

## G5 Drum-Module



|              |                |
|--------------|----------------|
| Model        | G5             |
| Document     | Owner's Manual |
| Version      | 1.0            |
| Release Date | 2021-08-10     |



Please read this owner's manual carefully before operating the device and take note of the safety information! Keep this document available for immediate reference.



Download the complete owner's manual on [gewamusic.com](https://www.gewamusic.com):  
<https://www.gewamusic.com/downloads>



Manufacturer

GEWA music GmbH  
 Oelsnitzer Straße 58  
 08626 Adorf

GERMANY

[www.gewaelectronics.com](http://www.gewaelectronics.com)

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Valued Customer,

Thank you for purchasing our top-quality GEWA G5 Module!

The G5 is an E-Drum that gives you a highly impressive sound and playing experience, while offering a huge extra set of additional and easy to use sounds and features.

Your safety is very important to us! So please read the safety information carefully and take good note of the given information.

We suggest you keeping this user manual at a safe and known place, and to pass it on to a new owner or user of your G5 Module.

# 1 SAFETY INFORMATION

**The manufacturer cannot be held liable for injury to persons or damage to property resulting from incorrect use of the device!**

**Only use your digital drum set in accordance with the instructions given here!**

## 1.1 SYMBOLS USED IN THE MANUAL

The following symbols are used to signal risks and to give advice:

| Level of Risk                    | Symbol  |         | Definition  |
|----------------------------------|---|---------|---|
| Serious Injuries                 |    | WARNING | Failure to observe the following safety instructions can result in serious injury or death.                       |
| Electrical Hazard                |    | WARNING | Failure to observe the following safety instructions can result in serious injury or death by electrical hazards. |
| Minor Injuries and device damage |    | CAUTION | Failure to observe the following safety instructions can result in minor injuries and/or device damage.           |
| Notes                            |   | NOTE    | Helps to avoid the injuries and damaging of the drum console.   |
| Tip                              |  | HINT    | Hints for optimized handling of your GEWA digital drum console.   |

## 1.2 SAFETY PRECAUTIONS

Always follow the safety precautions given here. Non-compliance with the safety precautions may have serious consequences:

- Serious injury or even lethal accidents
- Electric Hazard
- Short circuits
- Damage
- Fire

Further and other risks are possible; therefore, this list does not claim to be complete.



## WARNING Electric Hazard



- Do not expose the apparatus to dripping or splashing.
- Do not place objects filled with liquids, such as vases or glasses on or near the apparatus.
- The mains plug shall remain readily operable. Never use damaged power supplies/cords.
- Install power supplies/cables firmly to avoid the risk of damage.
- Even low electric currents can lead to serious injuries and even death!
- Never open the drum console.
- Never insert water or liquids into the drum console.
- Never clean the digital drum console with a wet cloth.
- Never plug in or unplug the console with wet hands and never pull on the cable as it may be damaged.
- If liquids or water accidentally get into the drum console, unplug it immediately. In all the above cases have the digital drum console checked by your authorized GEWA customer service.
- Never use damaged power supplies/cables.
- Protect the power cord from being walked or pinched, particularly at plugs, convenience receptacles, and at the point where they exit from the apparatus.



## WARNING Fire Prevention

- Ensure a minimum distance of 7 cm (three inches) around the apparatus for sufficient ventilation.
- Ensure that the ventilation is not impeded by covering the ventilation openings with items such as newspapers, table-cloths, curtains, etc.
- Do not place naked flame sources, such as lighted candles on the apparatus. Candles or oil lamps can tip over and cause a fire.
- Never bring open fire on or near to the digital drum set.
- Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- Use the apparatus only in moderate climates (not in tropical climates).



## WARNING Unusual Behavior



- Switch the drum console off or unplug it immediately if:
  - there is a sudden loss of sound while the drum console is in use.
  - the console emits an unusual smell or smoke.
- It is essential to have the drum console checked by your GEWA customer service.



## CAUTION Damaging the Apparatus

- Mismatching electrical voltages can damage the console. Operate the digital drum console only within the correct voltage range (marked on the corresponding specs plate).
- Only use the power supply and power cable supplied with the device.
- Never place the power cable near to heat sources such as radiators or radiant heaters.
- Do not sharply bend the cable, or damage it otherwise (! risk of cable break!).
- Position the power cable in a way to avoid tripping or anything heavy rolling over it.
- Do not place any objects on the power cable.
- Check the power supply regularly and remove any visible dust or dirt on the device.



## CAUTION **Damage by Thunderstorms**



- Thunderstorms can produce electrical surges able to damage your drum console.
- During thunderstorms, or if you will not use your drum console for a while, we suggest you unplugging your console completely from the electrical system.

## 1.3 **PROPER HANDLING**

- Please keep your digital drum console in a dry environment.
- Audio accessories for audio playback (connected to the in- or output of the console) or for data communication can be connected. Accessories must match the relevant technical specifications (see section "Technical Data")
- Only and always use GEWA certified power adapters, and make sure that they are properly attached and connected. The power supply used must also meet the country voltage specifications (check plate on the adapter).
- The digital drum set is only to be used as originally delivered. Any modifications to the drum set are not allowed and result in a complete loss of warranty.
- The digital drum set must be set up on safe weight-bearing, stable and even ground or platform able to support the weight (please therefore see section "Technical Data").

## 1.4 **IMPROPER USE (EXAMPLES)**

- Exposing the digital drum console to an open air or moist/rainy environment.
- Setting up the digital drum set in damp rooms.
- Using power supplies not authorized by GEWA music or connecting the console to an electrical outlet despite mismatching local voltage specifications.
- Playing the digital drum set close to electrical or electronic devices, such as stereo systems, TV sets, radios or mobile phones. These devices can cause interferences and seriously effect and decrease the sound quality of your GEWA digital drum set.
- Using extensively long audio leads can likewise interfere with the sound quality.
- Transport and setup up in conjunction with strong vibrations and shocks, dust and heat exposure (e.g.in vehicles or direct sunshine or both), should also definitely be avoided.
- Playing on the display with drumsticks or other solid objects can damage the protective glass. Only use your fingers and ensure enough distance between module and the connected equipment.



**The manufacturer cannot be held liable in case of damages in the following cases:**

- **Non-compliance with the safety instructions**
- **Improper handling**
- **Connecting incompatible in/output devices etc. or other 3rd party interface devices.**

## 1.5 CE LABEL



Is in conformity with the relevant Union harmonisation legislation:

### **Directive 2014/53/EU**

Standards to which conformity is declared:

**EN55032:2015**

**EN55035:2017+A11:2020**

**EN61000-3-2:2014**

**EN61000-3-3:2013**

**EN301489-17:V3.2.4**

**EN62368-1:2014+A11:2017**

Compliance with the above directives is confirmed by the CE label on the device. The declaration of conformity can be viewed at the following address:

GEWA music GmbH  
Oelsnitzer Straße 58  
08626 Adorf  
GERMANY

## 1.6 FCC LABEL/FCC MARK



This product is certified by the Federal Communications Commission (FCC) and is identifiable by its FCC-ID: 2APTU-GEWAG5. It contains a modular approved transmitter module with FCC-ID: A8TBM64S2.

This information is also shown on the permanent label at the bottom side of each device.

### **RF Exposure Statement**

This equipment complies with FCC radiation exposure limits set forth for an uncontrolled environment and meets the FCC radio frequency (RF) Exposure Guidelines. This equipment has low levels of RF energy that is deemed to comply without maximum permissive exposure evaluation (MPE).

### **This Class B digital device complies with part 15 of the FCC Rules.**

Operation is subject to the following two conditions:

- (1) This device may not cause harmful interference, and
- (2) this device must accept any interference received, including interference that may cause undesired operation.

### **NOTE:**

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

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

**Warning:** Any changes or modifications not expressly approved by GEWA music GmbH could void the user's authority to operate this equipment.

## 1.7 REGULATORY INFORMATION - CANADA

# IC

### ENGLISH

This product is certified by Innovation, Science and Economic Development (ISED) and is identifiable by IC: 23946-GEWAG5. It contains a modular approved transmitter module with IC: 12246A-BM64S2 as well as license-exempt transmitter(s)/receiver(s) that comply with Innovation, Science and Economic Development Canada's license-exempt RSS(s).

#### **ICES-003 Class B Notice**

This Class B digital device complies with Canadian CAN ICES-003. Operation is subject to the following two conditions:

- (1) This device may not cause harmful interference, and
- (2) this device must accept any interference received, including interference that may cause undesired operation.

This information is also shown on the permanent label at the bottom side of each device.

#### **RF Exposure Statement**

This equipment complies with ISED radiation exposure limits set forth for an uncontrolled environment and meets the RSS-102 of the ISED radio frequency (RF) Exposure rules. This equipment has low levels of RF energy that are deemed to comply without maximum permissible exposure evaluation (MPE).

Standards to which compliance is declared can be found under the following links:

RSS-Gen: <http://www.ic.gc.ca/eic/site/smt-gst.nsf/eng/sf08449.html>

RSS-102: <http://www.ic.gc.ca/eic/site/smt-gst.nsf/eng/sf01904.html>

RSS-247: <http://www.ic.gc.ca/eic/site/smt-gst.nsf/eng/sf10971.html>

Ce produit est certifié par Innovation, Sciences et Développement Économique (ISDE) et est identifiable par IC: 23946-GEWAG5. Il contient un module d'émetteur approuvé avec IC: 12246A-BM64S2 ainsi que des émetteur(s)/récepteur(s) exempts de licence qui sont conformes aux CNRs applicables de Innovation, Sciences et Développement économique Canada.

**Avis NMB-003, Classe B**

Le présent appareil numérique de la classe B est conforme à la norme NMB-003 d'Industrie Canada.

L'exploitation est autorisée aux deux conditions suivantes:

- (1) l'appareil ne doit pas produire de brouillage, et
- (2) l'utilisateur de l'appareil doit accepter tout brouillage radioélectrique subi, même si le brouillage est susceptible d'en compromettre le fonctionnement.

Ces informations sont également affichées sur l'étiquette permanente en bas de chaque dispositif.

**Déclaration concernant l'exposition humaine aux RF**

Cet équipement est conforme aux limites d'exposition humaine aux radiofréquences d'ISDE exposés pour environnement contrôlé et satisfait au CNR-102. Cet équipement possède niveaux d'énergie de radiofréquences bas que sont considérés d'être conforme sans l'évaluation des valeurs d'intensité maximale de champ des RF.

Conformité déclarée aux normes suivantes:

CNR-Gen: <http://www.ic.gc.ca/eic/site/smt-gst.nsf/fra/sf08449.html>

CNR-102: <http://www.ic.gc.ca/eic/site/smt-gst.nsf/fra/sf01904.html>

CNR-247: <http://www.ic.gc.ca/eic/site/smt-gst.nsf/fra/sf10971.html>

## 1.8 RECYCLING



In case your digital drum console needs to be disposed, take it to your local community waste management service location (e.g. disposal companies, recycling centers).



The displayed symbol requires that devices labeled with this symbol must be disposed separately from household waste. Under the Electrical and Electronic Equipment Act, owners of devices marked with this symbol are required by federal law to deposit waste electrical and electronic equipment in a separate waste collection.

Please help us with your contribution to protect the environment by not depositing your old electric equipment with the general household waste.

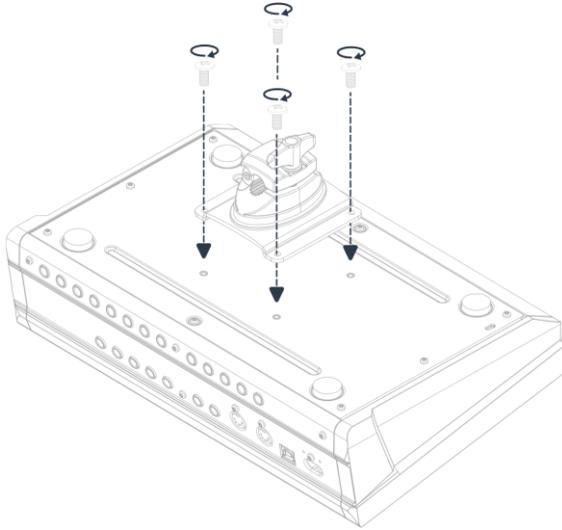
## 2 SCOPE OF SUPPLY GEWA G5

The GEWA G5 Drum Set is made up of the following parts. Please check the package contents is complete:

|  |   |  |
|--|---|--|
| <p>G5 Drum Module</p>  <p>1x</p>                                  | <p>10,5 – 12,7 mm module bracket</p>  <p>1x</p>        | <p>Product ID card</p>  <p>1x</p>   |
| <p>USB Stick</p>  <p>1x</p>                                       | <p>Quick start guide<br/>(multilingual)</p>  <p>1x</p> | <p><b>Power cable 1.8 m (IEC C8)</b></p>   |
| <p>Type C (CEE 7/16)<br/>(EU   CH   CU   IL   IN)</p>  <p>1x</p> | <p>Type A<br/>(US   CA   CU   JP   TW)</p>  <p>1x</p> | <p>Type G<br/>(UK)</p>  <p>1x</p> |
| <p>Type I<br/>(AU   AR   NZ)</p>  <p>1x</p>                     |   |  |

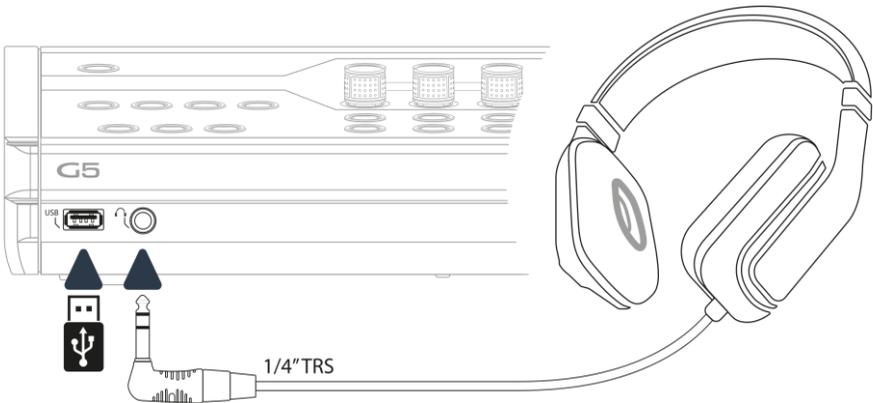
# 3 MOUNTING INSTRUCTIONS

## 3.1 MOUNTING THE MODULE BRACKET



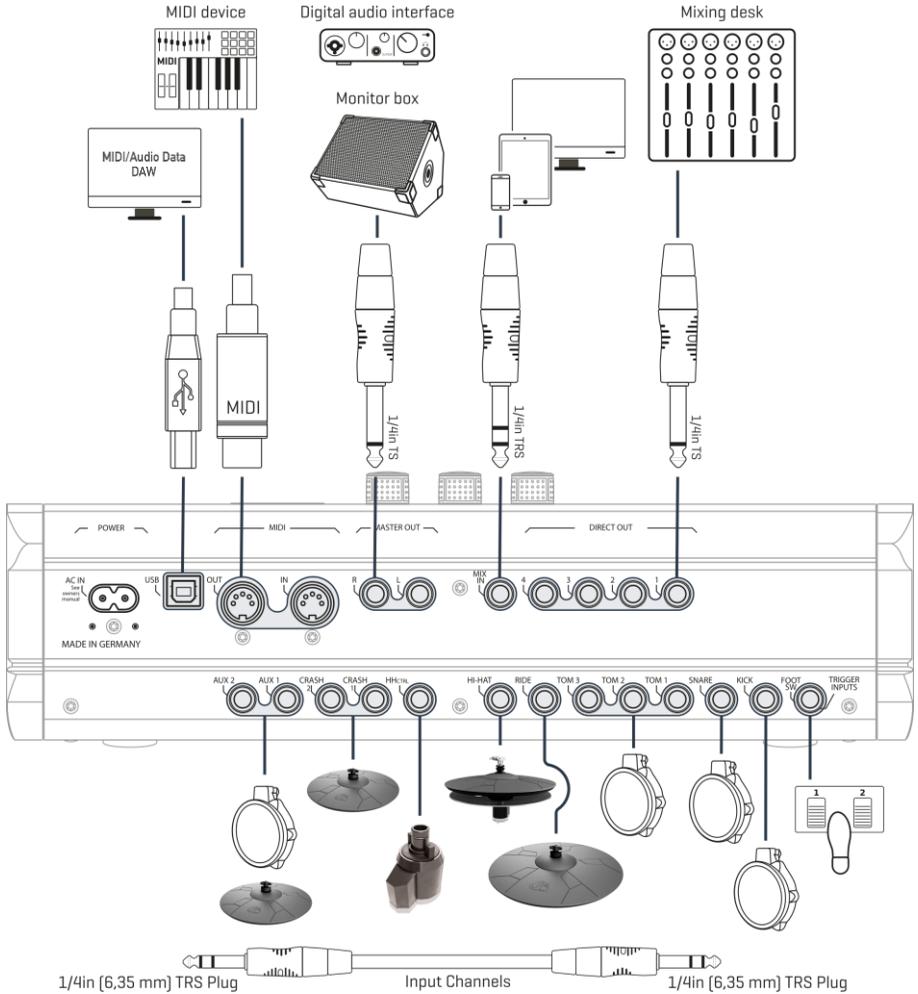
## 3.1 CONNECTING EXTERNAL EQUIPMENT TO THE G5 MODULE

### 3.1.1 FRONT



### 3.1.2 REAR PANEL

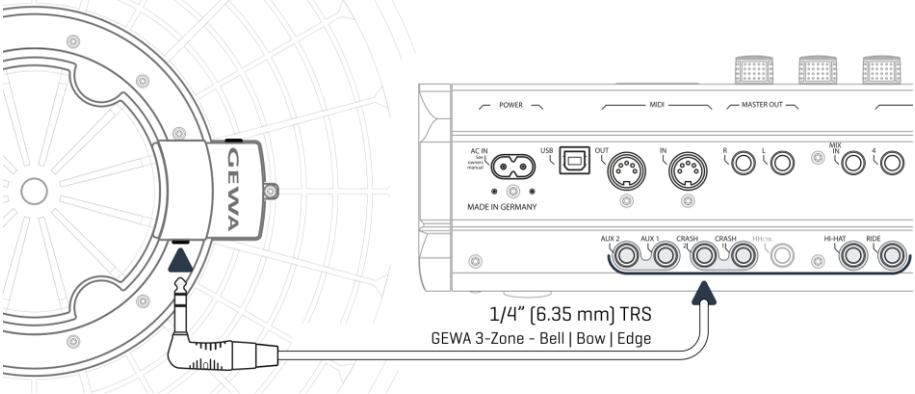
Make sure that the unit is switched off before connecting the equipment.



