout



Key Switch	Articulation Name
G1	Mute / Choke

Pad Mode: Assignable Articulations

Pad Mode allows you to assign articulations to a total of eight pads. Note that the same articulation cannot be assigned to multiple pads.

-- Variable --

Articulation Name
Variable Open
Variable Close

-- Close --

Articulation Name
Chi
Chi Alt.
Ka
Ka Alt.
Ko
Ko Alt.
Ki
Ke
Ku
Po
Po Alt.

-- Open --

Articulation Name
Jan
Jan Alt.
Jan Mute 1
Jan Mute 2
Jan Swing
Chan
Chan Mute
Chin
Chin Mute

-- Half Open --

Articulation Name
Jee
Jee ra

-- Open > Mute --

Articulation Name
Open
Open > Mute
Open > Mute S
Open > Mute M
Open > Mute L

Pedal Control Assign Behavior

While playing Variable Open and Variable Close articulations, the Pedal Control function lets you switch between articulations by varying the CC value of the MIDI CC message set with the **Pedal (CC)** control.

For Variable Open articulations

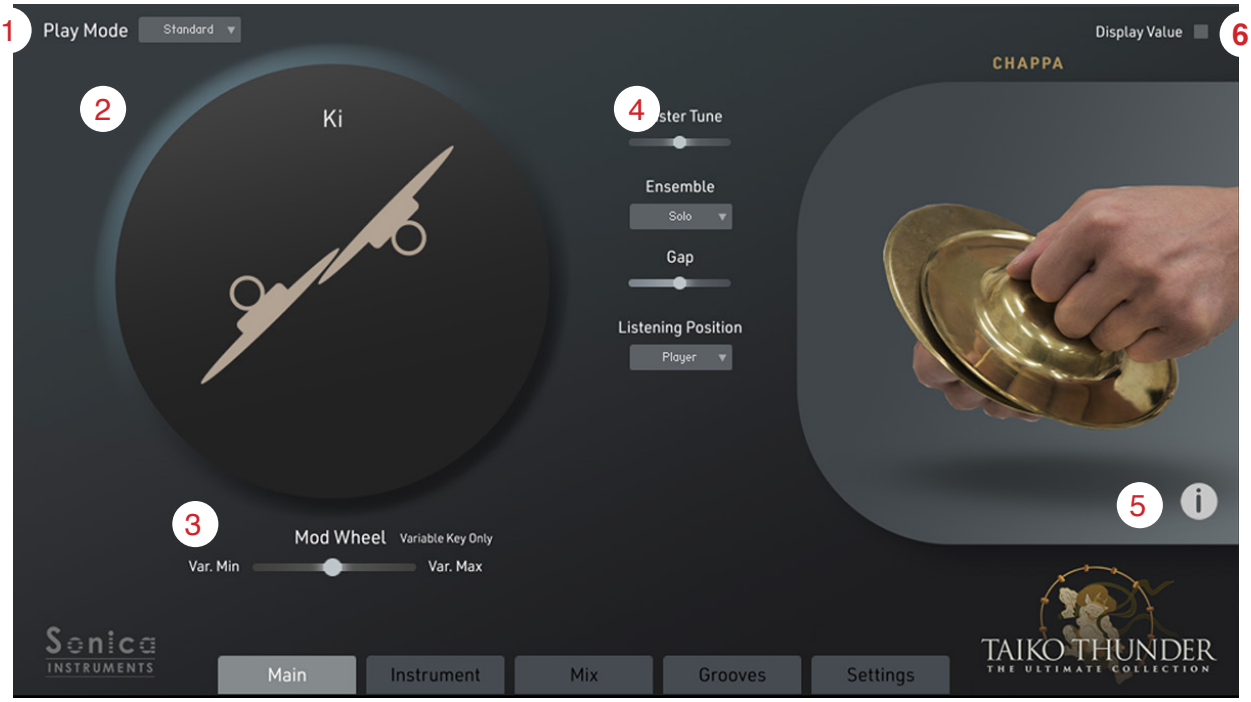
CC Value	Articulation Name
0 - 14	Ka
15 - 28	Ka Alt.
29 - 42	Ko
43 - 56	Ko Alt.
57 - 70	Ki
71 - 84	Ke
85 - 98	Ku
99 - 112	Po
113 - 127	Po Alt.

For Variable Close articulations

CC Value	Articulation Name
0 - 10	Chi
11 - 21	Chi Alt.
22 - 32	Chin Mute
33 - 43	Chin
44 - 54	Chan Mute
55 - 65	Chan
66 - 76	Jan Mute 1
77 - 87	Jan Mute 2
88 - 98	Jan Swing
99 - 109	Jan
110 - 120	Jan Alt.
121 - 127	Jee

5.3 Main Pane Parameters

The **Main** pane gives a visual indication of the current articulation being played and has controls for basic library settings such as the play mode.



1. Play Mode

This control selects the play mode. The play mode selection changes the MIDI keyboard layout and some functions.

The **Play Mode** selector is accessible on all panes.

2. Articulation Monitor

This monitor indicates the current articulation being played.

3. Mod Wheel

This control seamlessly adjusts how open the cymbals are to create sound variations while playing Variable Close, Variable Open (Standard Mode only), or Variable Roll articulations.

Note that the **Mod Wheel** control is disabled in Pad Mode.

4. Main Settings

This group of controls provide tuning and performance settings.

4-1 Master Tune

This control adjusts the tuning of the chappa.

4-2 Ensemble

The Ensemble function reproduces the natural performance variances by multiple performers in ensemble playing when layering CHAPPA instruments by using multiple TAIKO THUNDER instances. This four-position control (***Solo***, ***2nd Player***, ***3rd Player***, or ***4th Player***) sets the player for current instance.

4-3 Gap

This control adjusts the amount of variance among performers when using the Ensemble function. Moving the slider to the right increases the amount of variance. The **Gap** control is disabled when the **Ensemble** control is set to ***Solo***.

4-4 Listening Position

This control sets the listening position to either ***Player*** or ***Audience***.

5. Info

This control opens the **Info** pane, which provides a brief description of the chappa.

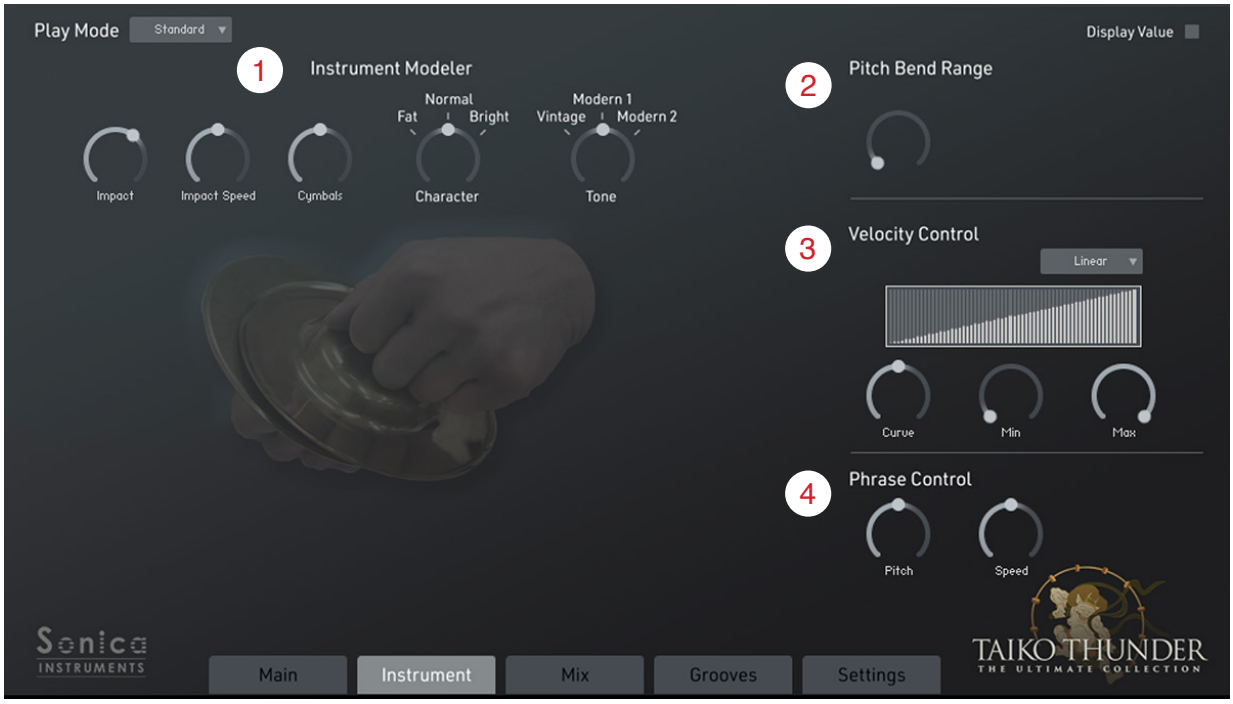
6. Display Values

When this control is on, parameter values will always be displayed. When the control is off, values will be displayed for only a brief time after a parameter is moved or adjusted. The duration that values are displayed in this case is selectable from three levels with the **Display Value Time** control on the **Settings pane**.