## 3.1.1 CYMBALS

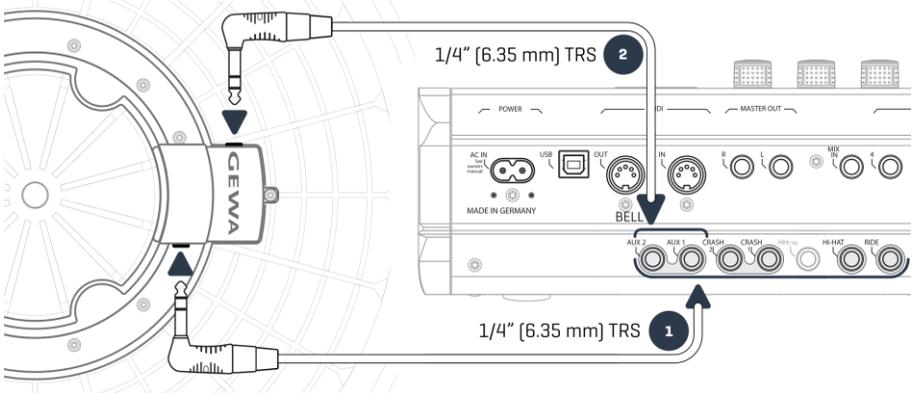
### 3.1.1.1 GEWA CYMBALS

GEWA cymbals are equipped with two stereo jacks (6.35 mm - 1/4" TRS standard). In operation with GEWA modules, only the jack that is closer to the center hole of the cymbal is relevant.



### 3.1.1.2 OTHER MANUFACTURERS

Connect analog sensors from other manufacturers as shown in the diagram below. **Also note the selection at [TRIGGER SETTINGS] -> AUX1 -> [F1] -> Trigger Type (3-Way) in the module:**



### Trigger Type by Cymbal-Pad-Type



| Cymbal Type   | Components   | Components | Trigger Type (Trigger Settings) |
|---|--|------------|---------------------------------|
|   | ①  | ②          |                                 |
| 1-Zone cymbals  | Edge   | None       | Single/Dual                     |
| 2-Zone cymbals  | Bow   Edge   | None       | Dual                            |
| 3-Zone cymbals without separate bell output   | Bow   Edge   Bell  | None       | Dual                            |
| 3-Zone cymbals with separate bell output  | Bow   Edge   | Bell       | 3-Way                           |
| <br>NOTE | For the correct operation of cymbals from other manufacturers, select the appropriate trigger type in the module (Look at „Trigger Settings“ in the owners manual) |            |                                 |

### 3.1.1.3 ANALOG CYMBAL PADS WITH SEPARATE OUTPUT FOR THE BELL

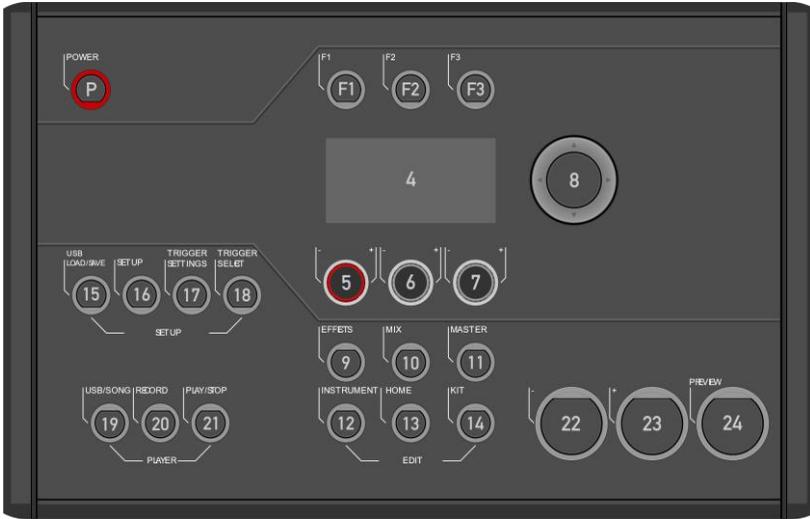
Cymbal pads with their own output for the bell can be connected to GEWA modules in various ways. See the table below for all possible combinations of **Bow/Edge** and **Bell** input channel assignments:

| GEWA input assignments for cymbals with separate bell channel                              |   |             |
|--|---|-------------|
|           | Cymbal components (sensor)  |             |
|  | <b>Bow/Edge</b>   | <b>Bell</b> |
| Input (Input channel)  | Aux 1   | Aux 2       |
| <br>NOTE | Cymbals with a separate bell socket require <b>3-Way</b> trigger type. The setting is made in the trigger settings on the Bow/Edge input channel. (AUX1-channel). (Look at „Trigger Settings“ in the owners manual) |             |

Connect other analog pads according to the labelling of the trigger inputs on the back of the module.

# 4 USER INTERFACE

The function of the dials and keys may vary depending on the active level based on the software. This section describes the default assignment when the unit is started.

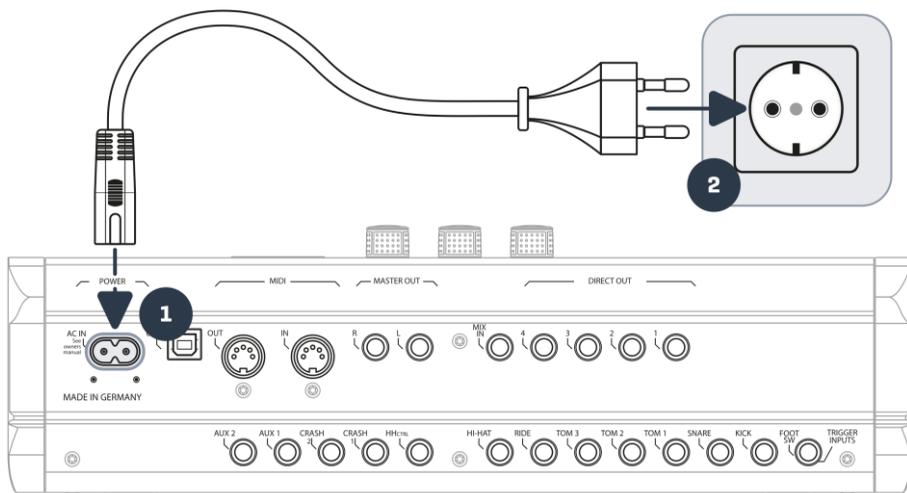


| No | Action | Name   | Description  |
|----|--------|--|--|
| P  |        | Power button                                     | Switch device on and off.  |
| F1 |        | Function key 1                                   | [Variable application] The function is shown in the upper left field of the display.   |
| F2 |        | Function key 2                                   | [Variable application] The function is shown in the upper middle field of the display. |
| F3 |        | Function key 3                                   | [Variable application] The function is shown in the upper right field of the display.  |
| 4  |        | OLED Display                                     |  |
| 5  |        | Dial 1   | [Variable application] The function is shown in the lower left field of the display.   |
| 6  |        | Dial 2   | [Variable application] The function is shown in the lower middle field of the display. |
| 7  |        | Dial 3   | [Variable application] The function is shown in the lower, right field of the display. |
| 8  |        | Selection and confirmation button <b>[ENTER]</b> | [ENTER]; Start/Stop – Metronome & basic display navigation.                            |
| 9  |        | Effects  | Opens the effects menu to make adjustments to the effects.                             |
| 10 |        | Mix  | Opens the mixer to adjust the pad/channel volumes.                                     |
| 11 |        | Master   | Opens the menus for the setlist, routing, MIDI, EQ and compressor settings.            |

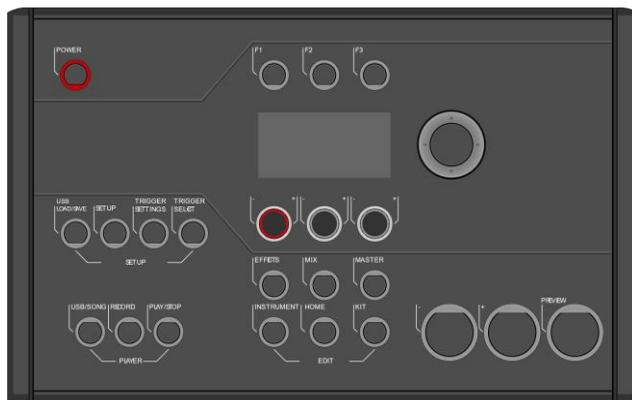
|    |   |                  |   |
|----|---|------------------|---|
| 12 |    | Instrument       | Opens the menu with pad-specific sound parameters.                |
| 13 |  | Home             | Startup screen  |
| 14 |  | Kit              | The list view of all available drum kit presets.                  |
| 15 |  | USB Load/Save    | Import & export functions for the USB-stick.                      |
| 16 |  | Setup            | Basic settings & Bluetooth  |
| 17 |  | Trigger Settings | Opens the menu for trigger settings                               |
| 18 |  | Trigger Select   | Select trigger input and trigger.                                 |
| 19 |  | USB/Song         | Open audio files via USB-Stick.                                   |
| 20 |  | Record           | Record all audio signals that are audible in the master output.   |
| 21 |  | Play/Stop        | Starts and stops selected songs from USB-stick.                   |
| 22 |  | [ - ] Key        | Different applications depending on what is shown in the display. |
| 23 |  | [ + ] Key        | Different applications depending on what is shown on the display. |
| 24 |  | Preview          | Pre-listen to the selected sound                                  |

## 5 SWITCHING THE DEVICE ON AND OFF

- 1 Connect the supplied mains cable to the AC IN socket on the back of the unit. Follow the safety instructions (→ Safety Information)
- 2 Insert the mains plug into the socket.



- 3 When the mains cable is connected, the **[Power]** key lights up red. The unit is in stand-by mode. Press the **[Power]** key to start the unit.
- 4 Wait while the unit starts up.



**i** To save energy, the unit has the "AUTO OFF" function. With the factory setting, the unit shuts down automatically after 30 minutes of inactivity. You can change this setting at any time in **NOTE [SETUP] → Auto Off**

## 5.1 ICON LIST

| G5 Icons  |                                   |                   |
|---|-----------------------------------|-------------------|
| Symbol  | Beschreibung                      | Kategorie         |
|    | Master Out                        | Output            |
|    | Headphone                         | Output            |
|    | Metronome-Tempo                   | Click             |
|    | Accent                            | Click             |
|    | Songplayer volume                 | Mix               |
|    | Mix-in                            | Mix               |
|    | Metronome volume                  | Mix               |
|    | Panning                           | Mix               |
|    | Using Navigation-Button [8]       | Routing           |
| <b>Song Player</b>  |                                   |                   |
|    | Song-File                         | Songplayer        |
|    | Folder                            | Songplayer        |
|    | Loopfunction                      | Songplayer        |
|    | Starting point set gesetzt - Loop | Song Player       |
|    | Loop - Active                     | Song Player       |
| <b>Preset Handling</b>  |                                   |                   |
|    | Abort / Back                      | Navigation        |
|    | Load                              | Navigation        |
|   | Save                              | Preset Management |
|  | Edit                              | Navigation        |
|  | Load from USB-stick               | Navigation        |
|  | Factory Preset                    | Navigation        |
|  | Open                              | Navigation        |
|  | Delete letter                     | Navigation        |
|  | Scroll list                       | Navigation        |
| <b>Trigger Select</b>   |                                   |                   |
|  | Zone - Head                       | Trigger Sensor    |
|  | Zone - Rim                        | Trigger Sensor    |
|  | Zone - Bow                        | Trigger Sensor    |

| G5 Icons  |                       |                |
|---|-----------------------|----------------|
|   | Zone – Edge           | Trigger Sensor |
|  | Zone – Bell           | Trigger Sensor |
|  | Hi Hat                | Trigger Sensor |
|  | Active Zone           | Settings       |
| <b>Trigger Bank</b>   |                       |                |
|  | Trigger Bank - Kick   | Category       |
|  | Trigger Bank - Pad    | Category       |
|  | Trigger Bank – Cymbal | Category       |
|  | Trigger Bank – Hi-Hat | Category       |

## 6 BEFORE YOU START...

This section gives a brief introduction to important global settings of your GEWA G5 Module.

### 6.1 WELCOME-WIZARD / START-ASSISTANT

At the first start - and after every factory reset - you are offered a configuration help.

So you can quickly and easily set your G5 module in the basics. Of course you can quit the process by pressing **[F3] [CANCEL]** and set it manually.

**For manual setting read the following chapters!**



Press **[F2] [START]**.



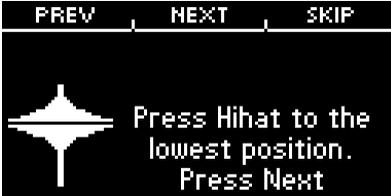
Now select your **trigger setup** with the navigation keys [8] and confirm the selection with [F2].

3



Press the hi-hat together with your foot and press [F2] [NEXT].

4



Open the hi-hat completely and press [F2] [NEXT].

5



Test the hi-hat and press [F2] [SAVE].

6



You have successfully set your G5 module. Press [F3] [DONE].

7



## 6.2 TRIGGER SETUP

Your GEWA Drum Console provides trigger presets for different pad configurations available. If you have purchased your G5 with a prepacked pad configuration, choose one of the following setups for satisfactory trigger performance:

### GEWA G5 STUDIO | GEWA G5 PRO

Should you use the G5 module with the pad-configurations of the G9, then please select one of the following trigger presets:

### GEWA G9 STUDIO | GEWA G9 PRO 5 | GEWA G9 PRO 6

Follow the safety instructions of sections 1-5 of the Quick Start Guide/Owner's Manual and proceed as follows:

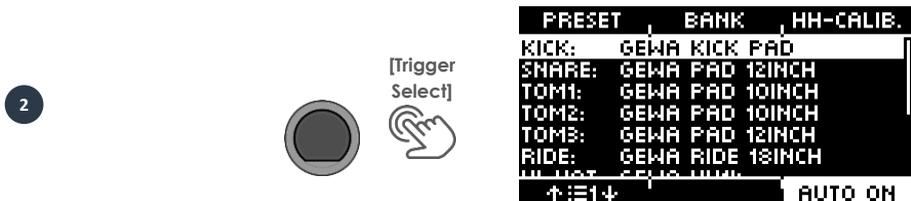
---

Turn on the power by pressing the **[POWER] [P]** button.



---

Press the button **[18] [TRIGGER SELECT]**.



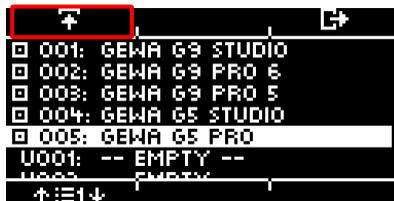
Press **[F1]** „PRESET“

4



Use the dial **[5]** or the navigation keys **[8]** to select your GEWA set from the list and confirm via **[F1]**. The process is now complete and your GEWA drum set is optimally tuned to the G5 module.

5



## 6.1 HI-HAT CALIBRATION

The Hi-Hat is the most complex instrument of a drum kit. It requires a particularly good tuning between hardware and software to produce the best playing results. Proceed as follows to calibrate the Hi-Hat.

Press the button **[18]** **[TRIGGER SELECT]**.

1

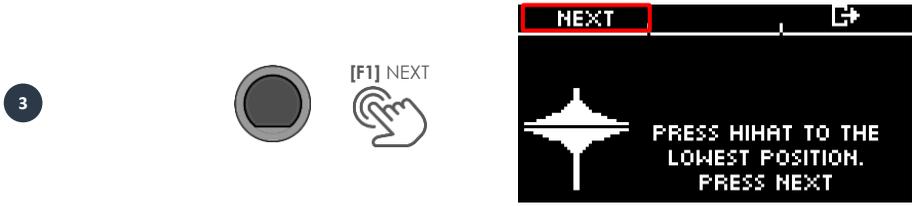


Start the calibration and press the button **[F3]** „HH-CALIB.“

2



Close the Hi-Hat to the lowest position. Follow the instruction and press **[F1]** "NEXT".



Open the hi-hat completely. Confirm the action by pressing the button **[F1]** "FINISH".



Now the hi-hat is fully calibrated and playable. With the hi-hat symbol you can directly test whether the mechanism works. Then confirm the setting by pressing the button **[F1]** „DONE“



If you want to leave the calibration without saving, press the button **[F3]**.

## 7 USER INTERFACE - BASICS

### 7.1 GENERAL FUNCTIONS

The G5 module is equipped with buttons and dials that make it easy for you to operate. You can reach each main menu by pressing the corresponding button on the module. To exit a menu, you can press another menu button. If you are in a submenu, then you can go back one level at a time by pressing  [F3]



You can also use the navigation keys [8] for operation. Use the keys to make a selection in the lists:

**DOWN** [  ]; **UP** [  ]; **LEFT** [  ]; **RIGHT** [  ]

The **black push button** in the center is the [ENTER] button and the **start/stop** button for the **metronome/click**.



You can, for example, change drum kits in the home menu with the [ + ] and [ - ] buttons ([22 & 23]). You can also change parameters in other menus.



With the [PREVIEW] button at the bottom right, you can preview the sound of the selected pad. Alternatively, you can preview sounds from the selection list. Select a pad or sound from the list and tap the [PREVIEW] button.

You do not need a connected pad to use the function.

### 7.2 LOADING AND SAVING FROM PRESETS

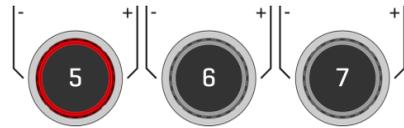
In some menus you can load presets or save or rename your own user presets. In the following points you can see examples of the function and operation.



As soon as you make changes to the settings that are not automatically saved, a [\*] is shown next to the corresponding name to indicate this. **Save your changes accordingly before (!) changing the drum kit preset.** Unsaved settings will otherwise be discarded.

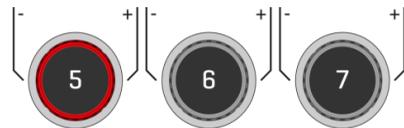
## 7.2.1 LOAD

- Use the dial [5] or the navigation control [8] to select the desired preset from the list.
- Press the button  [F1] or [ENTER], for loading the preset.



## 7.2.2 SAVE

- Presets marked with the symbol  cannot be overwritten. Please select a free user slot from the list and press  [F2].
- User slots that have already been saved can be overwritten or renamed by pressing  [F2].



## 7.2.3 NAME

- Use the navigation keys [8] or the dial [6] <CHAR> to select the desired character.
- Press [ENTER] to confirm the respective character.
- To change the cursor position, use the dial [5] <CUR>.
- The uppercase- and lowercase-letters as well as special characters can be selected by using the dial [7] ABC abc.
- Delete individual characters by pressing the button ↵ [F2].
- Cancellation is possible at any time by pressing the button [F3].
- **Save** the file name by pressing the button [F1]





# 8 HOME



HOME

Home

The start screen with the most important functions for playing and practising. The active drum kit is shown in the middle of the screen. If the number of the drum kit is marked with an asterisk, the parameters of the kit have been changed. To keep the settings, save the preset before switching to another preset.

## Functions

### Drum-Kit choice

Here you have several options:

- Press **[F1]** to open the drum kit browser. You can then select a kit from the list using the arrow keys **[8]** or the dial **[5]**. Confirm your entry with **[F1]** or **[ENTER]**.
- Press the **[+]** and **[-]** keys (**22 and 23**) to scroll through the **kit list**.
- Use the arrow keys **[8]** to move to the next kit. Use the **[V]** & **[^]** keys to change presets in steps of 10.



### Changing the Snare Rim properties

Define whether you want to use a cross-stick (X-Stick), a rimshot or a dynamic combination of both (X-Fade).

- Tap the **[F2]** key repeatedly to select the corresponding function.  
*X-Fade -> X-Fade (Edit) -> Rimshot -> X-Stick*
- If "X-FADE" is selected, then press **[F2]** again to set the desired threshold with the dial **[6]**.  
The threshold value determines the change between the X-stick and the rimshot.



## Metronome settings

You can start and stop the metronome at any time by pressing **[ENTER]**. You can also switch to the detailed metronome level with **[F3]**. The field at the bottom right of the screen also flashes

- Turn the dial **[7]** to select the tempo.
- Touch **[F3]** to open the metronome editor. Here you can change the time signature, the rhythm (interval), the click volume and many other metronome settings.



## Volume settings

Use the dial **[5]** to select the volume for the two **master outputs**.

Use the dial **[6]** to select the volume for the **headphone output**.



Set the headphone volume to a low level before use to avoid damaging your hearing. Especially with in-ear headphones, the volume is perceived differently and it can cause hearing damage if the volume is too high.

## 8.1 DRUM-KIT PRESETS



HOME → [F1]

Drum Kit

On the **Home** screen, you can access the entire list of drum kits by tapping **[F1]** (Drum Kit). By default, the active drum kit is highlighted in the list. All drum kits can be managed in this window.

Presets that are factory-installed are marked with a  sign. Self-created presets are marked with a "U". Example: "U001"

Press  **[F3]** to exit the menu.

You can also go directly to the selection list by pressing the key **[14] [KIT]**.

### Functions

| Category  | Load  | Save / Overwrite  |
|---|---|---|
|  <b>Factory Preset</b> |  |   |
| <b>User Preset</b>  |  |  |
| Action  | Press [F1]  | Press [F2]  |



After loading a drum kit, you are automatically redirected to the HOME menu.

You can find a detailed description of how to **load presets, save and overwrite** at:

### Loading and saving from presets



As soon as you make changes to the settings that are not automatically saved, a **[\*]** is displayed next to the corresponding name to indicate this. Save your changes accordingly before (!) changing the drum kit preset. Unsaved settings will otherwise be discarded.

# 8.1 SNARE STYLE – RIMSHOT, RIMCLICK & X-FADE SENSITIVITY



HOME → [F2]

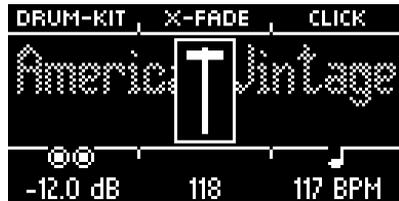
X-Fade

You can set a fixed or variable sound for the snare rim by pressing the [F2] key several times:

1. Rimshot
2. X-Stick
3. X-Fade = A dynamically controlled function that switches between a cross-stick and a rimshot, depending on the strength of the strike.



4. X-Fade EDIT = A window opens with a fader. Now you can set the threshold value that suits you with the dial [6]. The window closes automatically after 2 seconds.



## 8.2 METRONOME SETTINGS / CLICK



Home → [F3]

Click

This view contains all metronome functions. In the middle of the display you see the set tempo in beats per minute (bpm). The highlighted number on the right side of the screen shows the current count of the set time signature (bottom centre - TIME SIG). If activated, the **ACCENT symbol** (▷-000) on the left side of the display shows whether the first beat is emphasised or not.

If the tap channel function is switched on, the corresponding channel is also displayed.

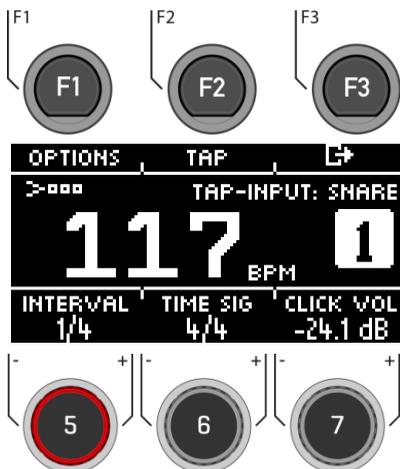
**Start and stop** the metronome by pressing the [ENTER] key [8].

### Setting the tempo (bpm)

- With the navigation keys [8]:  
**Left** [◀] and **right** [▶] for steps in 1 bpm per key tap.  
**Down** [▼] and **up** [▲] for steps in 10 bpm per key tap.
- Alternatively, the tempo can also be adjusted with the [-] (22) and [+] (23) keys.

Parallel to this, you can select a trigger input (pad) with which you can determine the tempo by playing on the pad (tap input).

The tap channel settings can be found under "Options" [F1].



[ENTER] = START & STOPP

### Options

When you press the **[F1]** key, the full list of available metronome settings opens.

For some of these functions, a simplified setting option is shown on the display. Turn the dials **[5]**, **[6]** and **[7]** to adjust the values or scroll through the sub-menus to set the time signature, rhythm interval or click volume.

To exit the metronome function and return to the home screen, press the **⏪ [F3]** key.

### Rhythm interval

Use the dial **[5]** to set the interval.

### Time Sig

Scroll through the preset time signatures with the dial **[6]**.

For advanced settings, see **[F1] [OPTIONS]**.

### Click Volume

Adjust the volume of the metronome sound.



Set the metronome volume to a low level before use to avoid damaging your hearing. Especially with in-ear headphones, the volume is perceived differently and it can damage your hearing if the volume is too high.

## 8.3 OPTIONS



Home → [F3] → [F1]

Click-options

Navigate through the list with the dial [5] or the navigation keys [8]. The selected function is highlighted by a white bar. If there are advanced editing options for an entry, you can adjust them further with the dial [7] or by pressing [ENTER].

### Accent One (>=000)

Switch between "on" and "off" by pressing [F1]. When the function is on, the >=000 symbol in the main window is highlighted and the first beat is emphasised.

### Sound

By pressing [F2] you can choose between six pre-installed metronome sounds.

### Visual indicator

Even if you stop the metronome, you will continue to receive visual feedback of the preset tempo. Switch the function to "off" to only receive visual feedback while the metronome is switched on.

### Time Signature

Scroll through the preset time signatures. The most frequently used time signatures are at the front.

Press [ENTER] to enter the editing mode. Here you can also set special time signatures.

Use the dial [5] [<COUNT>] to select the **time signature**.

Use the dial [6] [<PULSE>] to select the **pulse**.

See the illustration on the right

Confirm your entry with [F1] or cancel the process with [F3].

### Rhythm interval

You can choose between six different intervals: 1/4 | 1/8 | 1/12 | 1/16 | 1/2 | 3/8

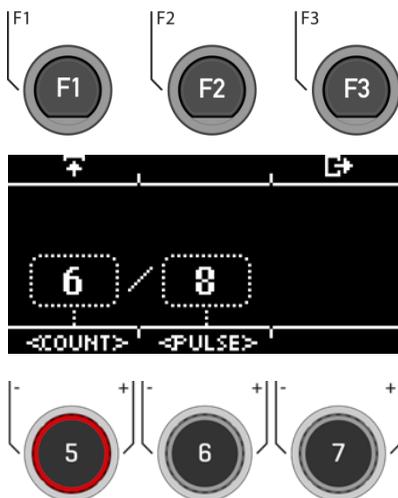
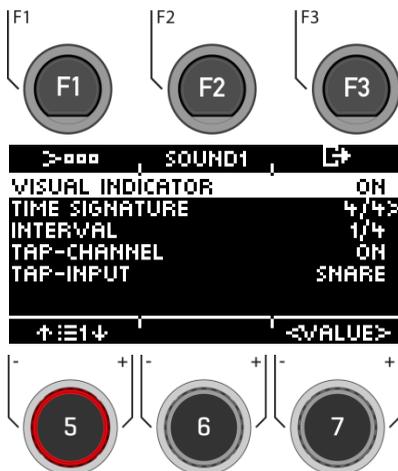
### Tap channel on and off

Switch your selected tap channel on and off.

### Select Tap input / Tap channel

Select the input you want to use to determine the tempo in the tap function.

To return to the metronome main screen, press [F3].



Time Signature / Taktart

## 9 KIT

In the Kit menu you will find an overview of all drum kit presets that the G5 module offers or that can be saved as user presets.



Kit

Kit

By pressing the **[KIT]** button, you can access the entire list of drum kits. By default, the active drum kit is highlighted in the list.

All drum kits can be managed in this window. Factory presets are marked with a sign . Own presets are marked with a "U". Example: "U001" Press **[F3]** to exit the menu.

Alternatively, you can also access the list in the "HOME" menu via **[F1]**.

### Functions

| Categorie   | Load  | Save / Name / Overwrite   |
|---|---|---|
|  Factory Preset |  |   |
| User Preset   |  |  |
| Action  | Press [F1]  | Press [F2]  |



After loading a drum kit, you are automatically redirected to the HOME menu.

For a detailed description of how to load, save and overwrite presets, see: [Loading and saving from presets](#)



As soon as you make changes to the settings that are not automatically saved, a [\*] is displayed next to the corresponding name to indicate this. Save your changes accordingly before (!) changing the drum kit preset. Unsaved settings will otherwise be discarded.

# 10 INSTRUMENT

The Instrument menu contains all sound options. You can create your own drum kit presets and modify the drum kit presets. For example, change the individual pad sounds, tune them and add effects. It is also possible to add equalizers and compressors to each pad and to select a second sound for each channel. The permanently installed drum kit presets are a good starting point.

All available options are part of the **drum kit parameters** and affect the level of the pads and pad components. Changes to the settings are saved by saving the drum kit.

First select the desired input channel and the zone of the pad to be able to edit the parameters.



When you make changes to a preset, they are not automatically saved. Changes are marked with an asterisk [\*] next to the drum kit name. Save your changes under: **[KIT] -> [Select a user preset slot] -> [F2]**. If you do not save and change the drum kit preset, all changes will be reset to the last saved state.



## INSTRUMENT

## Instrument

You always see the currently loaded drum kit in the upper part of the display.

With the dial **[5]**, you can select the respective **input** (pad or cymbal) that you want to edit. Select the respective **zone** with the dial **[6]**.

You can also use the **Auto Detect function [7]**. If this is activated **[AUTO ON]**, then when you play the respective pad, its channel is also selected automatically.

In the header you will find the setting options for the

- Sound selection and editing **[F1]**
- Setting of the channel-related equalizer and compressor **[F2]**
- Setting of the 2nd sound **[F3]**

Press **[HOME]** to return to the main screen. The changes made in this screen are saved temporarily - even after restarting the unit. Save the drum kit to save these changes permanently or change the kit to discard previous edits.



*Note: Under the direct access [TRIGGER SELECT] you can determine what type of pad or cymbal is placed on the input. Example: Cymbal = Edge, Bow, Bell*

## 10.1 SOUND EDITING



INSTRUMENT → [F1]

Instrument

In the view you now have the possibility to edit or exchange your loaded sound.

Functions:

- [F1] [FX SEND] Mixer to add effects to your sound.
- [F2] [SOUND] Sound selection for the selected input.
- [F3] ⇨ Back to INSTRUMENT main menu

The display window is always overwritten with the currently loaded sound (e.g. 22" Brooklyn twenty-two) of the selected zone (KICK | HEAD). In the list you will find the parameters that you can change.

Use the dial [5] or navigation keys [8] to select the parameter.

You can also select the **input and the zone** on the level with the dial [6].

To **change a value**, use the dial [7] or the navigation keys [8].



### 10.1.1.1 INSTRUMENT VOLUME

This volume control affects the basic volume of the currently active **pad and zones**. In the [MIX] menu, you can mix the preset in relation to the master outs.

### 10.1.1.2 COARSE TUNING

This control allows a coarse tuning of the drum in **steps of semitones** up and down.

### 10.1.1.3 FINE TUNING / STIMMUNG IN VIERTELTONSCHRITTEN

From the selected semitone, you can fine-tune the pitch, which allows fine-tuning by a quarter tone (50 cents).

### 10.1.1.4 ATTACK TIME

Change the "attack" of the drum by setting a low value for a direct and tight attack sound and a high value for a rather soft attack sound. This way, in the case of a snare, you can also simulate different snare wire tensions.

### 10.1.1.5 RELEASE TIME

Controls the length of the sustain (decay). In this way, the dampening of an instrument can be simulated. The natural sustain of the DRY sample (without effects) shortens in low dial positions and sounds longer in high dial positions.

## 10.1.1 FX SEND



INSTRUMENT → [F1] → [F1]

FX Send

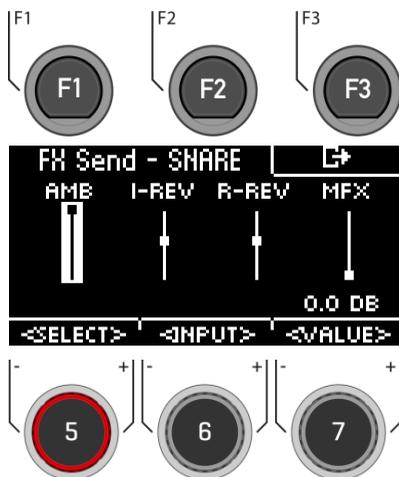
The Ambient [AMB], Instrument Reverb [I-REV], Room Reverb [R-REV] and Multi Effects [MFX] controls allow you to mix the individual effects. The effect is only applied to the selected input. The global change can be found under [MIX].

Use the dial [5] [SELECT] or the navigation keys [8] to select the effect to be applied to your drum sound. The fader channel is displayed inverted.

Use the dial [7] [VALUE] or the navigation keys [8] to change the strength of the effect.

If you want to apply the effects to other drum sounds in this menu, use the dial [6] [INPUT] to switch the different input channels and components.

Press [F3] to exit the level or any menu key to exit the entire menu.



As soon as you make changes to the settings that are not automatically saved, a [\*] is displayed next to the corresponding name to indicate this. Save your changes accordingly before (!) changing the drum kit preset. Unsaved settings will otherwise be discarded.

## 10.1.2 SOUND



INSTRUMENT → [F1] → [F2]

Sound

Under **[SOUND]** you can assign a new sound to each of your inputs and zones.

This gives you the possibility to create your own drum kit presets or to adapt the sound of existing presets.

Of course, you can also use your own .wav file here.

Read in the chapter "USB Load/Save" how to import a Wave file.

### Select Input

SN | HEAD | Snare Drums

Use the dial [6] [**<INP&ZONE>**] to select the input whose sound you want to change. The input is displayed at the top left.

### Select sound source

SN | HEAD | Snare Drums

With the dial [7] [**TYPE**] you can select the sound category from the list that you choose your sound from.

### The following categories are available:

Kick Drums | Snare Drums | Toms | Ride Cymbals | Crash Cymbals | Hi-Hats | Cymbals SFX | Percussion 1 | Percussion 2 | Sound SFX | Custom Waves

### Select sound

14" US VINTAGE S  
14" US VINTAGE CS  
14" US VINTAGE RIMSHOT  
14" US VINTAGE X-STICK  
14" BROADCASTER WBE C

Use the dial [5] or the navigation keys [8] to select the sound you would like to load.

### Grouping

With the grouping function, the user can select complete **sample sets** of an instrument and assign them to the zones, regardless of which zone is active.

### Loading

Load the sound with the **[F1]** or **[8] [ENTER]** keys

Press **[F3]** to exit the level or any menu key to exit the entire menu. oder eine beliebige Menütaste, um das gesamte Menü zu verlassen.



## 10.1.1 SOUND GROUPING

Sound Grouping is used to assign all relevant samples of the instrument sampled from individual sounds directly to the corresponding zones.

For example:

**Snare** = Snare **CS** (consisting of two samples = Snare **Center** & Snare **Side**) & Snare **Rim** + **X-Stick**

**Tom Pad** = **Head** & **Rim(shot)**

**Cymbals** = **Bow**, **Bell** & **Edge**

Activate the function by pressing **[F2] [GROUPING]**.



Grouping [deactivated]



Grouping [activated]



*If you want to use the sound of only one zone, deactivate the sound grouping function in advance.*

## 10.2 EQUALIZER & COMPRESSOR



INSTRUMENT → [F2]

EQ | Comp

The G5 module offers a fully parametric **3-band equalizer** and a **compressor** for each **input channel/pad**. Both features are implemented as insert types in the signal path. In this way, it is possible to individually shape the sound of each connected pad. Pad EQ and compressors are part of the drum kit parameters and a part of the mix that can be heard in Direct Outs and Digital Outs.

### EQUALIZER

The EQ on the G5 affects the volume of the three frequency ranges (**LOW / MID / HIGH**).

### COMPRESSOR

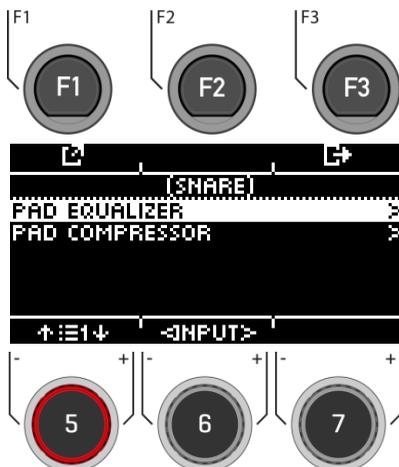
With the compressor, a smoother audio output can be achieved. Unwanted peaks can be lowered and soft sounds can be raised.

Select the desired menu item (**Equalizer / Pad Compressor**) with the dial [5] or the navigation keys [8].

You can change the **input channel** with the dial [6].

**Open** the respective menu with [F1] or with [8] [ENTER].

Press ⌘ [F3] to **exit** the level or any menu key to **exit** the entire menu.





The G5 offers a selection of presets to improve your sound even without a sound engineering background. Load a **preset [F2]** and observe how it affects the sound.

To **change individual parameters**, select the corresponding menu item from the list with the dial [5] or the navigation keys [8].

Change the value according to your wishes with the dial [7] or the navigation keys [8].

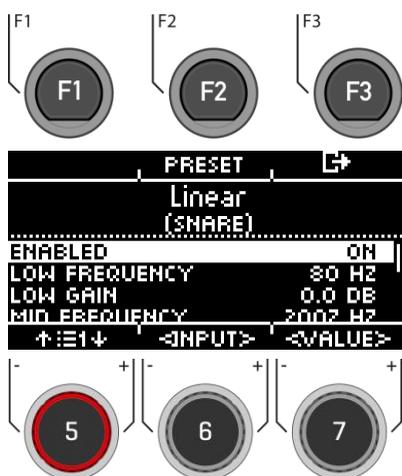
You can select the **inputs** with the dial [6].