The **Display Values** control is accessible on all panes.

5.4 Instrument Pane Parameters

The **Instrument** pane allows you to adjust various parameters to find your ideal chappa sound. You can recreate the instrument's behavior as realistically as possible through modeling or you can come up with a brand-new sounding instrument.



1. Instrument Modeler

This group of controls use Sonica Instruments' modeling technology to vary different elements of the chappa to produce unique sound variations.

1-1 Impact

This control adjusts the strength of the impact component — i.e., the instant the chappa cymbals strike each other.

1-2 Impact Speed

This control adjusts the sound variations caused by the speed at which the chappa cymbals strike each other.

1-3 Cymbals

This control adjusts the sound variations caused by the size of the chappa cymbals.

1-4 Character

This control sets the chappa's sound character to either ***Fat***, ***Normal***, or ***Bright***.

1-5 Tone

This control sets the chappa's tonal character to either ***Vintage***, ***Modern 1***, or ***Modern 2***.

2. Pitch Bend Range

This control adjusts the range of pitch changes when using the Pitch Bend function. The range is adjustable between 50 and 1,200 cents.

3. Velocity Control

This group of controls adjust the sound variations relative to velocity. There are separate velocity curve settings for Standard and Advanced modes and for the Pad Mode. When in **Pad Mode**, the text Pad Mode appears above the velocity curve.

In Standard and Advanced modes

In Pad Mode

3-1 Curve Type

Four types of velocity curves can be selected: ***Linear***, ***S-Curve***, ***Compand***, and ***Fixed***.

3-2 Curve

This control modifies the selected velocity curve.

3-3 Min

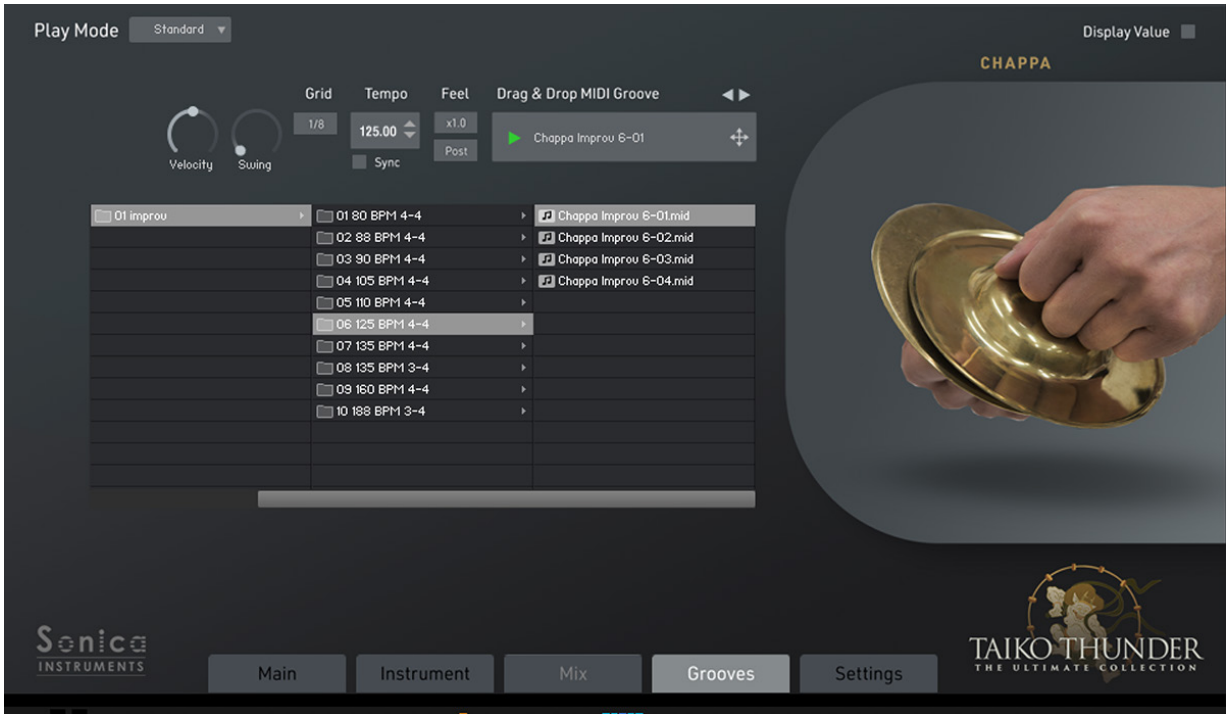
This control sets the minimum velocity of played notes.

3-4 Max

This control sets the maximum velocity of played notes.

5.5 Grooves Pane Parameters

On the **Grooves** pane, you can browse and audition the library's MIDI grooves and export them to your DAW. See Page 12 — *2.7 MIDI Grooves* for details.



5.6 Settings Pane Parameters

The **Settings** pane allows you to customize MIDI mappings and behavior for the Standard and Pad modes.

1. Standard Mode Settings

These controls set MIDI mappings for the Standard Mode.

1-1 Open → Mute

This control sets the MIDI note assigned to the Open → Mute key. The default is C#3.

1-2 Jee ra

This control sets the MIDI note assigned to the Jee ra key. The default is D#3.

1-3 Variable Close

This control sets the MIDI note assigned to the Variable Close key. The default is C3.

1-4 Variable Open

This control sets the MIDI note assigned to the Variable Open key. The default is E3.

1-5 Variable Roll

This control sets the MIDI note assigned to the Variable Roll key. The default is D3.

2. Pad Mode Settings

These controls change settings for the Pad Mode. You can set different articulations and MIDI notes for up to eight pads.

2-1 Mapping Preset

With this control, you can load in a Pad Mode preset or save a user-defined preset. You can make a preset for all **Pad Assign** and **Pedal Control Assign** settings.

2-2 Pad Assign

MIDI Note

This control sets the MIDI note assigned to the corresponding pad. The same MIDI note cannot be assigned to multiple pads.

Articulation

This control sets the articulation assigned to the corresponding pad. The same articulation cannot be assigned to multiple pads.

2-3 Pedal Control Assign

While playing Variable Close or Variable Open articulations, the Pedal Control function lets you control how open the chappa cymbals are in real time by varying the MIDI CC value using an expression pedal or other controller.

Pedal (CC)

This control sets the MIDI CC message used for the Pedal Control function. Turning off the radio button here disables the Pedal Control function.

Variable Close

While playing Variable Close articulations, increasing the MIDI CC value changes the sound by steadily bringing the cymbals closer together.

Variable Open

While playing Variable Open articulations, increasing the MIDI CC value changes the sound by steadily opening the cymbals farther apart.

3. Mixer Settings

These controls change settings related to parameters on the **Mix** pane.

3-1 Link EQ to Touch Console

When this control is on, moving any parameter on the Audio Mixer will automatically display that channel's EQ settings in the **Ch. EQ** section. When the control is off, moving parameters has no effect on the **Ch. EQ** section.

3-2 Mixer Last Solo

This control changes the behavior of the mixer's **Solo** buttons. When the control is on, only one channel can be soloed at a time. This is convenient when you never wish to check the sound of more than one channel at a time. When the control is off, you can solo multiple channels at the same time.

4. Parameters Settings

When the **Display Values** control is off, this control sets the duration that values are displayed after the last parameter adjustment. The duration is set to one of three lengths.

6 KAGURA SUZU

6.1 Articulation List

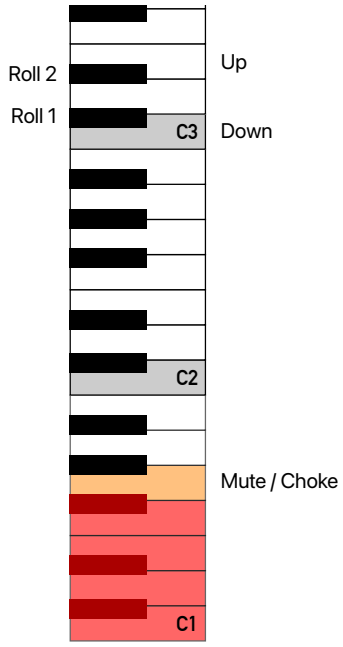
TAIKO THUNDER includes a kagura suzu bell tree used by *miko* [shrine maidens] when performing *kagura* dances at Shinto rites as well as in Noh and Kabuki plays.

Articulation Name	Description
Shake Down	Sound of shaking the bell tree down while held vertically
Shake Up 1	Sound of shaking the bell tree up while held vertically
Shake Up 2	Alternate sound of shaking the bell tree up while held vertically
Shake Alt.	Sound of twisting left on Note On events and twisting right on Note Off events
Left Twist	Sound of twisting the bell tree to the left
Right Twist	Sound of twisting the bell tree to the right
Strike Hand	Sound of striking the hand holding the bell tree
Roll Short	Sound of a short roll
Roll Long	Sound of a long roll
Twist and roll	Sound of a roll while twisting the bell tree
CresRoll_S	Sound of a short crescendo roll
Cresc. Roll 1	Sound of a crescendo roll
Cresc. Roll 2	Alternate crescendo roll
Cresc. Roll 3	Alternate crescendo roll

6.2 Keyboard Layouts in Each Play Mode

Standard Mode: Key Switches and Keyboard Layout

In Standard Mode, the kagura suzu's articulations are played by combining the Performance Zone keys (C3 to E3) with a modulation wheel (CC #1).



Zone	Note	Description
Performance	C3	Plays Down articulations selected with the key switches
	C#3	Plays Roll articulations selected with the key switches
	D3	-
	D#3	Plays Up articulations selected with the key switches
	E3	Plays Roll articulations selected with the key switches
Key Switch	G1	Mute / Choke

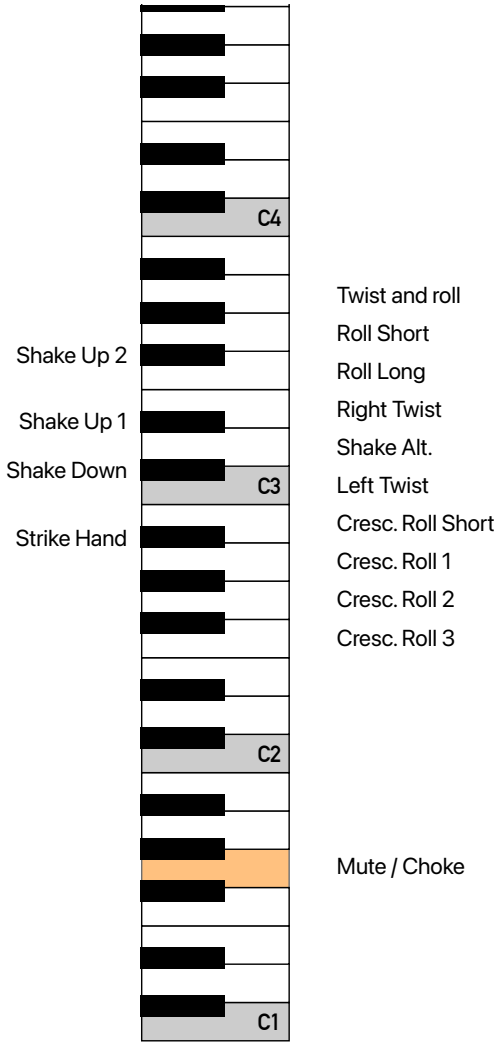
Standard Mode: Key Switches and Keyboard Layout

You can increase the number of kagura suzu bells with the modulation wheel (CC #1). The **Bell Size** control on the **Instrument** pane adjusts the tonal characteristics of the additional bells.

Key Switch versus Articulation Assignments

Performance Key	Key Switch	Articulation Name
Down (C3)	C1	Left Twist
	D1	Shake Down
	E1	Shake Alt. Down
	F1	Strike Hand
Up (E3)	C1	Right Twist
	D1	Shake Up1
	E1	Shake Alt. Up
	F1	Strike Hand
Roll 1(C#3)	C#1	Roll Long
	D#1	Cresc. Roll Short
	F#1	Twist and roll
Roll 2(D#3)	C#1	Roll Short
	D#1	Cresc. Roll 1
	F#1	Twist and roll

Advanced Mode: Key Switches and Keyboard Layout



Twist and roll
Roll Short
Roll Long
Right Twist
Shake Alt.
Left Twist
Cresc. Roll Short
Cresc. Roll 1
Cresc. Roll 2
Cresc. Roll 3

Mute / Choke

Key Switch	Articulation Name
G1	Mute / Choke

Pad Mode: Articulation Assignments

Articulations are assigned to eight pads as given in the table below. You cannot change the articulation assignments for the KAGURA SUZU instrument.

Pad	Articulation Name
1	Left Twist
2	Right Twist
3	Shake Down
4	Shake Up 1
5	Shake Up 2
6	Twist and roll
7	Strike Hand
8	Mute

6.3 Main Pane Parameters

Main **pane** gives a visual indication of the current articulation being played and has controls for basic library settings such as the play mode.

1. Play Mode

This control selects the play mode. The play mode selection changes the MIDI keyboard layout and some functions.

The **Play Mode** selector is accessible on all panes.

2. Articulation Monitor

This monitor indicates the current articulation being played.

3. Mod Wheel

The Mod Wheel (CC #1) varies the number of bells on the kagura suzu from the original number of bells (15) to double the original number.

4. Main Settings

This group of controls provide tuning and performance settings.

4-1 Master Tune

This control adjusts the tuning of the kagura suzu.

4-2 Ensemble

The Ensemble function reproduces the natural performance variances by multiple performers in ensemble playing when layering KAGURA SUZU instruments by using multiple TAIKO THUNDER instances. This four-position control (***Solo***, ***2nd Player***, ***3rd Player***, or ***4th Player***) sets the player for current instance.

4-3 Gap

This control adjusts the amount of variance among performers when using the Ensemble function. Moving the slider to the right increases the amount of variance. The **Gap** control is disabled when the **Ensemble** control is set to ***Solo***.

4-4 Listening Position

This control sets the listening position to either ***Player*** or ***Audience***.

5. Info

This control opens the **Info** pane, which provides a brief description of the kagura suzu.

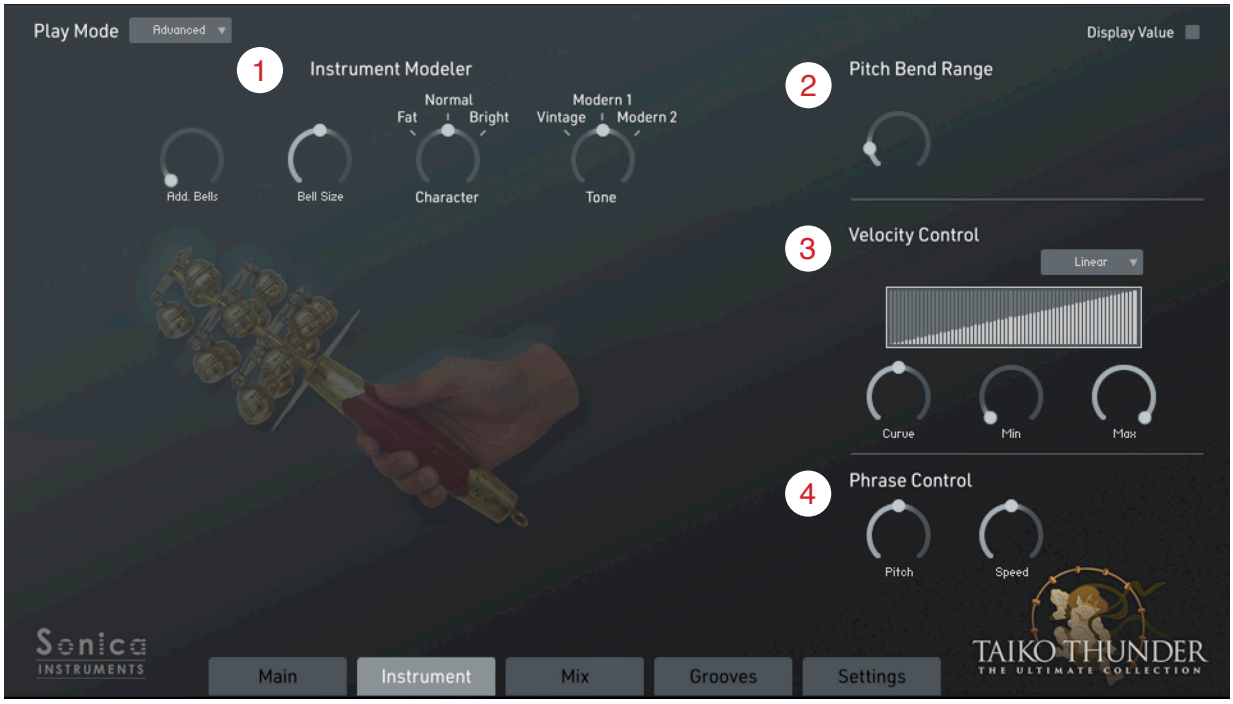
6. Display Values

When this control is on, parameter values will always be displayed. When the control is off, values will be displayed for only a brief time after a parameter is moved or adjusted. The duration that values are displayed in this case is selectable from three levels with the **Display Value Time** control on the **Settings** pane.