To exit the menu, press **⇨ [F3]**.

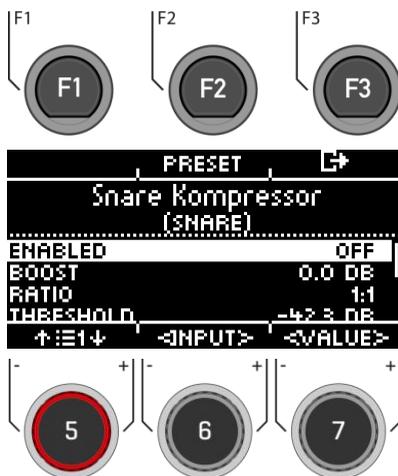
Note that all values are only temporarily saved immediately after they are changed. If you want to finally apply the changes, save your drum kit preset.

| G5 Presets – Pad EQ und compressor      |   |
|---|---|
| Equalizer                               | Compressor                                |
| <input type="checkbox"/> Linear         | <input type="checkbox"/> Kick Compressor  |
| <input type="checkbox"/> High boost 3dB | <input type="checkbox"/> Snare Compressor |
| <input type="checkbox"/> Bass boost 3dB | <input type="checkbox"/> Bad Kick         |
| <input type="checkbox"/> Studio Snare A | <input type="checkbox"/> Fat Snare        |
| <input type="checkbox"/> Studio Snare B | <input type="checkbox"/> Drum Grouping    |
| <input type="checkbox"/> Drum Attack    | <input type="checkbox"/> Master A         |
| <input type="checkbox"/> Studio Kick A  | <input type="checkbox"/> Master B         |
| <input type="checkbox"/> Studio Kick B  | <input type="checkbox"/> Limiter A        |
| <input type="checkbox"/> Open Mix       | <input type="checkbox"/> Limiter B        |
| <input type="checkbox"/> Sweet Cymbals  | <input type="checkbox"/> Tube Saturation  |

## EQUALIZER



## KOMPRESSOR



**Enabled**

Switch function on and off (on / off)

**Gain**

Boosts or attenuates the range of the set band frequency determined by Q and increases or decreases the audio signal by the set dB value.

**Q-Factor**

Determines the bandwidth/quality of the bell filter. Determines the shape of the curve around the curvature point. High values lead to a sharp change in curvature and a narrow bandwidth. Low values lead to a bulbous curve of the bell, so that more frequencies of the environment are captured by the gain filter (high bandwidth).

**Boost**

Boosts the compression result to compensate for the level loss caused by ratio. This parameter affects the entire dB spectrum of the track. (Threshold settings are ignored).

**Ratio**

Determines the compression rate for signals above the threshold.

The higher the value, the more the dynamics are limited.

**Threshold**

Threshold value for the compression. Amplitudes below the threshold remain free of compression.

**Knee**

Determines the threshold value, how the compression starts. With "**Hard**", the compressor starts abruptly. "**Soft**" provides a gradual transition between compression and non-compression around the threshold.

**Attack**

Sets a delay for the start of compression as soon as a signal exceeds the threshold. This allows amplitudes in the attack to remain unprocessed.

**Release**

Sets the delay after which the compressor stops working as soon as the level of a signal falls below the threshold again.

## 10.3 SECOND SOUND



INSTRUMENT → [F3]

2nd Sound

**Second Sound (2nd Sound)** allows you to place another sound on top of a pad sound. When the Second Sound is activated, both sounds are played simultaneously.

To **activate** the 2nd Sound for your input, select the menu item "**SECOND SOUND ACTIVE**" with the dial [5] or the navigation key [8] and set it to "ON" with the dial [7] [<VALUE>], the navigation key [8] with [ENTER].

All setting options are identical to the main sound:  
[Sound](#)

Press **⇨** [F3] to **exit** the level or any menu key to **exit** the entire menu.

To keep the settings, save the drum kit before changing the drum kit preset.

For a detailed description of how to load, save and overwrite presets, see: [Loading and saving from presets](#)



## 10.3.1 SOUND SELECTION / SECOND SOUND



INSTRUMENT → [F3] → [F2]

2nd Sound selection

Under [SOUND] you can assign a new sound. Of course, you can also use your own .wav file here.

### Select input

SN HEAD Snare Drums

Use the dial [6] [INP&ZONE] to select the input whose sound you want to change. The input is displayed at the top left.

### Select sound source

SN HEAD Snare Drums

With the dial [7] [TYPE] you can select the sound category from whose list you choose your sound.



### The following categories are available:

Kick Drums | Snare Drums | Toms | Ride Cymbals |  
Crash Cymbals | Hi-Hats | Cymbals SFX | Percussion  
1 | Percussion 2 | Sound SFX | Custom Waves

### Select sound

14" US VINTAGE S  
14" US VINTAGE CS  
14" US VINTAGE RIMSHOT  
14" US VINTAGE X-STICK  
14" BROADKASTER WBE C

Use the dial [5] or the navigation keys [8] to select the sound you would like to load for the input.

### Load

Load the sound with the  $\overline{\text{F1}}$  [F1] or [8] [ENTER] keys

Touch  $\text{E}^{\text{B}}$  [F3] to **cancel the operation** and return to the 2nd Sound main screen.

# 11 TRIGGER SELECT

With the **[18] [TRIGGER SELECT]** key, you can directly access the selection of triggers, their presets and the hi-hat calibration.



## TRIGGER SELECT

## Inputs and components

Here you can see directly which trigger is assigned to which input.

### Select Input

Select the input channel with the navigation keys **[8]** or the dial **[5]**.

To change individual components, press **[F2] [BANK]** or the **[ENTER]** key.

### Load and save

In contrast to the instrument level, the trigger select settings are saved automatically. If you want to additionally save and name the settings as a separate preset, you can do this in the sub-menu **[Preset]: Preset / Load and save**. An **[\*]** indicates that you have made changes.

### Auto On

Turn dial **[7]** to enable/disable automatic channel detection. Play a component on your drum kit and the module will automatically show you the channel played.

Exit the trigger selection by selecting another main menu.



## 11.1 SELECT & CHANGE INDIVIDUAL TRIGGERS / BANKS



TRIGGER SELECT → [F2] → [F2]

Bank

Use the dial [5] or the navigation keys [8] to select the input channel you want to change and press [F2] [Bank] or [ENTER].



Now select the category of your trigger with the dial [5] [CAT] or the navigation keys [8]. If you have selected the hi-hat channel, the symbol (hi-hat) is also displayed. ↗

Confirm your selection with [F1] or by pressing [ENTER]

Press [F3] to go back one step.





Select the **trigger** with the dial [5] or the navigation keys [8]. Confirm your selection with [F1] or by pressing [ENTER].

Press [F3] to go back one step.

## 11.2 PRESET / LOAD AND SAVE



TRIGGER SELECT → [F2] → [F1]

Preset

To make it easier for you to get started with the GEWA instrument, we have created trigger presets for you.

Of course, you can also create, save or load your own presets.

Use the dial [5] or the navigation keys [8] to select a corresponding preset from the list.

To **load** the preset, press [F1] or [ENTER].

To save your own preset, find a free **USER** slot and press [F2].

Press [F3] to **cancel the operation**.

For a detailed description of how to load, save and overwrite presets, see: [Loading and saving from presets](#)



## 11.3 HI-HAT CALIBRATION

 TRIGGER SELECT → [F2] → [F3]

Hi-Hat Calibration

The hi-hat is the most complex instrument of a drum kit. It requires particularly good coordination between hardware and software to produce the best playing results. Proceed as follows to calibrate the hi-hat

Press the button [18] [TRIGGER SELECT].



Start the calibration and press the button [F3] „HH-CALIB.“



Close the Hi-Hat to the lowest position. Follow the instruction and press [F1] "NEXT".



Open the hi-hat completely. Confirm the action by pressing the button [F1] "FINISH".



Now the hi-hat is fully calibrated and playable. With the hi-hat symbol you can directly test whether the mechanism works. Then confirm the setting by pressing the button **[F1]** „DONE“



If you want to leave the calibration without saving, press the button **[F3]**.

# 12 TRIGGER SETTINGS

In Trigger Settings mode, you control the behaviour of the sensors (triggers) of the connected pads. The G5 drum module can therefore be adapted to your personal, individual playing style.



When you make changes to a preset, they are automatically saved. You will also find an asterisk [\*] next to the trigger setup name. If you want to save your settings in your own preset, you can do this under: **[TRIGGER SETTINGS] -> [F1] Settings -> [F2] Preset.**



## TRIGGER SETTINGS

## Trigger Settings

The first level shows all **input channels**. In the top line, you see the loaded trigger preset

### Load and save

In contrast to the instrument level, the trigger settings are saved automatically. If you want to additionally save and name the settings as a separate preset, you can do this in the submenu [Preset]: Preset

An [\*] indicates that you have made changes.

### Select channel

The middle **row** shows all **trigger inputs**. The inputs correspond to the sockets on the back of the unit. The active input is indicated by a highlighted letter.

**Select the channel** with the dial [5] [**<INPUT>**].

### Select zone

The **lower row** shows all **zones** accessible at the active input. When the input is changed, the component icons are updated according to the trigger bank type assigned to the input channel (drums, cymbals or hi-hat).

**Change the zone** with the dial [6] [**<ZONE>**].

### Auto On

Turn the dial [7] to enable/disable automatic channel detection. Play a component on your drum kit and the module will automatically show you the channel that was played.

### Settings

Pressing [F1] takes you to a selection of parameters that allow you to customise your G5 module to your own playing style. For more information, see the following chapter.

Exit the trigger selection by selecting another main menu.



*Note: Under the direct access [TRIGGER SELECT] you can determine what type of pad or cymbal is placed on the input. Example: Cymbal = Edge, Bow, Bell*



This **example** shows an activated bow components of Hi-Hat input.

# 12.1 SETTINGS

## TRIGGER SETTINGS → [F2]

In the **SETTINGS** you can adjust your trigger and all the associated functions to your wishes.

In the upper area you see the selected instrument. With the dial [6] [**<ZONE>**] you can choose between the zones of the instrument (HEAD | RIM; BELL | EDGE | BOW).

The following functions are available for the selected trigger:

### X-Talk

Press [F1] to adjust the trigger behaviour in case of crosstalk.

### Preset

Press [F2] to access the presets. Here you can load and save your own trigger presets.

### Exit the menu

Press [F3] to go back one step.

### Parameter

The following values are available for selection: **GAIN**, **THRESHOLD**, **HIGH LEVEL**, **SCAN TIME**, **RETRIGGER MASK**, **TRIGGER TYPE**, **CURVE ID**, **DYN LEVEL**, **DYN TIME**.

Use the dial [5] to select the corresponding parameter and change the value with the dial [7].

For more information, see the following chapter



## 12.1.1 PARAMETER



TRIGGER SETTINGS → [F1]

Parameter

### GAIN

This is an amplification of the received trigger signals before input. Some pads or triggers available on the market produce accurate but weak signals that can be amplified by this parameter before they are registered as an input signal in the G5 module. The construction of the pad used can also contribute to weak signals.

Use the "Gain" function if you are happy with the basic values of your trigger pad, but it does not integrate with the rest of the pads. This function can be useful when connecting pads from other manufacturers.

The **gain parameter values** range from **0** (no gain) to **8** (maximum gain).

Low gain values tame pads that produce high electrical signals, and higher **gain values** are suitable for pads that produce weaker electrical signals.

A gain value that is increased too much can lead to losses in the playing dynamics.



### THRESHOLD

The value "Threshold" regulates the sensitivity of the input channel, from which velocity a sound is produced. Unwanted, too weak impulses (e.g. triggering of sounds by vibrations) can thus be excluded.

#### Procedure:

Hit a pad (e.g. snare head) as softly as you would normally like to play, and start with the lowest threshold value (1), and gradually increase until your softest hits are no longer detected. Then go back 1-2 steps in the **threshold** again. In this way, you set the threshold as low as possible and as high as necessary.

With **Switch** inputs (Par example at Edge, Bell, Rim ) the procedure works in reverse. Since there is already a permanent low voltage at Switch sensors, the voltage drops when the sensor is pressed/activated. Increase the threshold gradually and select the highest threshold that still causes choke messages.



---

## HIGH LEVEL

Upper, accepted level of the input signal. In conjunction with **Threshold**, it defines the limits of the range of the input signals.

Signals with levels between Threshold and High Level generate MIDI notes with velocity values between 8 and 127. All signals with levels above **High Level** generate MIDI notes with velocity 127.

Values between Treshold and High Level define the possible dynamic range.

| *-TALK                               |  | PRESET | ↵       |
|--------------------------------------|--|--------|---------|
| ..... SNARE: GEWA SNARE 12INCH ..... |  |        |         |
| ..... HEAD .....                     |  |        |         |
| GAIN                                 |  |        | 0       |
| THRESHOLD                            |  |        | 3       |
| HIGH LEVEL                           |  |        | 68      |
| SCAN TIME                            |  |        | 55      |
| ↑ E ↓                                |  | <ZONE> | <VALUE> |

---

## SCAN TIME

The sampling time of the input signal. Increasing it will worsen the latency and improve the accuracy.

Generally, for rubber pads/cymbals, setting Scan Time to 20 (2ms) is sufficient for correct signal level detection. For mesh pads, you may need to increase Scan Time to 30-50 - the larger the mesh type heads, the higher the **Scan Time** required for correct signal level detection.

**Scan Time Parameter Value range:** 10-100.

| *-TALK                               |  | PRESET | ↵       |
|--------------------------------------|--|--------|---------|
| ..... SNARE: GEWA SNARE 12INCH ..... |  |        |         |
| ..... HEAD .....                     |  |        |         |
| GAIN                                 |  |        | 0       |
| THRESHOLD                            |  |        | 3       |
| HIGH LEVEL                           |  |        | 68      |
| SCAN TIME                            |  |        | 55      |
| ↑ E ↓                                |  | <ZONE> | <VALUE> |

---

---

## RETRIGGER MASK

Retrigger Mask determines how many milliseconds must pass after a previously detected signal before new signals are accepted - to prevent a "machine gun effect" or false trigger due to vibrations after a beat. As another threshold value, this is one of the most important parameters and it may take some time to find the best value. Ideally, **Retrigger Mask** should be set as low as possible, with suppression from the "machine gun" effect and false triggers being addressed first by the threshold parameter. In this context, you should only resort to Retrigger Mask if even high **threshold** values and high dynamic decay times (**Dyn Time**) cannot turn off the unwanted effects. For DIY pads and cymbals, good **Retrigger Mask** values are in the range of approx. 4 to 12 milliseconds. High **Retrigger Mask** values make precise detection of fast drum rolls difficult.

**Retrigger Mask Parameter Value range:** 1-127

| X-TALK                   | PRESET | G→      |
|--------------------------|--------|---------|
| SNARE: GEWA SNARE 12INCH |        |         |
| ----- HEAD -----         |        |         |
| THRESHOLD                |        | 3       |
| HIGH LEVEL               |        | 68      |
| SCAN TIME                |        | 55      |
| RETRIGGER MASK           |        | 6       |
| ↑ E ↓                    | <ZONE> | <VALUE> |

---

## TRIGGER TYPE

If you use pads from other manufacturers, you have the option of matching the sensors (triggers) in the connected pad with the input channels of the G5. Depending on the type of pad, choose from "Single", "Dual" or "3-Way". It is also important to connect pads from other manufacturers correctly.

"3-Way" can only be applied to the AUX1 channel. Please note that the AUX 2 channel is then no longer displayed.

| X-TALK                   | PRESET | G→      |
|--------------------------|--------|---------|
| SNARE: GEWA SNARE 12INCH |        |         |
| ----- HEAD -----         |        |         |
| RETRIGGER MASK           |        | 6       |
| TRIGGER TYPE             |        | DUAL    |
| CURVE ID                 | CONVEX | 4       |
| DYN LEVEL                |        | 8       |
| ↑ E ↓                    | <ZONE> | <VALUE> |

---

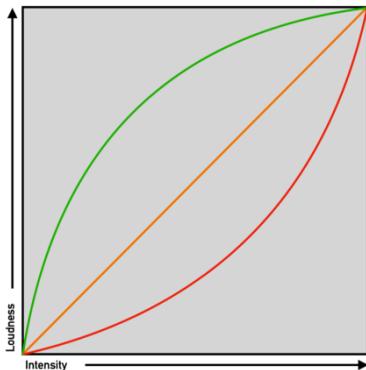
---

## CURVE ID

Here you will find the selection of different trigger curves that significantly influence the response behaviour of the corresponding pad.



The following preset curves are available for selection: **Linear**, **Convex**, **Concave**.



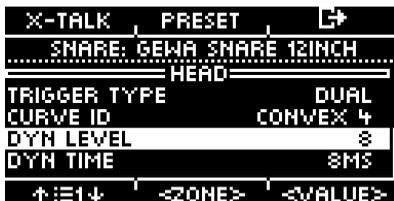
---

## DYN LEVEL & DYN TIME

**Dyn Level** determines how hard the G5 tries to suppress false triggers, whereas **Dyn Time** determines how long false triggers are suppressed. For most pads with rubber playing surfaces, **Dyn Level** values between 8 and 15 and **Dyn Time** between 8 and 20 should give the best results. For pads with fabric heads, it may be necessary to increase **Dyn Time** to over 20 and up to 60 as the skin diameter increases.

**Dyn Level Parameter Value range:** 0-15

**Dyn Time Parameter Value range:** 0-60 ms



|                                      |          |         |
|--------------------------------------|----------|---------|
| X-TALK                               | PRESET   | ↵       |
| ..... SNARE: GENA SNARE 12INCH ..... |          |         |
| ..... HEAD .....                     |          |         |
| TRIGGER TYPE                         | DUAL     |         |
| CURVE ID                             | CONVEX 4 |         |
| DYN LEVEL                            | 8        |         |
| DYN TIME                             | 8MS      |         |
| ↑ E1↓                                | <ZONE>   | <VALUE> |

---

## 12.1.2 X-TALK

X-Talk is a tool to avoid unwanted signals in other pads.

Vibrations can trigger the triggers of other instruments. With X-Talk, you can set a threshold for other triggers, above which they will only react to vibrations in the environment.

Velocity values below this threshold are ignored by the analysis unit (G5 module). This practice comes at a price, however, as the physical effects of two instruments on each other are usually mutual. High X-Talk thresholds counteract low activation thresholds of individual pads (for sensitive players) and any physical problem often requires an increase in X-Talk values on both instruments causing the problem. Check your hardware first and try to avoid physical contact as much as possible before using the X-Talk function.