The **Display Values** control is accessible on all panes.

6.4 Instrument Pane Parameters

The **Instrument** pane allows you to adjust various parameters to find your ideal kagura suzu sound. You can recreate the instrument's behavior as realistically as possible through modeling or you can come up with a brand-new sounding instrument.



1. Instrument Modeler

This group of controls use Sonica Instruments' modeling technology to vary different elements of the kagura suzu to produce unique sound variations.

1-1 Add. Bells

This control effectively increases the number of kagura suzu bells that are played. The minimum position represents 15 bells (the ordinary number), while the maximum position plays the equivalent of 30 bells.

1-2 Bell Size

This control changes the physical size of the kagura suzu bells. The larger the value, the larger the size of the bells.

1-3 Character

This control sets the kagura suzu's sound character to either ***Fat***, ***Normal***, or ***Bright***.

1-4 Tone

This control sets the kagura suzu's tonal character to either ***Vintage***, ***Modern 1***, or ***Modern 2***.

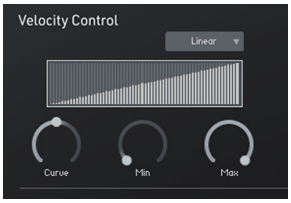
2. Pitch Bend Range

This control adjusts the range of pitch changes when using the Pitch Bend function. The range is adjustable between 50 and 1,200 cents.

3. Velocity Control

This group of controls adjust the sound variations relative to velocity. There are separate velocity curve settings for Standard and Advanced modes and for the Pad Mode. When in Pad Mode, the text Pad Mode appears above the velocity curve.

In Standard and Advanced modes



In Pad Mode

3-1 Curve Type

Four types of velocity curves can be selected: ***Linear***, ***S-Curve***, ***Compand***, and ***Fixed***.

3-2 Curve

This control modifies the selected velocity curve.

3-3 Min

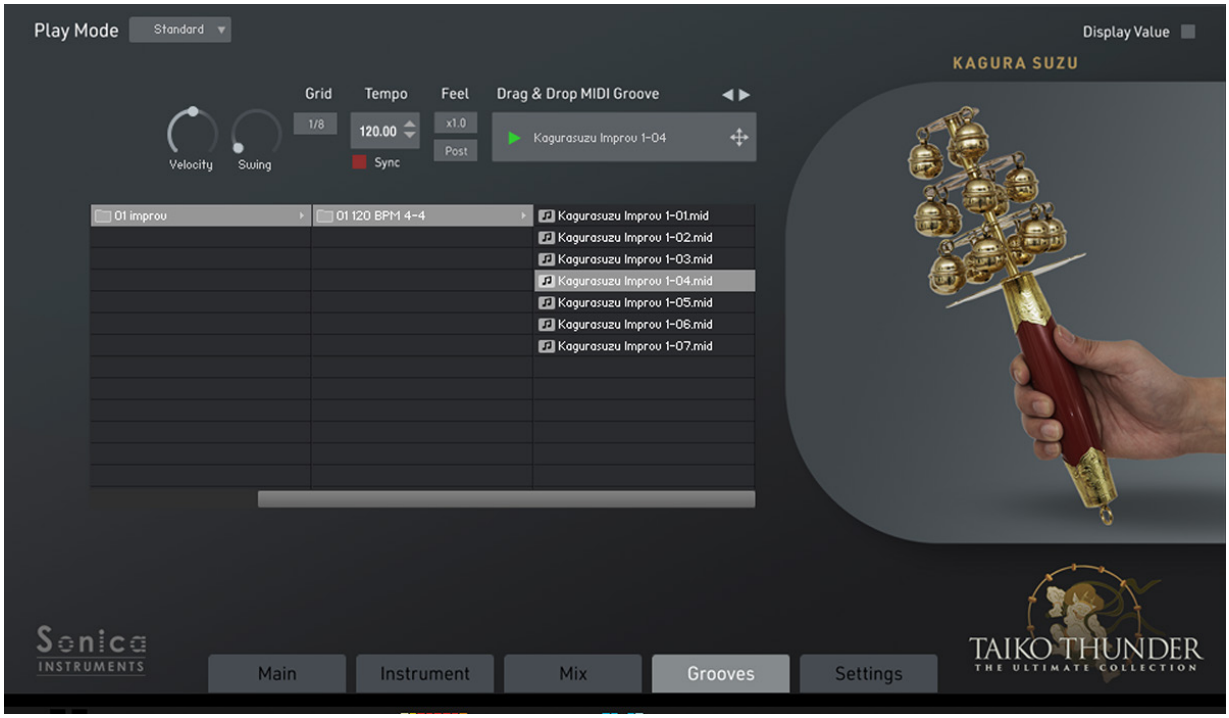
This control sets the minimum velocity of played notes.

3-4 Max

This control sets the maximum velocity of played notes.

6.5 Grooves Pane Parameters

On the **Grooves** pane, you can browse and audition the library's MIDI grooves and export them to your DAW. See Page 12 — *2.7 MIDI Grooves* for details.



6.6 Settings Pane Parameters

The **Settings** pane allows you to customize MIDI mappings and behavior for the Standard and Pad modes.

1. Standard Mode Settings

These controls set MIDI mappings for the Standard Mode.

1-1 Roll 1

This control sets the MIDI note assigned to the Roll 1 key. The default is C#3.

1-2 Roll 2

This control sets the MIDI note assigned to the Roll 2 key. The default is D#3.

1-3 Hit Down

This control sets the MIDI note assigned to the Hit Down key. The default is C3.

1-4 Hit Up

This control sets the MIDI note assigned to the Hit Up key. The default is E3.

2. Pad Mode Settings

These controls change settings for the Pad Mode. You can set different MIDI notes for up to eight pads. The articulation assignments cannot be changed.

2-1 Mapping Preset

With this control, you can load in a Pad Mode preset or save a user-defined preset. You can make a preset for all **Pad Assign** settings.

2-2 Pad Assign

MIDI Note

This control sets the MIDI note assigned to the corresponding pad. The same MIDI note cannot be assigned to multiple pads.

Articulation

This control displays the articulation assigned to the corresponding pad.

3. Mixer Settings

These controls change settings related to parameters on the **Mix** pane.

3-1 Link EQ to Touch Console

When this control is on, moving any parameter on the Audio Mixer will automatically display that channel's EQ settings in the **Ch. EQ** section. When the control is off, moving parameters has no effect on the **Ch. EQ** section.

3-2 Mixer Last Solo

This control changes the behavior of the mixer's **Solo** buttons. When the control is on, only one channel can be soloed at a time. This is convenient when you never wish to check the sound of more than one channel at a time. When the control is off, you can solo multiple channels at the same time.

4. Parameters Settings

When the **Display Values** control is off, this control sets the duration that values are displayed after the last parameter adjustment. The duration is set to one of three lengths.

7 Kakegoe

7.1 Articulation List

TAIKO THUNDER contains many kakegoe vocal sound effects voiced by four taiko performers.

Voice	Note	Articulation Name
Male Solo 1	C1	Ha!
	C#1	Hei
	D1	Yo!
	D#1	Rassei Rassei
	E1	Seiya
	F1	So~re
	F#1	Sei Sei
	G1	Wasshoi
Male Solo 2	C2	Ha!
	C#2	Essa 1
	D2	Yo!
	D#2	Essa 2
	E2	Seiya
	F2	So~re
	F#2	Essa 3
	G2	Wasshoi
	A2	Dokkoi Dokkoi
	A#2	Uttay Uttay
Male Solo 3	C3	Ha!
	C#3	Ha! Ha!
	D3	Yo!
	D#3	Soiyassa
	E3	Soiya
	F3	So~re
	G3	Wasshoi
Female Solo	C4	Ha!
	C#4	Hai
	D4	Yo!
	D#4	Essa 1
	E4	Soiya
	F4	So~re
	G4	Wasshoi
	G#4	Essa 2
Male Ensemble	C5	Ha!
	D5	Yo!
	E5	Seiya
	F5	So~re
	G5	Wasshoi
	A5	Soh~re
	B5	Hei, Sora Sora
Male & Female Ensemble	C6	Ha!
	D6	Yo!
	E6	Seiya
	F6	So~re
	G6	Wasshoi
	A6	Soh~re

7.2 Main Pane Parameters

The **Main** pane has controls for basic kakegoe settings such as the play mode and the volume and pan of each kakegoe group.