TRIGGER SETTINGS → [F1] → [F1]

X-Talk

---

### SETTING UP X-TALK

If, despite the best possible hardware setup, a pad is receiving interference signals from other pads, first try to identify the pad that is causing the interfering MIDI signals using the X-Talk monitor. Then increase the X-Talk value on both pads to at least 1 (causing pad and receiving pad). If the problem persists, gradually increase the value on the pad that is receiving unwanted signals. It is important that both pads have X-Talk values of at least 1 to make them a member of the X-Talk group. High X-talk values on pads experiencing interference will have no effect unless there is at least one other connected pad with an X-talk value of at least 1. Only increase the X-talk values on the pads that are experiencing problems. To suppress viral MIDI signals, the goal for X-talk values is: as low as possible, and only as high as necessary.

### Selecting the trigger input

Use the dial [5] [<INPUT>] or the navigation keys [8] to select the channel whose value you want to change. The selected input is displayed inverted.



### Zone

With the dial [6] [<ZONE>] or the navigation keys [8], you can select the zone.

The selected zone is displayed inverted.

You can choose between:

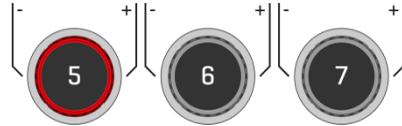
Upper row = Head or Bow

Lower row = Rim or Edge.



### Set values

With the dial [7] you can change the value of the input and the respective selected zone.



### Exiting the X-Talk Monitor

Press [F3] to exit the level or any menu key to exit the entire menu.

## 12.1.3 PRESET



TRIGGER SETTINGS → [F1] → [F2]

Presets

Save your own preset here and load presets you have created yourself.

Use the dial [5] or the navigation keys [8] to select an appropriate preset from the list.

To load the preset, press [F1] or [ENTER].

To save your own preset, select a free USER slot and press [F2].

Press [F3] to cancel the operation.

For a detailed description of how to load, save and overwrite presets, see: [Loading and saving from presets](#).



# 13 MIX

Under MIX you will find the mixers to adjust the volume settings for your G5 module.

You can control the volume of the individual channels of each drum kit preset, control the FX volume and have the option to control the volume of the hi-hat and the outputs.



Not all changes are automatically saved but are part of the drum kit settings. **These include the hi-hat volume, the FX level and the mixer for the individual channels of the drum kit.** Changes that are not yet saved are marked with a [\*] in front of the drum kit name.



MIX

Mix

When you press the **[MIX]** button, you see the individual channels of the drum kit preset with the corresponding fader view.

### Select channel

Use the dial **[5] [<INPUT>]** or the navigation keys **[8]** to select the channel you want to change the volume of.

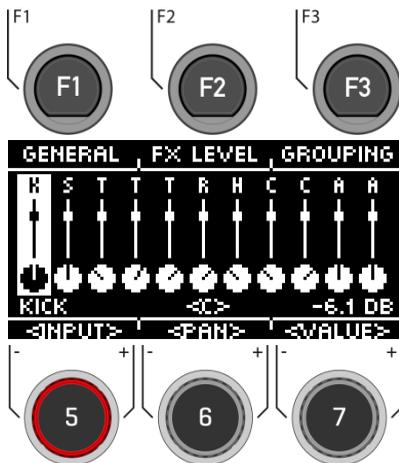
### Change volume

Use the dial **[7] [<VALUE>]** or the navigation keys **[8]** to change the volume.

### Panning

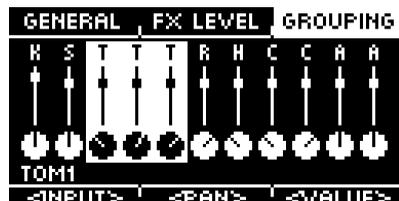
Below the fader, control knobs provide feedback indicating the balance control of the individual channel.

Adjust the pan setting with the dial **[6] [<PAN>]**.



### Grouping

Press the **[F3]** key to activate the GROUPING function. Now, when selecting the tom and cymbal channels, you have the chance to adjust them up or down all together. (see illustration on the right)



## 13.1 GENERAL

MIX → [F1]

General

In the **[GENERAL]** menu, you will find the **volume settings** for the **master outputs**, the **headphones**, the **mix-in (& Bluetooth)**, the **metronome** (click) and the **song player** (song).

|  |                             |
|--|-----------------------------|
|  | Master-Out - Volume         |
|  | Headphones - Volume         |
|  | Mix-In & Bluetooth - Volume |
|  | Metronome - Volume          |
|  | Songplayer - Volume         |

**Select channel**  
Use the dial [5] [**<SELECT>**] or the navigation keys [8] to select the channel you want to change in volume.

**Change volume**  
Use the dial [7] [**<VALUE>**] or the navigation keys [8] to change the volume.

**Panning**  
There is a panning setting for the master outputs and the headphones. Adjust it with the dial [6] [**<PAN>**].

**Hi-Hat volume**  
Press [F1] [**HIHAT VOL**] to access the hi-hat volume control.

**Exit the level**  
Press [F3] to exit the level or any menu key to **exit** the entire menu.

The diagram illustrates the mixer interface. At the top, there are three faders labeled F1, F2, and F3. Below them is a control panel with four vertical faders and a horizontal slider. The first fader is labeled HIHAT VOL and has a speaker icon. The second fader has a headphones icon. The third fader has a mix-in icon. The fourth fader has a metronome icon. Below the faders are three dials labeled 5, 6, and 7. The dial 5 is highlighted with a red ring. Below the dials are three buttons labeled <SELECT>, <PAN>, and <VALUE>. The <VALUE> button shows a reading of -12.0 DB.

## 13.2 HIHAT VOLUME

MIX → [F1] → [F1]

Hi-Hat Volume

In the [HIHAT VOL] menu you will find the **volume settings** for the **hi-hat**.

The following are available for selection:

|               |  |
|---------------|--|
| <b>EDGE</b>   | Edge   |
| <b>BOW</b>    | Surface  |
| <b>BELL</b>   | Bell   |
| <b>CHICK</b>  | Stepped hi-hat   |
| <b>SPLASH</b> | Generation of a cymbal sound by striking the hi-hat quickly with the foot. |

### Select zone

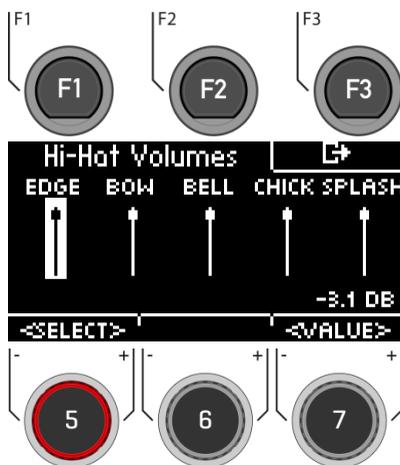
Use the dial [5] [<SELECT>] or the navigation keys [8] to select the channel you want to change the volume of.

### Change volume

Use the dial [7] [<VALUE>] or the navigation keys [8] to change the volume.

### Exit the level

Press ⏏ [F3] to **exit** the level or any menu key to **exit** the entire menu.



## 13.3 FX LEVEL



MIX → [F1] → [F2]

FX LEVEL

In the **[FX LEVEL]** menu, you can change the global **effect volumes**.

The following are available for selection:

|              |                     |
|--------------|---------------------|
| <b>AMB</b>   | Ambience (Room)     |
| <b>I-REV</b> | Instrumental Reverb |
| <b>R-REV</b> | Room Reverb         |
| <b>MFx</b>   | Multi Effects       |

### Choose effect

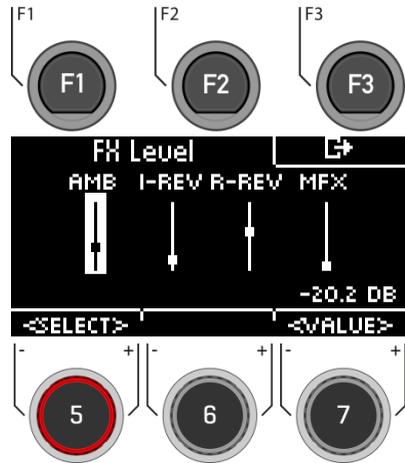
Use the dial [5] [**<SELECT>**] or the navigation keys [8] to select the channel you want to change in volume.

### Change level

Use the dial [7] [**<VALUE>**] or the navigation keys [8] to change the volume.

### Exit the level

Press **⇨** [F3] to **exit** the level or any menu key to **exit** the entire menu.



# 14 EFFECTS

The G5 is equipped with four different effect modules, so you can edit your drum sound down to the smallest detail and customise it according to your wishes.



Not all changes are automatically saved, but are part of the drum kit settings. If changes have been made that have not yet been saved, this is marked with a [\*].



## EFFECTS

## Effects

When you press the **[EFFECTS]** button, you first see an **overview of all available effects**.

### Selecting the effect

Select the desired effect with the dial **[5]** or the navigation keys **[8]**.

The following effects are available (a detailed description can be found in the respective following chapters):

**Ambient**

**Instrument Reverb (Inst Rev.)**

**Room Reverb (Room Rev.)**

**Multi Effects (Multi FX)**

### Turning the effect on and off

With the dial **[6]** you can switch the effect on or off

### Volume / level of the effect

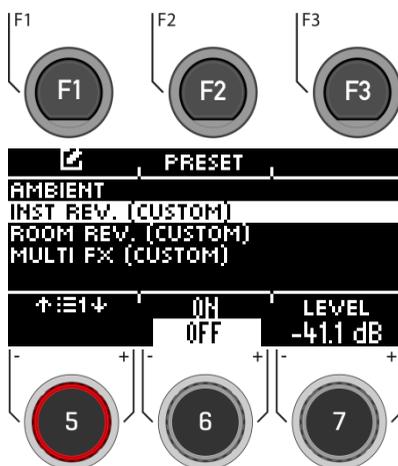
Depending on the effect, you can change the volume (dB) or the level (%) with the dial **[7]**. This is a global function and changes the effect in total. You can also adjust the intensity of the effects for each input channel.

### Editing the effect / options

Press **[F1]** or **[ENTER]** to access the options of the respective channel.

### Using presets

Pressing **[F2]** gives you direct access to available presets or allows you to create your own user presets. This function is not available with "AMBIENT" as it is not a classic effect but part of the recorded drum sound.



## 14.1 AMBIENT



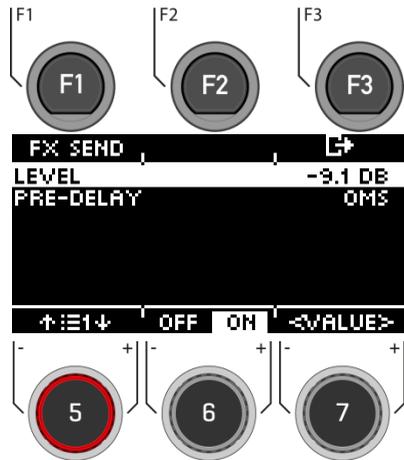
EFFECTS → [F1]

Ambient

The Ambience module contains **room recordings** made in the **Berlin Funkhaus studios**. Since a room reacts to moving air in a characteristic and consistent way, the possibilities of the parameters are limited by the type of effect.

Ambience controls the time it takes for sound to bounce off an obstacle, resulting in an echo. The effect is designed to have a global effect on the sound of the kit, which follows the assumption that the entire kit is placed in the same room or environment. However, it is possible to adjust the volume of the effect for each pad using the FX Send mixer, which allows you to turn the effect off by dragging the control for the desired pad all the way down.

The following setting options are available:  
Select the corresponding parameter with the dial [5] or the navigation keys [8] and change it with the dial [7], the navigation keys [8] or the [+] and [-] keys.



### Level

Adjust the volume/level of the effect (globally).

### Pre-Delay

Time difference of sound waves, between the direct path from the signal source to the auditory system and the first reflection through obstacles (e.g. walls) to the auditory system.

### Switching the effect on / off

Use the dial [6] and switch to [on] or [off].

### Exit the level

Press ↵ [F3] to **exit** the level or any menu key to **exit** the entire menu.

## 14.1.1 FX SEND - AMBIENT

**EFFECTS** → [F1] → [F1]

Ambient

Via **[FX Send]**, you can specifically assign the effect to each channel.

### Select channel

Use the dial [5] [**<INPUT>**] or the navigation keys [8] to select the channel you want to change the volume of.

### Change volume

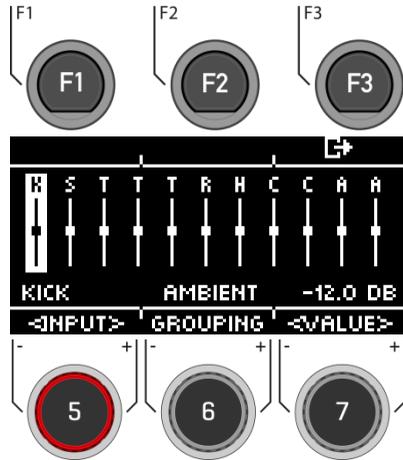
Turn dial [7] [**<VALUE>**] or press navigation key [8] to change the volume.

### Grouping

Turn the dial [6] and activate the GROUPING function. Now you have the possibility, when selecting the tom and cymbal channels, to adjust them up or down as one unit.

### Exit the level

Press **⏪** [F3] to **exit** the level or any menu key to **exit** the entire menu.



## 14.2 INSTRUMENT-REVERB



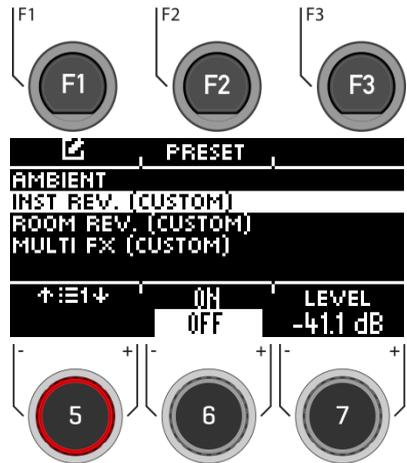
EFFECTS → [F1]

Reverb

This module contains classic and generic algorithms for simulating **an instrument-specific reverb**. Some reverb types are traditionally generated electronically, while others (e.g. Plate) emulate mechanical devices that add artificial reverb to the dry recording.

The difference between instrument reverb and room reverb is conceptual rather than a property. Does an instrument possess reverb when there is no room?

This is certainly a philosophical question. Both modules offer the same parameters except for the gate threshold (Instrument Reverb only). With Room Reverb you can put the whole kit in an environment and with the addition of Instrument Reverb it is possible to add reverb effects to the environment - selectively for each input channel. In this sense, the additional Gate Threshold parameter is artificial in nature and therefore belongs exclusively to Instrument Reverb. The factory presets provided for Instrument Reverb focus on instrument-specific effects but derive their properties from the same parameters and value ranges.



## 14.2.1 FX SEND - REVERB



EFFECTS → [F1] → [F1]

Reverb

With **[FX Send]**, you can assign the effect volume to each channel specifically.

### Select channel

Use the dial **[5]** [**<INPUT>**] or the navigation keys **[8]** to select the channel you want to change the volume of.

### Change volume

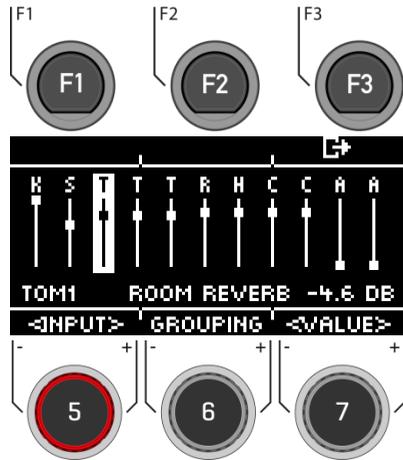
Use the dial **[7]** [**<VALUE>**], the navigation keys **[8]** or the **[+]** & **[-]** keys to change the volume.

### Grouping

Turn the dial **[6]** and activate the **GROUPING** function. Now you have the possibility, when selecting the tom and cymbal channels, to adjust them up or down as one unit.

### Exit the level

Press **⇨** **[F3]**, to **exit** the level or any menu key to **exit** the entire menu.



## 14.2.2 PRESET



Reverb

You can choose from presets, create your own or rename them.  
Use the dial **[5]** or the navigation keys **[8]** to select a corresponding preset from the list.

To **load** the preset, press **[F1]** or **[ENTER]**.

To save your own preset, find a free **USER** slot and press **[F2]**.

Press **[F3]** to **exit** the layer or any menu key to **exit** the entire menu.

For a detailed description of how to load, save and overwrite presets, see: [Loading and saving from presets](#).



## 14.2.3 REVERB-TYPES



EFFECTS → [INST REV. o. ROOM REV.] → [F1]

Reverb

You have the possibility to choose from different reverb types. Use the dial [7], the navigation keys [8] or the [+ ] and [- ] keys.

### Plate1 Small Plates

Mechanically generated reverb without early reflections. This is a simulation of a smaller reverb plate with a specific characteristic.

### Plate1 Med Plates

Mechanically generated reverb without early reflections. This is a simulation of a medium reverb plate with a specific characteristic.

### Plate1 Large Plates

Mechanically generated reverberation without early reflections. This is a simulation of a large reverb plate with a specific characteristic.



### Plate2 Small Plates

Mechanically generated reverberation without early reflections. This is a simulation of a smaller reverb plate with a different characteristic than Plate 1 Small.

### Plate2 Med Plates

Mechanically generated reverberation without early reflections. This is a simulation of a medium reverb plate with a different characteristic than Plate 1 Med.

### Plate2 Large Plates

Mechanically generated reverberation without early reflections. This is a simulation of a large reverb plate with a different characteristic than Plate 1 Large.

### Room Small

An algorithm that simulates a small room where early reflections are accepted.

Room Med This is an algorithm that simulates a medium sized room where early reflections are accepted.

### Room Large

An algorithm that simulates a large room in which early reflections are accepted.

### Hall Small

An algorithm that simulates a smaller concert hall where early reflections and a longer decay than room simulations occur.

### Hall Med

An algorithm that simulates a medium-sized concert hall with early reflections and a longer decay than room simulations.

### Hall Large

An algorithm that simulates a large concert hall with early reflections and a longer decay than room simulations.

## 14.2.4 REVERB-PARAMETER



EFFECTS → [INST REV. o. ROOM REV.] → [F1]

Reverb

You have the option of changing further **parameters**.

Select the corresponding parameter with the dial [5] or the navigation keys [8] and change it with the dial [7], the navigation keys [8] or the [+] and [-] keys.

#### Level

Adjust the volume/level of the effect (globally).

#### Pre-Delay

Time difference of sound waves, between the direct path from the signal source to the auditory system and the first reflection through obstacles (e.g. walls) to the auditory system.

#### Pre Highpass

The set value defines which frequencies are sent into the effect. All frequencies below this value are faded out of the reverb effect signal.

#### Reverb Time

Defines the length of the decay of the reverb tail (decay time).

#### High Shelf

Raises or lowers the entire treble range of the effect signal (+6/-12dB). You control the effect strength of the boost via the numerical value with dial [6] [Value].

#### Gated Reverb

A heavily gated reverb effect that is cut off abruptly. This creates an interesting, often used sound effect, e.g. for the snare.