1. Play Mode

This control selects the play mode. The play mode selection changes the MIDI keyboard layout and some functions.

The Play Mode selector is accessible on all panes.

2. Kakegoe Mixer

These controls adjust the volume and pan settings for each kakegoe group.

3. Main Settings

This group of controls provide tuning and performance settings.

3-1 Master Tune

This control adjusts the overall tuning of kakegoe vocal sound effects.

3-2 Ensemble

The Ensemble function reproduces the natural performance variances by multiple performers in ensemble playing when layering the same kakegoe vocal sound effects by using multiple TAIKO THUNDER instances. This four-position control (***Solo***, ***2nd Player***, ***3rd Player***, or ***4th Player***) sets the player for current instance.

3-3 Gap

This control adjusts the amount of variance among performers when using the Ensemble function. Moving the slider to the right increases the amount of variance. The **Gap** control is disabled when the **Ensemble** control is set to ***Solo***.

3-4 Listening Position

This control sets the listening position to either ***Player*** or ***Audience***.

4. Display Values

When this control is on, parameter values will always be displayed. When the control is off, values will be displayed for only a brief time after a parameter is moved or adjusted. The duration that values are displayed in this case is selectable from three levels with the **Display Value Time** control on the **Settings** pane.

The **Display Values** control is accessible on all panes.

7.3 Instrument Pane Parameters

The **Instrument** pane allows you to adjust various parameters to find your ideal kakegoe vocal sound effects.

1. Kakegoe Editor

This group of controls adjust the pitch and speed of each kakegoe group.

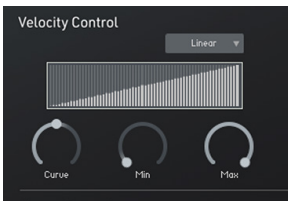
2. Pitch Bend Range

This control adjusts the range of pitch changes when using the Pitch Bend function. The range is adjustable between 50 and 1,200 cents.

3. Velocity Control

This group of controls adjust the sound variations relative to velocity. There are separate velocity curve settings for Standard and Advanced modes and for the Pad Mode. When in Pad Mode, the text Pad Mode appears above the velocity curve.

In Standard and Advanced modes



In Pad Mode

3-1 Curve Type

Four types of velocity curves can be selected: ***Linear***, ***S-Curve***, ***Compand***, and ***Fixed***.

3-2 Curve

This control modifies the selected velocity curve.

3-3 Min

This control sets the minimum velocity of played notes.

3-4 Max

This control sets the maximum velocity of played notes.

7.4 Settings Pane Parameters

The **Settings** pane allows you to customize MIDI mappings and behavior for the Pad Mode.

1. Pad Mode Settings

These controls change settings for the Pad Mode. You can set different kakegoe vocal sound effects and MIDI notes for up to eight pads.

1-1 Mapping Preset

With this control, you can load in a Pad Mode preset or save a user-defined preset. You can make a preset for all Pad Assign settings.

1-2 Pad Assign

MIDI Note

This control sets the MIDI note assigned to the corresponding pad. The same MIDI note cannot be assigned to multiple pads.

Articulation

This control sets the kakegoe vocal sound effect assigned to the corresponding pad. The same kakegoe vocal sound effect cannot be assigned to multiple pads.

2. Mixer Settings

These controls change settings related to parameters on the **Mix** pane.

2-1 Link EQ to Touch Console

When this control is on, moving any parameter on the Audio Mixer will automatically display that channel's EQ settings in the **Ch. EQ** section. When the control is off, moving parameters has no effect on the **Ch. EQ** section.

2-2 Mixer Last Solo

This control changes the behavior of the mixer's Solo buttons. When the control is on, only one channel can be soloed at a time. This is convenient when you never wish to check the sound of more than one channel at a time. When the control is off, you can solo multiple channels at the same time.

3. Parameters Settings

When the Display Values control is off, this control sets the duration that values are displayed after the last parameter adjustment. The duration is set to one of three lengths.

8 Using TAIKO THUNDER with the Roland TAIKO-1

8.1 Controlling TAIKO THUNDER Using the TAIKO-1

Roland's electronic TAIKO-1 taiko percussion instrument can be used with TAIKO THUNDER, either for music production with a DAW or for stage performances.

1. Connecting the TAIKO-1

Connect the TAIKO-1 to your computer with a USB cable and turn on the power.

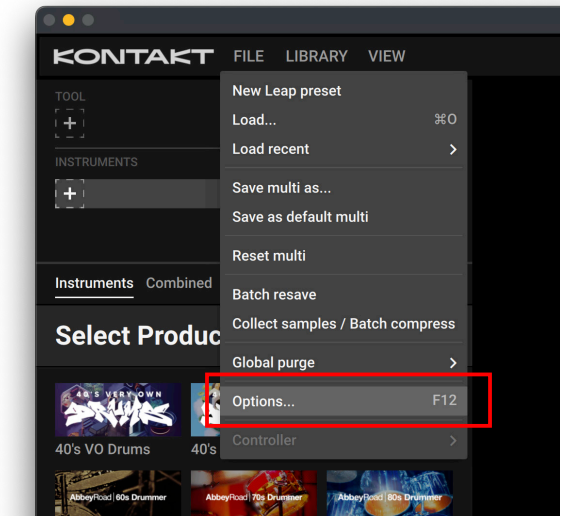
2. Setting Up Kontakt / DAW

Kontakt must be configured to receive MIDI data from TAIKO-1.

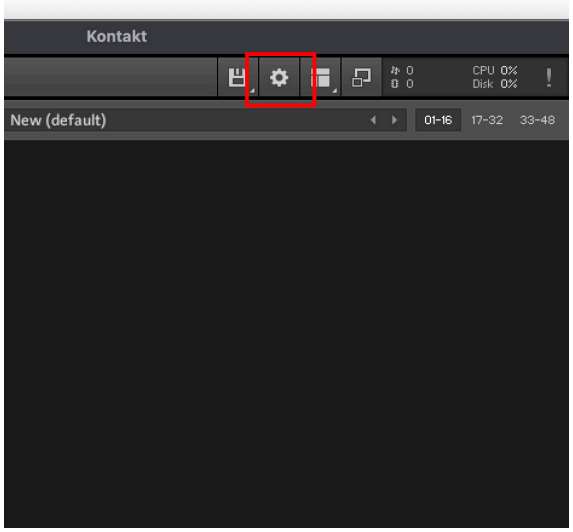
Note that the following setup is necessary when using Kontakt as a standalone application. If using Kontakt in a DAW, you will have to configure your DAW to work with TAIKO-1. See the manual for your DAW for instructions on MIDI settings.

(1) Open Kontakt's Options dialog by selecting **Options…** under the **FILE** menu. (On Kontakt 6, click the Options icon to open the dialog.)

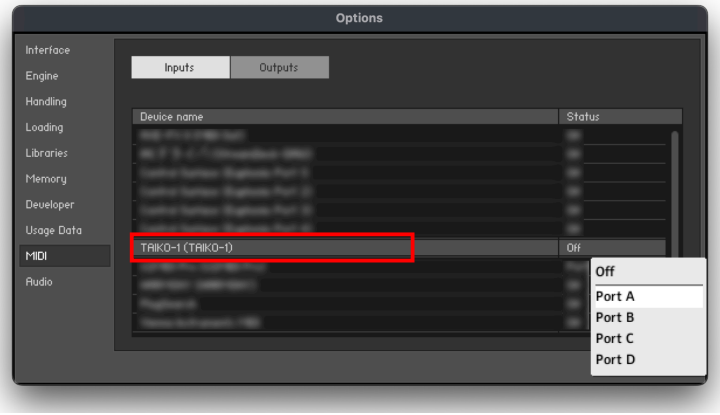
Kontakt 7 and Kontakt 8



Kontakt 6



(2) Select the **MIDI** tab on the left and open the **Inputs** tab at the top. Find ***TAIKO-1*** under the **Device name** column and click its **Status** column. From the dropdown list, select the MIDI port to assign to your TAIKO-1. Normally, set the MIDI port to ***Port A***.