#### High Damp

Shortens the reverb time in the high frequency range. Since high frequencies decay faster than low frequencies, this effect is very noticeable in the treble range. Adjust the treble level with dial 6.



### Preset

By pressing [F2] you have direct access to available presets or you can create your own user presets.

### Turning the effect on / off

Use the dial [6] and switch to [on] or [off].

### Exit the level

Press  $\leftarrow$  [F3] to **exit** the layer or any menu key to **exit** the entire menu.

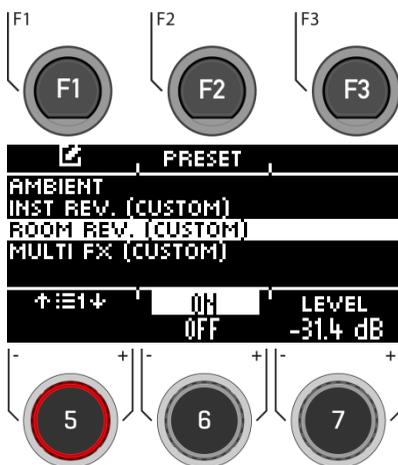
## 14.3 ROOM-REVERB



EFFECTS  $\rightarrow$  [F1]

Reverb

The functions available in this module are the generic counterpart to the Ambience module. It offers the same reverb types and parameters as Instrument Reverb, but with a focus on the room-specific qualities of the reverb. Use this effects section to add reverb to a dry sound when ambience samples are not available, or simply to create sounds of traditional recordings with electronically generated reverb. The presets provided for this module reflect different ambient characteristics.



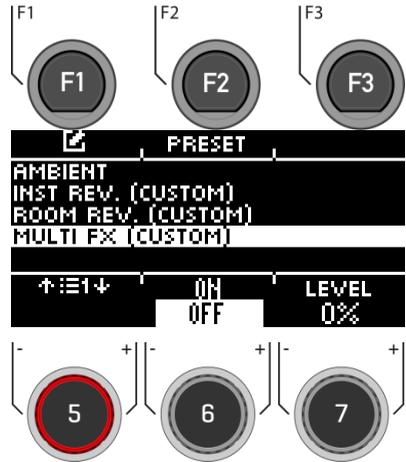
As the functionality of this effect section is identical to that of the Instrument Reverb module, please refer to the previous section for delineation of concepts, explanation of reverb types and parameters.

# 14.4 MULTI FX



Effects in this module include anything not related to ambience, instrument reverb or room reverb, such as frequency modulation. The results are achieved by using algorithms to create a specific effect.

In contrast to the reverb modules, the parameters of the multi-effect module change depending on the selected algorithm. The reciprocal effect parameters are drum kit parameters and are stored directly in the kit.



## 14.4.1 FX SEND – MULTI FX

**EFFECTS** → [F1] → [F1]

Multi FX

Via **[FX Send]**, you can specifically switch the effect to each channel.

### Select channel

Use the dial [5] [**<INPUT>**] or the navigation keys [8] to select the channel you want to change the volume of.

### Change volume

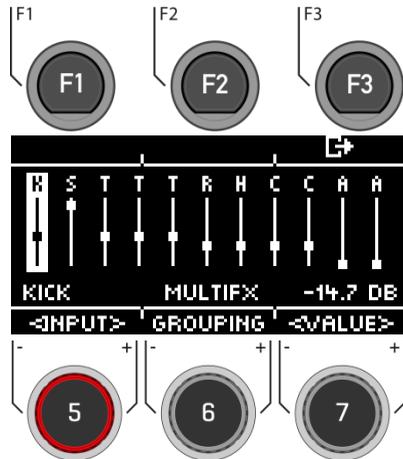
Use the dial [7] [**<VALUE>**], the navigation keys [8] or the [+ ] & [- ] buttons to change the volume.

### Grouping

Turn the dial [6] and activate the GROUPING function. Now you have the possibility, when selecting the tom and cymbal channels, to adjust them up or down together as one unit.

### Exit the level

Press **[F3]** to **exit** the level or any menu key to **exit** the entire menu.



## 14.4.2 PRESET – MULTI FX



EFFECTS → [F1] → [F2]

Multi FX

You can choose from presets, create your own or rename them.

Use the dial [5] or the navigation keys [8] to select a corresponding preset from the list.

To load the preset, press  $\overline{\text{F1}}$  or [ENTER].

To save your own preset, find a free **USER** slot and press  $\overline{\text{F2}}$ .

Press  $\overline{\text{F3}}$  to exit the layer or any menu key to exit the entire menu.

For a detailed description of how to load, save and overwrite presets, see: [Loading and saving from presets](#).



## 14.4.3 FX TYPE – MULTI FX



EFFECTS → [MULTI FX] → [F1]

Multi FX

You have the possibility to choose from different Multi FX types. To do this, use the dial [7], the navigation keys [8] or the [+ ] and [- ] keys.

Each FX type has different parameters that are listed. You will find a tabular list in the following chapter.

### Delay

*Delay Time, Feedback, Pre-Low-Pass, High Damp*

Records a segment of the played sound and repeats it several times with a certain delay (multi-echo).

### Wah-Wah

*Filter Type (Low Pass/Band Pass), Frequency, Resonance, Sensivity, Direction (up/down)*

The wah-wah effect is created by dynamically "brushing" through the frequency spectrum of the dry signal using a specific audio filter. Instead of classic pedal control like guitar effects, the G5 generates the movement of the filter along the frequency spectrum by the velocity of the stick beat.

### Distortion

*Filter Type (Low Pass/Band Pass), Frequency, Resonance, Sensivity, Direction (up/down)*

Oversaturates the audio signal with gain and adds additional harmonic frequencies to the mix, resulting in a fuller, but in the case of distortion also "squarer" sound.

### Chorus

*Type (Sinus/Triangle), Modulation Rate, Modulation Depth*

Creates a fuller sound by creating the illusion that several instruments are playing simultaneously. The effect is achieved by duplicating the dry signal and slightly delaying the detuned duplicate (fixed delay time of 20 ms). The frequency modulation of the duplicated signal is controlled by various LFO waveforms.

### Flanger

*Modulation Rate, Modulation Depth, Delay Time, Feedback*

Doubles the dry signal and shifts it within a short delay time so that dry signal and duplicate are not perceived as two different sounds, creating an interesting effect.



## Phaser

Modulation Rate, Modulation Depth, Resonance

An effect quite similar to the flanger, but with a somewhat "softer" sound. Like a wah-wah, the effect is created by the filter moving through the frequency spectrum like a brush. However, while the movement dynamics of a wah-wah are determined by the intensity of the stick beat, the filter dynamics of the phaser are created by a sine wave LFO.

## Auto-Pan

Modulation Rate, Modulation Depth

Creates a panorama effect of the sound between the left and right speaker with a maximum phase shift of 180°. The volume of both channels (left and right) is animated by a sine LFO waveform.

## Bit-Crusher

Bit Resolution, Down Sampling, Brightness

This effect increases the sharpness of your sound by reducing the resolution of the signal's waveform (along amplitude and period).

## Exit the level

Press **⌘** **[F3]** to **exit** the layer or any menu key to **exit** the entire menu.

## 14.4.4 PARAMETER DETAIL – MULTI FX



EFFECTS → [MULTI FX] → [F1]

Multi FX Parameters

| Multi Effects – Mutual Parameters   |   |   |
|---|---|---|
| Parameter   | Value Range   | Description   |
| Level   | %   | Adjusts the balance between Dry and Wet = On/OFF signal sent to the mixer.  |
| Send to Room Reverb   | %   | When Room Reverb is active, Multi Effects can sound self-sufficient and out of place. With this parameter, you can add room sound to a multi-effect for an integrated sound of the drum kit. A low value reduces the room component, while a high value emphasises the room component in the mix. |
| <br>Note | These parameters are not part of the preset management but are stored as drum kit parameters using the direct method (save the drum kit). |   |

| Wah-Wah     |                        |      |  |
|-------------|------------------------|------|--|
| Parameter   | Value range            | Unit | Description  |
| Filter Type | Low Pass,<br>Band Pass |      | Choose between a high cut filter (low pass) or band pass bell filter.<br>Underlying constants:<br>Transition steepness: 12 dB (Low Pass)   |
| Frequency   | 100Hz - 8kHz           | Hz   | Depending on the selected filter type, this parameter sets the centre frequencies of low pass or band pass for the stroke velocity value of 0 (starting point).  |
| Resonance   | 0-127                  |      | Corresponds to the "Q" factor in equalization. This parameter controls the width of the bell filter shape (band pass) and in case of selecting the low-pass option, Resonance controls the bell shape of the "overshooting" at the filter frequency. Set the width of the bell filter shape from 0 (no resonance, wide) in the lowest control position to 127 (max resonance, narrow) in the highest control position.   |
| Sensitivity | 0-100                  | %    | Sensitivity defines the degree to which the dynamics of a stroke on a pad (Velocity) may control the movement of the specified filter along the possible frequency spectrum. The filter is defined by the parameters Filter Type, Start Frequency and Resonance.<br>Technically, Sensitivity works as a multiplier (attenuator) for the effect intensity at a specific stroke velocity level.<br>Example: With a sensitivity of 50%, a stroke on a pad with a maximum velocity of 127 causes the filter to move only halfway along the possible frequency range in the specified direction, while the same stroke velocity with sensitivity of 100% would exhaust the full frequency spectrum possible. The values range from 0 (off) to 127 (100%). |
| Direction   | Up, Down               |      | Set the direction of movement for the filter type in the frequency spectrum starting at Frequency.   |

| Distortion / Saturation |              |      |   |
|-------------------------|--------------|------|---|
| Parameter               | Value range  | Unit | Description   |
| Type                    | OD, DS       |      | Choose between two methods of effect generation with different characteristics: OD (Overdrive) and DS (Distortion). While Overdrive models the characteristics known from tube amplifiers, Distortion provides the distortion characteristics typical of transistor amplifiers. |
| Drive                   | 0-100        | %    | This parameter controls the intensity of the effect (scaling up frequency amplitudes). The values range from 0% (linear) to 100% (max. drive amount).   |
| Frequency               | 250Hz - 8kHz | Hz   | This parameter determines the frequency spectrum that is affected by the chosen effect type. If you prefer to saturate only the lower end of the frequency spectrum, set the desired filter frequency for the underlying low-pass filter with a transition steepness of 12 dB.  |
| Post Gain               | (-∞) – 0     | dB   | Adding this effect type will considerably amplify the output signal. With Post Gain, you can attenuate the mix again at the output channel. The values range from -∞ (mute) to 0 (min attenuation).   |

| Chorus    |                |      |  |
|-----------|----------------|------|--|
| Parameter | Value range    | Unit | Description  |
| LFO-Wave  | Sine, Triangle |      | Determines the displacement waveform of the underlying low frequency oscillator (LFO). This is a control curve outside the audible spectrum of human ears (below 20 Hz, see also modulation rate). With the waveform, you can give the effect distinctive characteristics. Sine produces smooth characteristics, while triangle is known for sawtooth-like sound characteristics of the delayed duplicate. |
| Rate      | 0-10           | Hz   | Controls the speed of the LFO displacement and thus the speed of the fwavering sound. This parameter controls the length of the period of the LFO waveform.  |
| Depth     | 0-127          |      | Controls the intensity of the effect by adjusting the height of the LFO amplitude. The parameter values range from 0 (off) to 127 (intense).   |

| <b>Flanger</b>    |                    |             |  |
|-------------------|--------------------|-------------|--|
| <b>Parameter</b>  | <b>Value range</b> | <b>Unit</b> | <b>Description</b>   |
| <b>Rate</b>       | 0-10               | Hz          | Controls the length of the LFO waveform period and thus the frequency of the generated sweep.  |
| <b>Depth</b>      | 0-127              |             | Controls the intensity of the effect by adjusting the height of the LFO amplitude. The parameter values range from 0 (off) to 127 (intense). Always starting at high frequencies, specify how far the underlying LFO-controlled comp filter is allowed to advance into the low-frequency spectrum as it sweeps back and forth. |
| <b>Delay-Time</b> | 0.125 -10          | ms          | Specify the delay time for the duplicated signal.  |
| <b>Feedback</b>   | 0-127              |             | Controls the number of signal copies feeding back into the effect unit to enhance the Comp Filter effect until it fades. Select low fader positions for less feedback signals and high fader positions for lots of feedback signals and a strong enhancement of the filtering.   |

| <b>Phaser</b>    |                    |             |  |
|------------------|--------------------|-------------|--|
| <b>Parameter</b> | <b>Value range</b> | <b>Unit</b> | <b>Description</b>   |
| <b>Rate</b>      | 0-10               | Hz          | Controls the length of the LFO waveform period and thus the frequency of the generated sweep.  |
| <b>Depth</b>     | 0-127              |             | Controls the intensity of the effect by adjusting the height of the LFO amplitude. The parameter values range from 0 (off) to 127 (intense).   |
| <b>Resonance</b> | 0-127              |             | Corresponds to the "Q" factor in equalization. This parameter controls the width of the bell filter shape. Set the width of the bell filter shape here. The value range extends from 0 (no resonance, wide) in the lowest controller position to 127 (max resonance, narrow) in the highest controller position. |

| Auto Pan  |             |      |  |
|-----------|-------------|------|--|
| Parameter | Value range | Unit | Description  |
| Rate      | 1-20        | Hz   | Controls the length of the LFO waveform period and thus the frequency of the generated sweep.  |
| Depth     | 0-127       |      | Controls the intensity of the panning effect. Values range from 0 (equals to mono) to 127 (full alternation between the extreme values 63L and 63R). |

| Bit Crusher    |             |      |  |
|----------------|-------------|------|--|
| Parameter      | Value range | Unit | Description  |
| Bit Resolution | 24, 1-16    | bit  | This parameter pixelates the audio signal and thus reduces the resolution of the signal (vertical direction, bit depth). Values: 24 (no reduction), 1 bit up to 16 bits  |
| Down Sampling  | 1-16        |      | Reduces the resolution of the wave period by lowering the sampling rate. (horizontal direction, quality) Values are defined as reduction factor and range from 1(no reduction) to 16 (reduction to 1/16 of the original sampling rate).  |
| Brightness     | 0-100       | %    | Bit Resolution and Down Sampling are prone to increasing the amount of high frequencies in the output signal. Brightness adjusts the frequency of a low pass (high cut) filter with a transition steepness of 12 dB. Low control positions correspond to low filter frequencies and less treble, while high control positions lead to high filter frequencies and thus filter out less treble. |

| Delay        |              |      |   |
|--------------|--------------|------|---|
| Parameter    | Value range  | Unit | Description   |
| Type         | Mono, Stereo |      | Mono produces a mono signal that is audible at both speakers simultaneously. In stereo mode, the delayed signals alternate between the left and right speakers. The mono signal is shifted to the left speaker and the second signal for the stereo effect is inserted between the mono signals on the right speaker. This doubles the feedback frequency (delay time is halved). |
| Delay Time   | 0-1365       | ms   | Controls the time in between repeats.   |
| Feedback     | 0-127        |      | Controls the number of repeats until the effect fades out. Select low fader positions for fewer repetitions and high fader positions for lots of repeats.   |
| Pre-Low-Pass | 2-8          | kHz  | Cuts the high frequencies of the dry signal above the set cut frequency. Only frequencies below the threshold frequency are passed on to generate the effect. The slope steepness of the filter is 12 dB.<br>Pre-Low-Pass is only applied to the delayed sound. The dry signal itself is not affected.  |
| High Damp    | 0-100        | %    | Filter that causes the high reverb frequencies to decay faster than the rest. The slider ranges from 0% (no attenuation) to 100% (maximum attenuation). Select higher values to create a delay that makes it seem as if the sound is moving away from the ear, while low damping values cause the repetitions to stagnate near the Dry signal.                                    |

# 15 RECORD USB/SONG / PLAYER

In the "Player" section, you can load **mp3** and **wav** files with a USB stick and play to the music or record yourself directly with the "RECORD" function.

In the following chapters you can read about how the player and the record function are structured and work.

To use the player functions, press the "USB/SONG" key [19].

## 15.1 SONGPLAYER



USB/SONG

Load

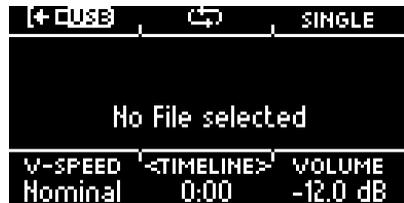
Insert a **USB stick** into the module.

Press the [19] [USB/SONG] key.

1



[USB/SONG]



If no USB stick is inserted, the following message appears in the display:

1.1

NO USB



Press [F1] to open the file manager.

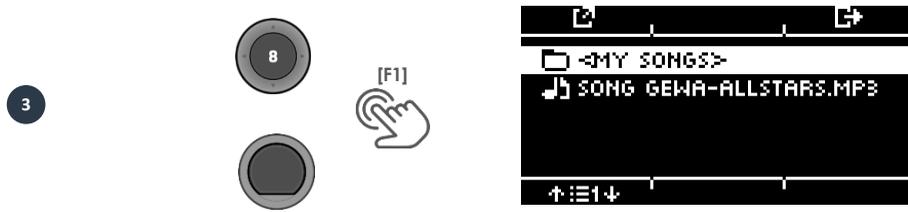
2



[F1]



Use the navigation keys [8] or the dial [5] to select the **folder or song** from the list. To load, press [F1] or [ENTER] or cancel the operation with [F3].



If you have opened a folder, then proceed as described in point 3 to load a song. To return to a higher folder level, select the **<UP>** folder from the list.





When you have loaded a song, various functions are available:

**Start the songs**

Press the [PLAY/STOP] or [ENTER] key to start the song.

**Pause**

Press the [PLAY/STOP] button briefly. The song pauses and the button flashes.

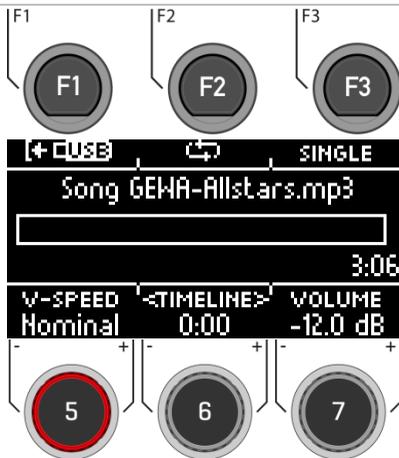
**Stop**

To stop the song, press and hold the [PLAY/STOP] key for one second.

Alternatively, you can press the [ENTER] button once.

**Next track / track back**

Use the Down [v] & Up [^] keys to move to the next track or back one track.