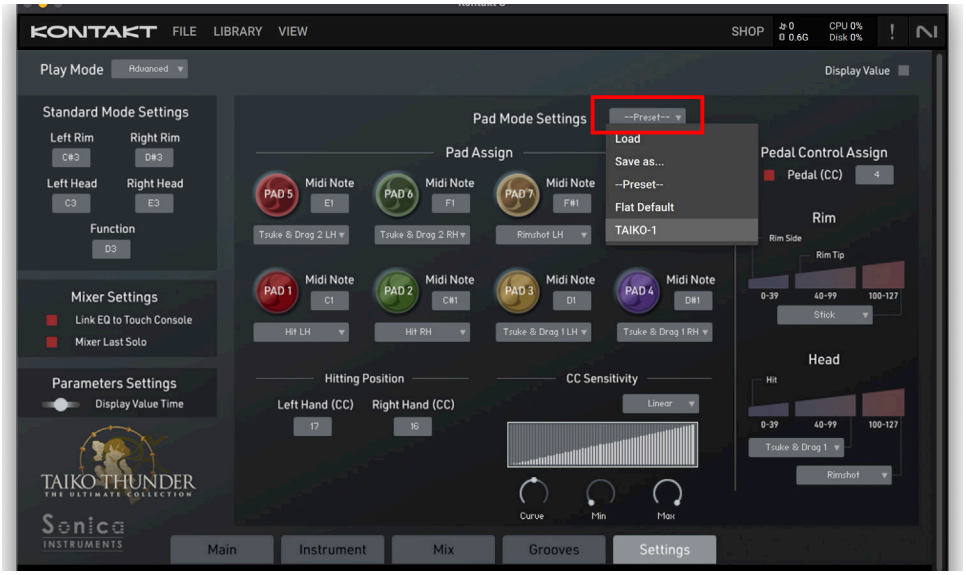
Note: If ***TAIKO-1*** does not appear in the list, your TAIKO-1 may not be correctly connected to your computer. Try reconnecting or try another USB cable or computer port.

3. Setting Up TAIKO THUNDER

(1) Load the TAIKO THUNDER instrument into Kontakt and set the play mode to ***Pad Mode***.

(2) TAIKO THUNDER comes with a preset so you can play sounds from the TAIKO-1 right away. Select ***TAIKO-1*** from the **--Preset--** dropdown list in the **Pad Mode Settings** section.

The tables below list the articulation-to-pad assignments, which vary depending on the type of instrument.



Taiko Instruments

TAIKO-1		TAIKO THUNDER	
PAD	**MIDI Note**	**PAD**	**Articulation**
PAD1H	D1	PAD 1	Hit RH
PAD1R	E1	PAD 2	Rim Side RH
PAD2H	C2	PAD 3	Hit LH
PAD2R	D2	PAD 4	Rim Side LH

Hitting Position	MIDI CC
Left Hand	17
Right Hand	16

Shoko

TAIKO-1		TAIKO THUNDER	
PAD	**MIDI Note**	**PAD**	**Articulation**
PAD1H	D1	PAD 1	Center Hit
PAD1R	E1	PAD 5	Hit & Stop L
PAD2H	C2	PAD 2	Center Mute
PAD2R	D2	PAD 6	Hit & Stop R

Chappa

TAIKO-1		TAIKO THUNDER	
PAD	**MIDI Note**	**PAD**	**Articulation**
PAD1H	D1	PAD 1	Jan
PAD1R	E1	PAD 2	Jee
PAD2H	C2	PAD 3	Chi
PAD2R	D2	PAD 4	Ko

Kagura Suzu

TAIKO-1		TAIKO THUNDER	
PAD	**MIDI Note**	**PAD**	**Articulation**
PAD1H	D1	PAD 1	Left Twist
PAD1R	E1	PAD 3	Shake Down
PAD2H	C2	PAD 2	Right Twist
PAD2R	D2	PAD 4	Shake Up 1

Kakegoe

TAIKO-1		TAIKO THUNDER	
PAD	**MIDI Note**	**PAD**	**Articulation**
PAD1H	D1	PAD 1	A - Ha!
PAD1R	E1	PAD 2	A - Yo!
PAD2H	C2	PAD 3	A - Seiya!
PAD2R	D2	PAD 4	A - So-re

To change a MIDI note assigned to a TAIKO-1 pad, select the desired MIDI note from the **MIDI Note** dropdown list for the pad in the **Pad Assign** section. Note that the same MIDI note cannot be assigned to multiple pads.

8.2 Adjusting the Playing Feel in TAIKO THUNDER

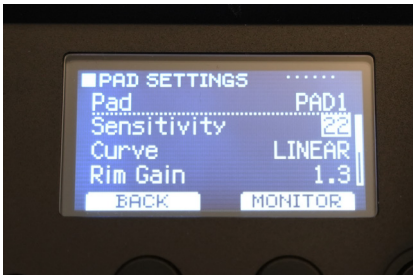
You can adjust the playing feel by changing settings either at the TAIKO-1 or in TAIKO THUNDER.

1. Adjusting the Playing Sensitivity

You can adjust the tonal response of TAIKO THUNDER when a TAIKO-1 pad is hit.

・Changing TAIKO-1 settings (recommended)

(1) From the TAIKO-1's **TRIGGER** menu, select *Pad Settings* and press the **SELECT** button to open the **PAD SETTINGS** window.



(2) Hit a pad to select that pad and then adjust the **Sensitivity** value. It is best to play the pad through TAIKO THUNDER while adjusting the sensitivity to a suitable value (a value between 18 and 28 is recommended). Repeat this adjustment for all pads.

・Changing TAIKO THUNDER settings

Adjust the **Velocity Control** settings on the **Instrument** pane.

Raising the **Curve** control makes light hits sound stronger. Conversely, lowering the **Curve** control makes strong hits sound lighter.

The **Min** control limits the minimum velocity of hits, and the **Max** control limits the maximum velocity of hits.

2. Adjusting the Hitting Position Sensitivity

You can adjust how TAIKO THUNDER's Hitting Position function responds to hit positions on the TAIKO-1 by changing the **CC Sensitivity** settings on the **Settings** pane.

The **Curve**, **Min**, and **Max** controls adjust the hitting position sensitivity in the same way as the **Velocity Control** settings adjust the playing sensitivity.

8.3 Tips for Getting More from TAIKO THUNDER

Roland's electronic TAIKO-1 taiko percussion instrument can be used with TAIKO THUNDER, either for music production with a DAW or for stage performances.

Switching Articulations with an Expression Pedal

For taiko instruments, the SHOKO, and the KAGURA SUZU, you can switch between two or three articulations (which are assignable in some cases) with an expression pedal connected to the TAIKO-1. However, settings on the TAIKO-1 must be changed to make use of this feature.

Note that the instructions here assume the expression pedal is connected to the **Pedal 1** jack on the TAIKO-1. You can also use the **Pedal 2** jack; just substitute **Pedal 2** for **Pedal 1** in the instructions below.

(1) Connect the expression pedal to the **EXP PEDAL 1** jack on the TAIKO-1.

(2) From the TAIKO-1's **OTHERS** menu, select ***Control Settings*** and press the **SELECT** button to open the **CONTROL SETTINGS** window. Select the ***Pitch*** option for **Pedal 1** on this window.

(3) From the **OTHERS** menu, select ***Global MIDI*** and press the **SELECT** button to open the **GLOBAL MIDI** window. Select ***CH16*** for **MIDI Channel** and ***4*** for **Pitch Ctrl CC** on this window.

(4) In Kontakt, set TAIKO THUNDER's MIDI channel to either ***Omni*** or ***Port A < 16***.

This completes the setup for the expression pedal. Specify the articulations to be controlled by the expression pedal with the **Pedal Control Assign** control on TAIKO THUNDER's **Settings** pane.

Note that the assignable articulations depend on the instrument. See the Pedal Control Assign Behavior and Assignable Articulations section in the respective instrument's chapter for details.

Using Multiple TAIKO-1 Instruments

Two TAIKO-1 instruments can use TAIKO THUNDER's eight pads simultaneously. If no changes are made, both TAIKO-1 instruments will play the exact same sounds. To avoid this, the MIDI notes sent from the second TAIKO-1 pads must be changed.

(1) MIDI notes are changed with the **Note Number** settings on the TAIKO-1's **KIT MIDI** window. Set the notes to different notes from the first TAIKO-1.

By setting each pad to a MIDI note two octaves higher than the default setting (e.g., from D2 to D4), you can match the ***TAIKO-1*** preset's MIDI notes for pads 5 through 8 in TAIKO THUNDER.

(2) Assign MIDI notes and articulations to pads 5 through 8 in TAIKO THUNDER. Set the MIDI notes and articulations in the **Pad Assign** section to match the MIDI notes set in Step 1.

By combining various MIDI channels and MIDI notes, many flexible setups are possible. Examples include playing a different taiko instrument from each TAIKO-1 pad by loading different instruments in Kontakt or using three or more TAIKO-1 instruments at the same time.

9 Using Hardware Devices from Native Instruments

TAIKO THUNDER supports Native Instruments' Native Kontrol Standard (NKS). This means TAIKO THUNDER's parameters can be controlled directly from Kontrol S-Series keyboards, Maschine, and other NKS hardware devices. The tables below list the parameter assignments.

Taiko Instruments

Page	Knob 1	Knob 2	Knob 3	Knob 4	Knob 5	Knob 6	Knob 7	Knob 8
Inst Edit 1	ImpVol L	ImpVol R	ImpSpd L	ImpSpd R	ImpCol L	ImpCol R	ImpAtk L	ImpAtk R
Inst Edit 2	Tens L	Tens R	BodSiz L	BodSiz R	Muff L	Muff R	Rel L	Rel R
Inst Edit 3	GhoNiz L	GhoNiz R	RimImp L	RimImp R	RimLng L	RimLng R	RimThk L	RimThk R
Mix Volume	Vol Frnt	Vol Rear	Vol DrSt	Vol O.H.	Vol StgF	Vol StgB	Vol Hall	Vol St.
Mix Width	Wid Frnt	Wid Rear	Wid DrSt	Wid O.H.	Wid StgF	Wid StgB	Wid Hall	Wid St.
Mix Pan	Pan Frnt	Pan Rear	Pan DrSt	Pan O.H.	Pan StgF	Pan StgB	Pan Hall	Pan St.
Mix RevSend	Rev Frnt	Rev Rear	Rev DrSt	Rev O.H.	Rev StgF	Rev StgB	Rev Hall	Rev St.

Shoko

Page	Knob 1	Knob 2	Knob 3	Knob 4	Knob 5	Knob 6	Knob 7	Knob 8
Inst Edit	Impact	ImpSpeed	Gong	-	Chara	Tone	GhoNoise	-
Mix Volume	Vol Frnt	-	Vol DrSt	Vol O.H.	Vol StgF	Vol StgB	Vol Hall	Vol St.
Mix Width	Wid Frnt		Wid DrSt	Wid O.H.	Wid StgF	Wid StgB	Wid Hall	Wid St.
Mix Pan	Pan Frnt		Pan DrSt	Pan O.H.	Pan StgF	Pan StgB	Pan Hall	Pan St.
Mix RevSend	Rev Frnt		Rev DrSt	Rev O.H.	Rev StgF	Rev StgB	Rev Hall	Rev St.

Chappa

Page	Knob 1	Knob 2	Knob 3	Knob 4	Knob 5	Knob 6	Knob 7	Knob 8
Inst Edit	Impact	ImpSpeed	Cymbals	-	Chara	Tone	-	-
Mix Volume	Vol Frnt	-	Vol DrSt	Vol O.H.	Vol StgF	Vol StgB	Vol Hall	Vol St.
Mix Width	Wid Frnt	-	Wid DrSt	Wid O.H.	Wid StgF	Wid StgB	Wid Hall	Wid St.
Mix Pan	Pan Frnt	-	Pan DrSt	Pan O.H.	Pan StgF	Pan StgB	Pan Hall	Pan St.
Mix RevSend	Rev Frnt	-	Rev DrSt	Rev O.H.	Rev StgF	Rev StgB	Rev Hall	Rev St.

Kagura Suzu

Page	Knob 1	Knob 2	Knob 3	Knob 4	Knob 5	Knob 6	Knob 7	Knob 8
Inst Edit	Size	Bells	-	-	Chara	Tone	-	-
Mix Volume	Vol Frnt	-	Vol DrSt	Vol O.H.	Vol StgF	Vol StgB	Vol Hall	Vol St.
Mix Width	Wid Frnt	-	Wid DrSt	Wid O.H.	Wid StgF	Wid StgB	Wid Hall	Wid St.
Mix Pan	Pan Frnt	-	Pan DrSt	Pan O.H.	Pan StgF	Pan StgB	Pan Hall	Pan St.
Mix RevSend	Rev Frnt	-	Rev DrSt	Rev O.H.	Rev StgF	Rev StgB	Rev Hall	Rev St.

Kakegoe

Page	Knob 1	Knob 2	Knob 3	Knob 4	Knob 5	Knob 6	Knob 7	Knob 8
Inst Edit 1	Vol M1	Pan M1	Pch M1	Spd M1	Vol M2	Pan M2	Pch M2	Spd M2
Inst Edit 2	Vol M3	Pan M3	Pch M3	Spd M3	Vol F	Pan F	Pch F	Spd F
Inst Edit 3	Vol MEn	Pan MEn	Pch MEn	Spd MEn	Vol MFEn	Pan MFEn	Pch MFEn	Spd MFEn
Mix Volume	-	-	Vol DrSt	Vol O.H.	Vol StgF	Vol StgB	Vol Hall	Vol St.
Mix Width	-	-	Wid DrSt	Wid O.H.	Wid StgF	Wid StgB	Wid Hall	Wid St.
Mix Pan	-	-	Pan DrSt	Pan O.H.	Pan StgF	Pan StgB	Pan Hall	Pan St.
Mix RevSend	-	-	Rev DrSt	Rev O.H.	Rev StgF	Rev StgB	Rev Hall	Rev St.

10 Reference Materials

10-1 MIDI Grooves

TAIKO THUNDER comes with instrument-specific MIDI grooves accessible from the Groove Browser (see Page 12). The MIDI grooves are categorized by instrument and by phrase tempo and time signature. However, feel free to experiment using grooves with different instruments (especially taiko instruments with similar diameters) and at different tempos.

Instruments	Category	Song	Phrases
01 Tsukeshime	01 Roll	01 120 BPM 4-4	6
	02 Oroshi	01 120 BPM 4-4	8
	03 Dondoko	01 88 BPM 4-4	13
		02 115 BPM 6-8	10
		03 120 BPM 4-4	11
		04 160 BPM 4-4	11
	04 DonkoDonko	01 120 BPM 4-4	11
		02 120 BPM 4-4	11
	05 Improv	01 88 BPM 4-4	18
		02 110 BPM 4-4	20
		03 125 BPM 4-4	10
		04 135 BPM 3-4	31
		05 135 BPM 4-4	30
		06 135 BPM 4-4	20
		07 160 BPM 4-4	11
		08 175 BPM 4-4	20
		09 188 BPM 3-4	46
02 Nagado	01 Oroshi	01 120 BPM 4-4	8
	02 Dondoko	01 88 BPM 4-4	11
		02 115 BPM 6-8	27
		03 120 BPM 4-4	21
		04 160 BPM 4-4	15
	03 DonkoDonko	01 120 BPM 4-4	26
	04 Improv	01 80 BPM 4-4	2
		02 105 BPM 4-4	10
		03 125 BPM 4-4	3
		04 135 BPM 4-4	9
		05 135 BPM 3-4	48
		06 138 BPM 4-4	5
		07 160 BPM 4-4	39
		08 175 BPM 4-4	12
		09 188 BPM 3-4	33
03 Ohira	01 Improv	01 80 BPM 4-4	2
		02 88 BPM 4-4	32
		03 105 BPM 4-4	10
		04 110 BPM 4-4	40
		05 125 BPM 4-4	9
		06 135 BPM 4-4	28
		07 135 BPM 4-4	19
		08 135 BPM 4-4	40
		09 140 BPM 4-4	4
		10 188 BPM 3-4	43

Instruments	Category	Song	Phrases
04 Ohdaiko	01 Roll	01 120 BPM 4-4	6
	02 Oroshi	01 120 BPM 4-4	8
	03 DonkoDonko	01 88 BPM 4-4	11
		02 115 BPM 6-8	20
		03 120 BPM 4-4	19
		04 160 BPM 4-4	16
	04 DonkoDonko	01 120 BPM	31
	04 Improv	01 88 BPM 4-4	15
		02 110 BPM 4-4	12
		03 125 BPM 4-4	3
		04 135 BPM 4-4	41
		05 135 BPM 4-4	20
		06 160 BPM 4-4	20
05 Okedo	01 Improv	01 125 BPM 4-4	8
		02 135 BPM 4-4	1
		03 140 BPM 4-4	2
		04 186 BPM 4-4	10
06 Katsugi Okedo	01 Improv	01 90 BPM 4-4	6
		02 105 BPM 4-4	6
		03 105 BPM 4-4	8
		04 125 BPM 4-4	8
		05 135 BPM 4-4	46
		06 140 BPM 4-4	1
		07 168 BPM 4-4	53
07 Shimejishi	01 Improv	01 125 BPM 4-4	8
		02 135 BPM 4-4	6
08 Shoko	01 Improv	01 120 BPM 4-4	5
		02 175 BPM 4-4	14
09 Chappa	01 Improv	01 80 BPM 4-4	2
		02 88 BPM 4-4	25
		03 90 BPM 4-4	3
		04 105 BPM 4-4	3
		05 110 BPM 4-4	18
		06 125 BPM 4-4	4
		07 135 BPM 4-4	17
		08 135 BPM 3-4	15
		09 160 BPM 4-4	13
		10 188 BPM 3-4	24
10 Kagurasuzu	01 Improv	01 120 BPM 4-4	7

10-2 Multi Instruments (Taiko Kits)

TAIKO THUNDER comes with six kits combining multiple taiko instruments (.nkm files). The tables below list the instruments in each kit and their MIDI channels.