**Loop-Function**

You can selectively play a part of the song in a continuous loop (LOOP). Use the [F2] key to set the starting and ending point.

|    |                         |            |
|----|-------------------------|------------|
| 1. | Start point             | [F2]   A-  |
| 2. | Ending point            | [F2]   A-B |
| 3. | Deactivate the function | [F2]       |

**Repeat mode**

With the [F3] key you can select the repeat mode.

|    |         |   |
|----|---------|---|
| 1. | Single  | Only the loaded song is played.                         |
| 2. | Repeat  | The song repeats itself.                                |
| 3. | All     | All songs in the folder are played one after the other. |
| 4. | Rpt All | The entire folder is repeated.                          |

**V-Speed / Vari-Speed**

You can adjust the tempo of the song with the dial [5].

|         |                 |
|---------|-----------------|
| +1 <    | Tempo increased |
| Nominal | Original tempo  |
| -1 >    | Tempo reduced   |

**Timeline**

Use the dial [6] to change the playback position in the song. Alternatively, you can also use the navigation keys left [ < ] & right [ > ] [8].

**Volume**

Use the dial [7] to select the volume of the song player.

## 15.2 RECORD



USB/SONG

Record

You have the option of recording directly onto your USB stick. All sounds that can be heard via the master outputs (drum kit, song player, etc...) are recorded.

Insert a USB stick into the module.

Press the **[20] [RECORD]** key. The recording starts and the **[RECORD]** key flashes.



To stop recording, press the **[20] [RECORD]** button again.



To assign a file name now, press **[F1] = SAVE** or discard the file by pressing **[F3] [DISCARD]**.

For how naming works, see: [Loading and saving from presets](#).

You will now find the saved file on your USB stick.



# 16 USB LOAD/SAVE

In the "USB Load/Save" menu, you have the option of importing your own samples. In addition, backups and drum kit preset parameters can be imported and exported.

 **USB Load/Save****USB Load/Save**

Insert a USB stick into the module. If no stick is recognised, [INSERT USB STICK] appears on the display. The following options are available:

===IMPORT=== (load into the module)

**Wave/Sound**  
Import your own **Wav-samples** to integrate them into your drum kit. mportieren

**Backup**  
Import a backup.

**Kit**  
Import all **settings** of a user drum kit.

===EXPORT=== (save the contents of the module)

**Backup**  
Create a **backup** of all parameters and settings of your module. Previously imported samples will not be saved! !

**Current Kit**  
Save the **kit settings** (incl. effects) of the **currently selected kit**.

Select the corresponding menu item from the list with the dial [5] or the navigation keys [8] and open the menu by pressing the  [F1] or [ENTER] keys.


## 16.1 IMPORT – WAVE/SOUND

In this menu you can load up to 100 of your own samples from your USB stick into the module. The total memory is limited to 111MB.

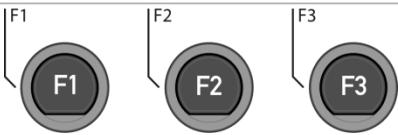
 **USB Load/Save****Wave/Sound**

**Opening the file manager**  
Select the memory location to be occupied with the dial [5] or the navigation keys [8] and open the file manager by pressing the **[F1]** key.  
You can select a free memory location (--EMPTY--) or overwrite an already occupied memory location.

At the height of the dial [7], the remaining storage capacity is displayed (megabytes). The dial has no function.

**Deleting the slots**  
Press **[F2] [CLEAR]** to delete the contents of the memory slot.

**Exiting the level**  
Press **[F3]** to **exit** the level or any menu key to **exit** the entire menu.




**Note**

*Note that in the INSTRUMENT menu, the module accesses the slots and not the file name. Therefore, it can happen that the sound of an already existing user drum kit is overwritten.*

## 16.1.1 LOAD – WAVE/SOUND

In this menu you can load up to 100 of your own samples from your USB stick into the module. The total memory is limited to 111MB.

|   | USB Load/Save   | Load Wave/Sound  |
|--|---|--|
| <b>Selecting the sample</b>  | Select your sample with the dial [5] or the navigation keys [8]. Use the [PLAY/STOP] or [PREVIEW] key to preview the sound.<br>Load the sample by pressing  [F1] or [ENTER]. |  |
| <b>Name</b>  | After loading, you can give the file a new name to make it easier to find the sample in the Instrument menu.  |  |
| <b>Exiting the level</b>   | Press  [F3] to <b>exit</b> the level or any menu key to <b>exit</b> the entire menu.   |  |
| <b>For details on naming and Load/Save, please refer to the relevant chapter: <a href="#">Loading and saving from presets.</a></b> |   |  |

## 16.2 IMPORT – BACKUP



USB Load/Save

Import Backup

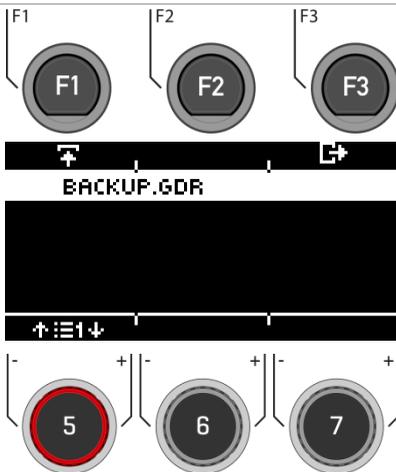
### Selecting the backup

Select your backup (GDR file) with the dial [5] or the navigation keys [8].

Load the backup by pressing the [F1] key or [ENTER].

### Exiting the level

Press [F3] to **exit** the level or any menu key to **exit** the entire menu.



## 16.3 IMPORT – KIT



### USB Load/Save

### Import - Kit

#### Selecting the kit

Select the KIT (GDK file) to be imported with the dial **[5]** or the navigation keys **[8]**.  
Load the kit by pressing the **F1** or **[ENTER]** keys.

#### Exiting the level

Press **[F3]** to **exit** the level or any menu key to **exit** the entire menu.



#### Note

Now save and name the loaded kit directly in the **[KIT]** menu to a free user slot. For a detailed description of how to load, save and overwrite presets, see: [Loading and saving from presets](#).

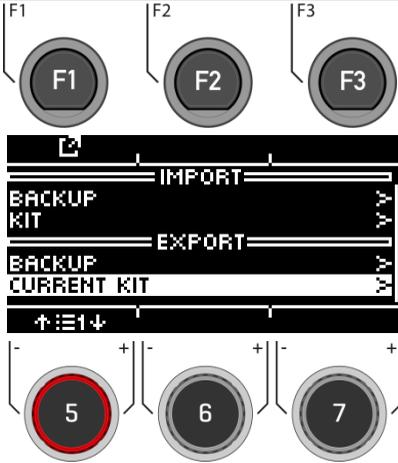
## 16.4 EXPORT – BACKUP & KIT

 **USB Load/Save****Export – Backup & Kit**

**Creating the backup or kit**  
Select the corresponding menu with the dial [5] or the navigation keys [8].  
Open the menu by pressing the  [F1] or [ENTER] keys.

**Naming the backup or kit**  
In the next step, you will be asked to enter a file name.

For a detailed description of how to load, save and overwrite presets, see: [Loading and saving from presets](#).



The diagram shows three function keys labeled F1, F2, and F3. Below them is a screen with a cursor pointing to 'IMPORT'. The screen also shows 'EXPORT', 'BACKUP KIT', and 'CURRENT KIT' options. At the bottom of the screen are navigation arrows and a list icon. Below the screen are three dials labeled 5, 6, and 7. Dial 5 is highlighted with a red ring.



**Note**

Only the currently loaded kit is saved. Please repeat the export procedure accordingly for other kits. Factory presets are automatically saved as a backup in the unit and do not need to be exported.

# 17 MASTER

In the Master menu you can access important features. Here you will find all settings for the **global equalizer** and **compressor settings**, the **MIDI functions** and the **switch control functions**.

You can create your own **set lists** and select the output channels for your presets in the **routing matrix**.



## MASTER

Master

Press the **[MASTER]** key to open the menu.

The following functions are available:

### Routing

Here you can assign the inputs to your outputs.

### Setlist

Create setlists and assign tempo, drum kit and names to the songs accordingly.

### EQ / Compressor

Global equalizer and compressor settings.

### MIDI

All MIDI setting options.

### Foot-Switch

Set a preset function for a foot switch (not included).

### Pad-Switch

Set a preset function for up to two external pads (Aux1 / Aux2).

Use the dial **[5]** or the navigation keys **[8]** to select a corresponding list entry. By pressing **[F1]** or **[ENTER]**, you can edit the selected list entry.

To access **[ROUTING]** **[F1]** or **[SETLIST]** **[F2]**, press the corresponding key.



# 17.1 ROUTING / INSTRUMENT



MASTER → [F2]

Routing

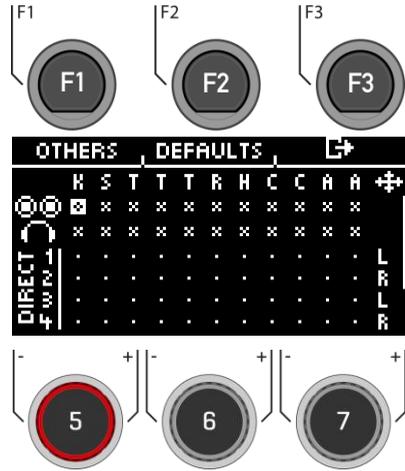
You can send any input signal to a variety of outputs built into the G5 using the **routing matrix**. The matrix also controls the **USB out**.

In this section, you will learn how to work with each matrix.

The routing function of the G5 is divided into 2 input categories: **Routing** and **Routing Others**. While the input channels displayed vary, the functionality is identical. Thus, the content of the following subchapters applies to each matrix.

### DAW

In addition to the 4 Direct-Outs, 2 USB-Outs are available. Please read chapter [Routing DAW](#).

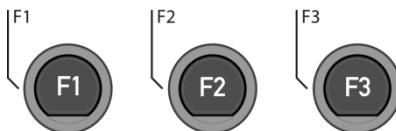


## 17.1.1 SELECTING AND ACTIVATING/DEACTIVATING OUTPUTS

### Input channel/ Input

First select the input channel you want to activate/deactivate (horizontally) with the dial [5] or the navigation buttons [8] [←] [→].

Alternatively, you can also use the [+] and [-] keys.

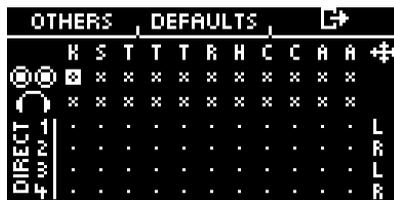


### Output channel/ Output

Use the dial [6] or the navigation keys [8] to select the output channel (vertical) [↵] [↴].

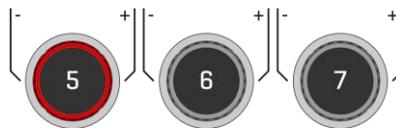
### Activate / Deactivate

If you have selected In & Output in the matrix, then press [ENTER] or use the dial [7] to de/activate the channel accordingly.



### Mono/Stereo

You have the choice between stereo and mono routings. Use the dials [5] and [6] or the navigation keys [8] to move to the symbols.



|                      |        |
|----------------------|--------|
| <b>M</b><br><b>M</b> | Mono   |
| <b>L</b><br><b>R</b> | Stereo |

Press [ENTER] or turn control [7] to switch between the mono and stereo function.

### Exit

Press [F3] to exit the level or any menu key to exit the entire menu.

### Automatic saving takes place.



*Changes are saved automatically. This is a global function that affects all drum kit presets and is not saved in the presets.*

### 17.1.1.1 DEFAULTS



MASTER → [F2] → [F2]

Defaults

Press [F2] [DEFAULTS] to access preset routings.

Use the dial [5] or the navigation keys [8] to select the preset from the list and confirm the selection with [ENTER] or ↵ [F1].

Press ⇨ [F3] to exit the level or any menu key to exit the entire menu.



## 17.2 ROUTING / OTHERS



MASTER → [F2] → [F1]

Routing

In the level, you can assign the **effects**, the **metronome** (click) and the **playback** (mix-in, Bluetooth, song player) to the corresponding outputs.

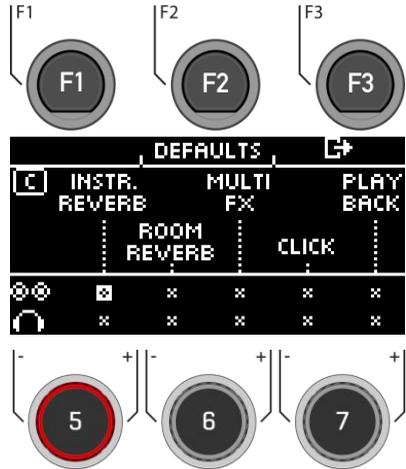
The **master output** and the **headphone output** are available here.

Effects, songs and metronome are generally not sent via the direct outs.

|   |            |
|---|------------|
|  | Master-Out |
|  | Headphones |

The operation is the same as described in the previous chapter.

Press **⇧** [F3] to **exit** the level or any menu key to **exit** the entire menu.

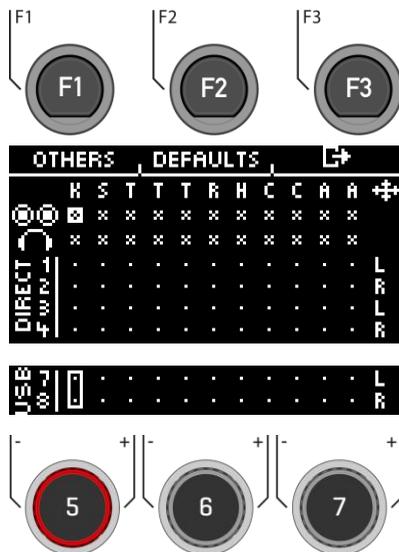


## 17.3 ROUTING DAW

If you connect your G5 module to a computer via USB cable, then you will have the 4 Direct-Outs, 2 USB-Outs and the sum of the Master-Outs are available. The table shows the channel assignment.

| Matrix Channel (Direct Out) | DAW Channel (USB) |
|-----------------------------|-------------------|
| -                           | 1 (Master Out 1)  |
| -                           | 2 (Master Out 2)  |
| 1                           | 3                 |
| 2                           | 4                 |
| 3                           | 5                 |
| 4                           | 6                 |
|                             |                   |
| 7*                          | 7                 |
| 8*                          | 8                 |

\* Channels 7&8 are only available as USB-Out.



Only the dry signals are sent via the direct outs (1-4) and USB channels (7 & 8). Only the Ambient effect is output as well. You can record the other effects via channels 1&2. Here, the entire sum of the direct outs is reproduced.

**Tip:** To record only the effects via channel 1&2, deactivate the input channels for the instruments at the Direct-Outs in the matrix.

## 17.4 SETLIST



MASTER → [F3]

Setlist

You can **create up to 50 set lists** with your G5 module and **save 50 songs each**. This way, you are also well equipped for live use and can quickly change **drum kits** and **tempo** between songs. You can **name the set lists and create song presets** and change their order. Read the following chapters for more information. Below the menu line you can see the currently loaded setlist (e.g. "BAND one\*").

### Selecting the setlist

Use the dial [7] [SETLIST], the [+] and [-] buttons or the navigation keys [8] to select an existing list. The set list is loaded immediately and does not need to be confirmed.

Alternatively, you can press [F2] [SETLIST]. Here you have the option to load, save or rename set lists.

### Select song

Select the desired song with the dial [5] or the navigation keys [8]. The song is loaded immediately and does not need to be confirmed.

### Editing the setlist

To change a set list or add new songs, press [1] [SET EDIT].

### Metronome - Start and stop

Press [ENTER] to start or stop the metronome. You will also get visual feedback in the display.

### Exit

Press ⏪ [F3] to **exit** the level or any menu key to **exit** the entire menu.



## 17.4.1 SET EDIT



MASTER → [F3] → [F1]

Setlist

Under **[SET EDIT]** you can create new songs for the active setlist or delete them from the list. These contain a **drum kit preset** and a selected tempo with all **metronome functions**. Of course, you can also change the **order** afterwards.

### Creating a new song

Select [**<NEW>**] using the dial [5] or the navigation keys [8] and press [ENTER] or [F1].

### Delete a song from the list

Turn dial [5] or press navigation key [8] to select the song you want to delete and press [F2] [DELETE].

### Change position

Using the dial [5] or the navigation buttons [8], select the song whose position you want to change.

Use the dial [6] [POSITION] to move the slot anywhere in the list.

### Exit

Press [F3] to **exit** the level and any menu key to **exit** the entire menu.



*Newly created songs are automatically saved in the respective set list.*

## 17.4.2 SONG EDIT



MASTER → [F3] → [F1] → [F1]

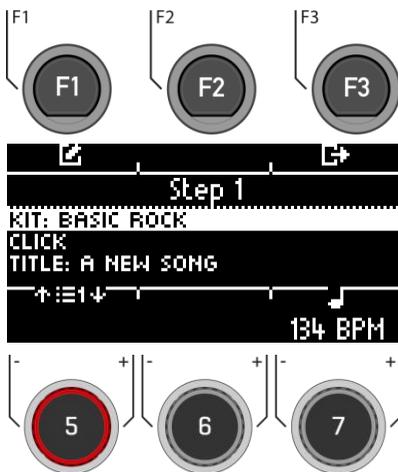
Setlist

You can assign a **drum kit**, a **metronome tempo** (click) and a **title** to each song.

Use the dial [5] or the navigation keys [8] to select the parameter you want to edit and press [F1].

You can also use the dial [7] to directly change the **tempo** for your song on the level.

Press [F3] to **exit** the level or any menu key to **exit** the entire menu.



### Select Drum-Kit

Select the desired drum kit preset with the dial [5] or the navigation keys [8] and confirm your entry with [ENTER] or [F1].

Press [F3] to **exit** the level or any menu key to **exit** the entire menu.



## Metronome-/Click-settings

### Setting the tempo

You can adjust the tempo with the dial [7], the navigation keys [8] or the [+ ] and [- ] keys.

### Metronome start/stop

Press [ENTER] to start or stop the metronome. The count time is then displayed on the right side of the screen.

### Turning accentuation on / off

Press >■■■ to turn the accent on / off.

### Tap

Tap [F2] evenly at your desired tempo to determine and apply your desired tempo.

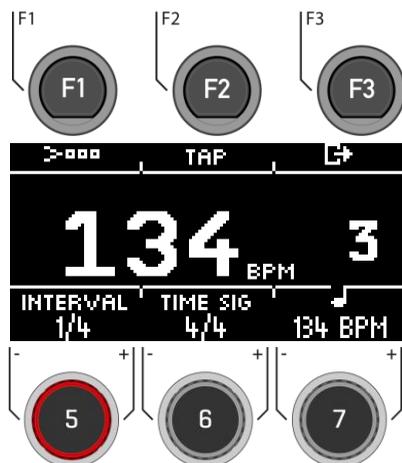
### Interval

Use the dial [5] to set the beat interval.

### Time Sig

Turn control [6] to scroll through the preset time signatures.

Press ⇨ [F3] to **exit** the level or any menu key to **exit** the entire menu.



## Name title

You can give the setlist song its own name or rename it.

If you do not give a name, the selected drum kit is displayed in the title.

The naming is identical to the other naming menus.