Kit Name	Instrument	MIDI Ch
01 Kit1	TSUKESHIME 1.1 SHAKU(1)	1
	TSUKESHIME 1.1 SHAKU(2)	2
	TSUKESHIME 1.2 SHAKU(1)	3
	TSUKESHIME 1.2 SHAKU(2)	4
	TSUKESHIME 1.2.2 SHAKU(1)	5
	TSUKESHIME 1.2.2 SHAKU(2)	6
	TSUKESHIME 1.3 SHAKU(1)	7
	TSUKESHIME 1.3 SHAKU(1)	8
	SHIMEJISHI	9

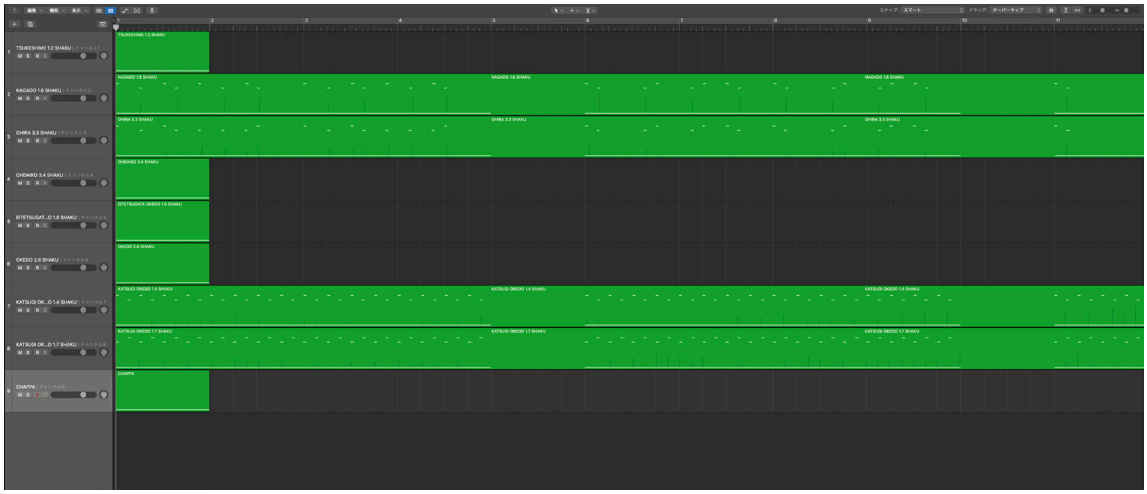
02 Kit2	TSUKESHIME 1.2 SHAKU	1
	TSUKESHIME 1.3 SHAKU	2
	NAGADO 1.6 SHAKU	3
	NAGADO 2.7 SHAKU	4
	EITETSUGATA OKEDO 1.8 SHAKU	5
	OKEDO 2.8 SHAKU	6
	SHOKO	7
03 Kit3	TSUKESHIME 1.2.2 SHAKU	1
	NAGADO 1.6 SHAKU	2
	OHIRA 3.3 SHAKU	3
	OHDAIKO 3.4 SHAKU	4
	EITETSUGATA OKEDO 1.8 SHAKU	5
	OKEDO 2.8 SHAKU	6
	KATSUGI OKEDO 1.4 SHAKU	7
	KATSUGI OKEDO 1.7 SHAKU	8
	CHAPPA	9
04 Kit4	TSUKESHIME 1.2 SHAKU	1
	TSUKESHIME 1.3 SHAKU	2
	NAGADO 1.2 SHAKU	3
	NAGADO 1.6 SHAKU(1)	4
	NAGADO 1.6 SHAKU(2)	5
	NAGADO 2.7 SHAKU(1)	6
	NAGADO 2.7 SHAKU(2)	7
	OHIRA 3.3 SHAKU(1)	8
	OHIRA 3.3 SHAKU(2)	9
	OHDAIKO 4.0 SHAKU	10
	EITETSUGATA OKEDO 1.8 SHAKU	11
	OKEDO 2.8 SHAKU	12
	SHIMEJISHI(1)	13
	SHIMEJISHI(2)	14
	CHAPPA	15
	KAKEGOE	16
05 Kit5	TSUKESHIME 1.1 SHAKU	1
	TSUKESHIME 1.2 SHAKU	2
	TSUKESHIME 1.2.2 SHAKU	3
	TSUKESHIME 1.3 SHAKU	4
	NAGADO 1.2 SHAKU	5
	NAGADO 2.7 SHAKU	6
	OHIRA 3.3 SHAKU	7
	OHDAIKO 3.4 SHAKU	8
	OHDAIKO 4.0 SHAKU	9
	OKEDO 2.8 SHAKU	10
	SHOKO	11
	KAGURA SUZU	12
06 Solo Kit	TSUKESHIME 1.2.2 SHAKU	1
	KATSUGI OKEDO 1.4 SHAKU	2
	EITETSUGATA OKEDO 1.8 SHAKU	3
	NAGADO 2.7 SHAKU	4

10-3 Ensemble Grooves

TAIKO THUNDER includes ensemble MIDI grooves created for use with Multi Instruments in the *Data > Ensemble Grooves* folder.

The MIDI grooves are saved in SMF format and have been created to match the corresponding kit and MIDI channels. Launch Kontakt in your DAW in multi-timbral mode and load Multi Instruments. Then import and use the ensemble groove data.

Note that the MIDI data consists of multiple phrases with one bar of silence between phrases. Edit the data and phrases as needed.



Kit	Category	Song	Phrases
01 Kit1	01 Traditional	Chichibu yataibayashi 175 BPM	10
	02 Improv	01 140 BPM 4-4	6
02 Kit2	01 Traditional	Chichibu yataibayashi 175 BPM	9
		Kokura gion 138 BPM	4
		Nishimonai yosedaiko 186 BPM	8
	02 Improv	02 130 BPM 4-4	4
		03 170 BPM 4-4	5
03 Kit3	01 Traditional	Gezanbayashi 105 BPM	3
		Nebuta 80 BPM	2
		Tozanbayashi 90 BPM	3
	02 Improv	04 105 BPM 4-4	10
		05 125 BPM 4-4	4
		06 125 BPM 4-4	1
		07 125 BPM 4-4	1
		08 125 BPM 4-4	1
		09 125 BPM 4-4	2
		10 135 BPM 4-4	26
		11 140 BPM 4-4	4
		12 168 BPM 4-4	27
04 Kit4	02 Improv	13 125 BPM 4-4	2
		14 135 BPM 4-4	2
05 Kit5	02 Improv	15 120 BPM 3-4	4
		16 150 BPM 4-4	5
	03 Oroshi	Nagado x Nagado 120 BPM	1
		Nagado x Tsukeshime 120 BPM	1
		Odaiko x Odaiko 120 BPM	4
		Ohdaiko x Tsukeshime 120 BPM	1
		Tsukeshime x Tsukeshime 120 BPM	3
06 Solo Kit	02 Improv	01 100 BPM 4-4	8
		02 110 BPM 4-4	16
		03 138 BPM 4-4	16
		04 150 BPM 4-4	15

Credits

Executive Producer: Tomohiro Harada
Production, KONTAKT Development, and Recording: Sonica Instruments

Instruments played by Ryutaro Kaneko, Machiko Asano, Kan Hayashi, and Jun Takada
MIDI Grooves performed by Ryutaro Kaneko and Masayuki Sakamoto

KONTAKT Programming: Rataro. M (Think Master Inc.)
Development Direction and Kontakt Mapping: Yuhei Suzuki
GUI Designer: Yujin Ono
Marketing & Translation: Craig Leonard

Recording Engineer: Masato Tobisawa
Mixing Engineer: Tomohiro Harada
Recording Assistant Director: Yoshifumi Yamaguchi
Audio Editing: Hiromi Toriyama, Satoko Arita, and Masashi Miyata

Music Video: Yoshitaka Koyama
Photography: Takashi Matsuda

Musical instrument supervision: Asano Foundation for Taiko Culture Research
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