For a detailed description of how to load, save and overwrite presets, see: [Loading and saving from presets.](#)



For general information about the metronome/click, see: [Metronome settings / Click](#)

## 17.4.3 SET EDIT / NAME LIST



MASTER → [F3] → [F2]

Setlist

To load, rename or save a setlist, select a user slot of your choice with the dial [5] or the navigation keys [8].

### Loading the setlist

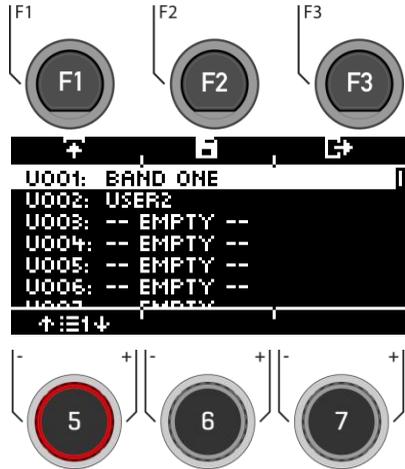
Use the [F1] button or [ENTER] to load a set list.

### Saving / renaming the set list

Press [F2] to name the set list or give it a new name.

For the exact functioning of the naming, please read: [Loading and saving from presets.](#)

Press [F3] to **exit** the level or any menu key to **exit** the entire menu.



## 17.5 MASTER- & HEADPHONE-EQUALIZER / COMPRESSOR



Master → EQ/COMPRESSOR → [F1]

Master EQ | Comp

As for the individual inputs, the G5 module offers you a fully parametric **3-band equalizer** as well as a **compressor** for the **master and headphone outputs**.

### MASTER-COMPRESSOR & HEADPHONES-COMPRESSOR

With the compressor, a smoother audio output can be achieved. Unwanted peaks can be lowered and quiet sounds can be raised.

### MASTER-EQUALIZER (EQ) & HEADPHONES-EQUALIZER (EQ)

The EQ on the G5 affects the volume of the three frequency ranges (**LOW / MID / HIGH**).

Select the desired menu item with the dial [5] or the navigation keys [8].

**Open** the respective menu with [F1] or with [8] [ENTER].

Press [F3] to **exit** the level or any menu key to **exit** the entire menu.



The operation of the individual parameters is identical to that of the Channel EQ and Channel Compressor settings. You will find more detailed information in the chapter: [Equalizer & Compressor](#)

## 17.6 MIDI

Under this menu item, you will find the **MIDI (Musical Instrument Digital Interface)** implementation of the G5 to configure the associated connections on the back of the unit. Furthermore, MIDI notes sent from each pad can be individually adjusted for MIDI outputs.

**For users without MIDI experience:** Note that MIDI is about control data and not about sound generation itself. All information sent via MIDI connections is for the purpose of controlling other devices by communicating in a common language so that other devices can interpret information received via the MIDI input. In this way, other devices can be accessed to use internal functions and sounds. Thus, sound generation ultimately takes place in a connected but remote device. The relationship of MIDI devices within a MIDI network can be ambivalent: all can act as server and client at the same time. You can best compare the function of MIDI in the digital music world with the role of sheet music in the traditional way of thinking. Sheet music contains all the important information about a piece in order to reproduce it recognisably, anywhere, with any group of musicians and any instrument (tempo, tone, instruments, arrangement, etc.). The only condition is that the group of musicians must be familiar with reading music. By just looking at it, no sheet of music makes music on its own; it takes instruments and musicians to create a sound and interpret the melodies and rhythms written down. And as in the digital world, the composer, conductor and musician can all take on roles simultaneously. In the analogy above, the author is the composer, notes are the medium and the musician's eye is the receiver. This chain of communication has its digital counterpart in electronic music: MIDI. Since digital devices do not have organs such as eyes and brains, nor do they have limbs to produce sound, a more appropriate way of communicating is needed that takes into account the way digital hardware works and exchanges the same quality of information as a sheet of music. An orchestra of connected MIDI talking devices will not produce a single note from their sound generators if you hand them a written piece of sheet music. Nor would they know when to change instruments, even if it is notated on that piece of paper. This is the job of the MIDI protocol.

The following MIDI out/inputs are available to you:

| G5 Anschlüsse – MIDI  |   |
|---|---|
|    | MIDI out                                    |
|  | MIDI in                                     |
|  | USB-MIDI (Bi-directional connection in&out) |
|  | BLE-MIDI                                    |



You can access various MIDI functions in your G5 module.

**MIDI PAD SETTINGS**

Some external applications use mappings of MIDI control signals that differ from the standard MIDI file, so that communication with other MIDI devices can be faulty. In this tab, the user can adjust note values for **MIDI OUT** configurations.

**MIDI IN control signals** related to **trigger detection** of connected pads are fixed and cannot be modified.

**MIDI CONTROL**

Under MIDI Control you will find a selection of hardware components to control other instruments or to let these instruments be controlled by external MIDI devices.

**MIDI GLOBAL SETTINGS**

This menu item contains all settings for connecting the G5 to other MIDI devices to form an inline signal path for MIDI control data. Using the MIDI 2.0 protocol, it is then possible to remotely control certain functions of connected devices.

Select the desired menu item with the dial [5] or the navigation keys [8].

Open the respective menu with [F1] or with [8] [ENTER].

Press [F3] to exit the level or any menu key to exit the entire menu.



## 17.6.1 MIDI PAD SETTINGS

In this view, the user can adjust note values for **MIDI OUT** configurations.

An example of a deviation from the G5's internal MIDI note assignment, is that some manufacturers use a specific note setup internally (e.g. the assignment starts at a different octave of the keyboard). In order to make these units compatible with each other, their external note configuration must be matched. Please also refer to the MIDI implementation for the units you wish to interact with.



Master → MIDI Pad Settings → [F1]

MIDI Pad Settings

### Select input channel

Use the dial [5] [**<INPUT>**] or the navigation keys [8].

### Zone

Use the dial [6] [**<ZONE>**] or the navigation keys [8].

### MIDI Note Assignment

Use the dial [7] [**<VALUE>**] to adjust the MIDI values.

### List view

Press [F1] [**<VIEW>**] to view an entire overview of all assignments. You can return to the start overview by pressing [F1] again.

### Basic settings

By pressing [F2] [**DEFAULTS**], you have the possibility to restore basic settings.

Press **↵** [F3] to **exit** the level or any menu key to **exit** the entire menu.



Channel - View

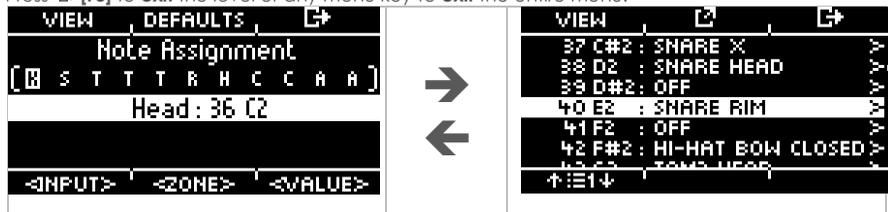
### 17.6.1.1 VIEW

Master → MIDI Pad Settings → [F1] → [F1]

MIDI Pad Settings

Press [F1] [VIEW] to switch between the "Channel-View" and the "List-View".

Press ⇨ [F3] to exit the level or any menu key to exit the entire menu.



### 17.6.1.2 DEFAULTS

Master → MIDI Pad Settings → [F1] → [F2]

MIDI Pad Settings

#### Basic settings

Press [F2] [DEFAULTS] in the "CHANNEL-VIEW" to restore the default settings.

You can reset the MIDI Pad Settings for a ZONE, an entire PAD or ALL PADS.

Turn the knob [6] [<SELECT>] to select the corresponding function and press [ENTER].

Press ⇨ [F3] to exit the level or any menu key to exit the entire menu.



 To enter the "DEFAULT" menu from the list view, press [F1] → [F2] in the list view.

### 17.6.1.3 ASSIGNMENT

Master → MIDI Pad Settings → [F1] → [F2]

MIDI Pad Settings

#### Select MIDI note

Use the knob [5] or the navigation keys [8] to select the corresponding note.

Press **[F2]** or **[ENTER]** to edit the note.

#### Exit menu

Press **[F3]** to **exit** the level or any menu key to **exit** the entire menu.

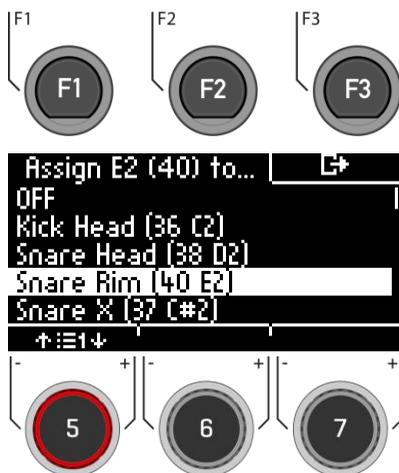


Use the control knob [5] or the navigation keys [8] to select the corresponding note.

Press **[ENTER]** to confirm the selection.

#### Exit menu

Press **[F3]** to **exit** the level or any menu key to **exit** the entire menu.



## 17.6.2 MIDI CONTROL



Master → MIDI Control → [F1] → [F1]

MIDI Control

Under MIDI Control you will find a selection of hardware components to control other instruments or to have these instruments controlled by external MIDI devices. **You have the option of assigning a limited number of continuous controllers from the range of 127 controllers defined in the MIDI standard.**

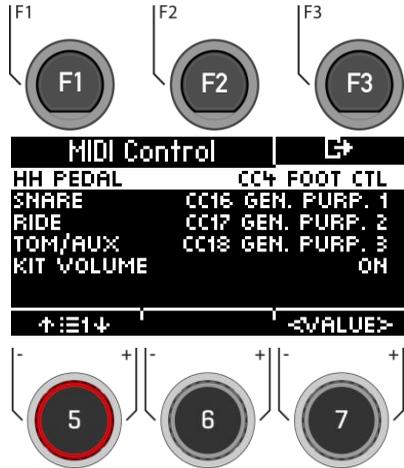
### Select input channel

Use the dial [5] [<INPUT>] or the navigation keys [8].

### MIDI Control Assignment

Use the dial [7] [<VALUE>] or the navigation keys [8] to adjust the MIDI values.

Press ⌘ [F3] to **exit** the level or any menu key to **exit** the entire menu.



The following table lists all available and relevant Continuous Controllers with their controller numbers and description. Each line is updated together with the selection of a controller number. Active controller numbers are automatically stored in the G5's device database. The following table shows an expanded view of the underlying menus. Each controlling component connected to the corresponding input channels (HH Pedal, Snare, Ride, Toms/Aux) has access to the same set of available controllers. However, in the factory configuration they are set to different initial values. They go through the same list, just starting at a different starting point.

| G5 Continuous Controllers |                     |                            |             |
|---------------------------|---------------------|----------------------------|-------------|
| CC Components             |                     | Continuous Controller (CC) | Description |
| HH Pedal CC               | - Start (Default) → | • 4                        | Foot        |
|                           |                     | • 11                       | Expression  |
| Snare CC                  | - Start (Default) → | • 16                       | General 1   |
|                           |                     | • 17                       | General 2   |
| Ride CC                   | - Start (Default) → | • 18                       | General 3   |
|                           |                     | • 19                       | General 4   |
| Toms/Aux CC               | - Start (Default) → | • off                      | off         |
|                           |                     | • 1                        | Modulation  |
|                           |                     | • 2                        | Breath      |
|                           |                     |                            |             |
| Kit Volume                | - Start (Default) → | • on                       |             |
|                           |                     | • off                      |             |

## 17.6.3 MIDI GLOBAL SETTINGS



Master → MIDI Global Settings → [F1] → [F1]

MIDI Global Settings

This menu item contains all settings for connecting the G5 to other MIDI devices for remote control.

### Select menu item

Use the dial [5] or the navigation keys [8].

### Changing the setting

Use the dial [7] [ <VALUE> ], the Navigation buttons [8] or the [+/-] keys.

Press [F3] to **exit** the level or any menu key to **exit** the entire menu.



### 17.6.3.1 BASIC FUNCTION OF MIDI ROUTING

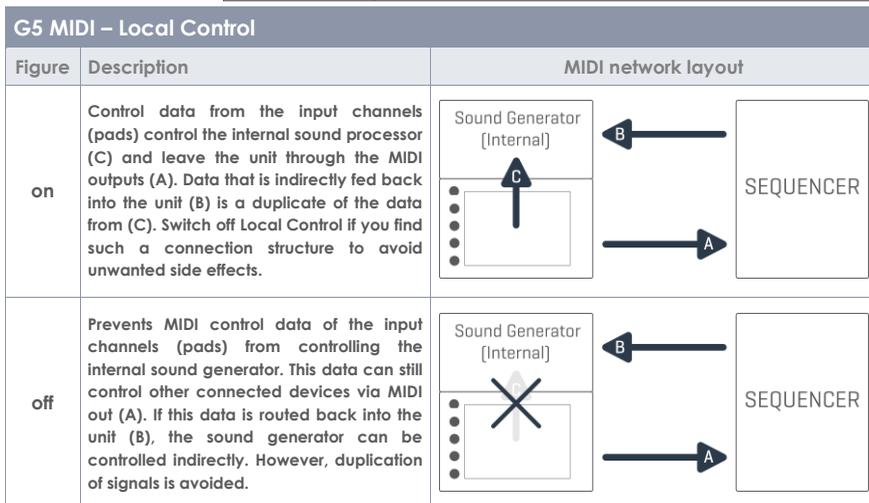
The following table shows you how best to route your MIDI signals.

| G5 MIDI Routing – Fields and menus  |   |   |
|---|---|---|
|  | MIDI Input  | Local Control   |
|   | <ul style="list-style-type: none"> <li>• <b>off</b></li> <li>• to MIDI-Out</li> <li>• to USB-MIDI</li> <li>• to both</li> </ul> | <ul style="list-style-type: none"> <li>• <b>on</b></li> <li>• off</li> </ul>  |
|  | USB-MIDI  | MIDI Channel  |
|   | <ul style="list-style-type: none"> <li>• <b>off</b></li> <li>• to MIDI-Out</li> </ul>   | <ul style="list-style-type: none"> <li>• <b>10</b></li> <li>• 11</li> <li>• 12</li> <li>• 13</li> <li>• 14</li> <li>• 15</li> <li>• 16</li> <li>• off</li> <li>• 1</li> <li>• 2</li> <li>• 3</li> <li>• 4</li> <li>• 5</li> <li>• 6</li> <li>• 7</li> <li>• 8</li> <li>• 9</li> </ul> |
|  | Bluetooth MIDI  | MIDI Channel  |
|   | <ul style="list-style-type: none"> <li>• <b>off</b></li> <li>• to MIDI-Out</li> </ul>   | <ul style="list-style-type: none"> <li>• <b>10</b></li> <li>• 11</li> <li>• 12</li> <li>• 13</li> <li>• 14</li> <li>• 15</li> <li>• 16</li> <li>• off</li> <li>• 1</li> <li>• 2</li> <li>• 3</li> <li>• 4</li> <li>• 5</li> <li>• 6</li> <li>• 7</li> <li>• 8</li> <li>• 9</li> </ul> |
| Factory settings are highlighted in <b>bold</b> .                                 |   |   |

### 17.6.3.2 EXPLANATION OF THE INDIVIDUAL SELECTION POINTS

|                      |   |  |
|----------------------|---|--|
| <b>EXTERNAL MIDI</b> | Select how you want to establish the MIDI connection. |  |
|                      | <b>Cable</b>  | Cable                                    |
|                      | <b>BT LE</b>  | Bluetooth Low Energy                     |
| <b>MIDI INPUT</b>    | Receive external MIDI data.                           |  |
|                      | <b>Off</b>  | Off                                      |
|                      | <b>To Ext MIDI</b>                                    | Passing on incoming MIDI data to socket  |
|                      | <b>To USB MIDI</b>                                    | Passing on incoming MIDI data to USB-Out |
|                      | <b>To Both</b>  | Passing on to both outputs.              |
| <b>USB MIDI</b>      | Using the USB MIDI function                           |  |
|                      | <b>Off</b>  | Off                                      |
|                      | <b>MIDI Out</b>                                       | MIDI-Output                              |

|                      |   |     |
|----------------------|---|-----|
| <b>LOCAL CONTROL</b> | Local Control determines whether G5 MIDI Data is allowed to control the internal sound processor. This function is turned on at the factory. Local Control turned off is recommended in conjunction with sequencers that feed MIDI information received from the G5 back into the G5 to control the internal sound processor. In this setup, the G5 sound processor would receive two identical sets of control data when Local Control is on. Disable Local Control (off) to reduce the amount of data received and avoid unnecessary duplication of signals and unwanted side effects. See the following table for reference. |     |
|                      | <b>on</b>   | an  |
|                      | <b>off</b>  | aus |



|   |  |                                   |
|---|--|-----------------------------------|
| <b>MIDI CHANNEL</b>   | Select the MIDI channel on which you want to transmit and receive MIDI data. There are 16 channels available. The factory setting is channel 10, which is generally accepted as the standard MIDI channel for percussive instruments.  |                                   |
|   | <b>Off; 1-16</b>   | Channels available for selection. |
| <b>PROGRAM CHANGE TX (Transmit-Channel)</b><br><b>PROGRAM CHANGE RX (Receive-Channel)</b> | Switch on the Transmit channel if you want to change MIDI programmes of external devices by changing your drum kit. Turn on the Receive channel if you want your drum kits to be changed by external MIDI devices. Turn on both channels if you want to be able to change other device programs by changing the kit and at the same time accept that your kit will be changed, depending on a change of external programs. Note: The links set/modified in this menu item are automatically saved in the device database and loaded when restarting. |                                   |
|   | <b>on</b>  | on                                |
|   | <b>off</b>   | off                               |

### Channel conditions and their effects

| Transmit                            | Receive                             | Application scenario   |
|-------------------------------------|-------------------------------------|--|
| <input type="checkbox"/>            | <input type="checkbox"/>            | Drum Kit Program Change is completely deactivated (factory setting)  |
| <input checked="" type="checkbox"/> | <input type="checkbox"/>            | Only the G5 controls programmes on external MIDI devices by changing the kit.  |
| <input type="checkbox"/>            | <input checked="" type="checkbox"/> | The G5 responds only to external MIDI programme changes. The drum kit linked to the external programme is loaded.  |
| <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> | The link is applied in both directions. Change external programmes by changing the drum kit. At the same time, the G5 accepts external programme changes by loading the drum kit specified in the respective shortcut. |

 The links set/modified in this tab are automatically saved in the unit database and loaded at restart.

## 17.7 SWITCH-CONTROL



### Switch-Control

### Switch-Control

The G5 gives you two ways to switch functions using a foot pedal or up to two external pads.

#### Foot switch

Connect a switch or button to the module. You can choose between a stereo (A + B) or a mono switch/key (B).

#### Pad switch

Connect one or two pads to the Aux1 (A) and Aux2 (B) inputs.

#### Select switch

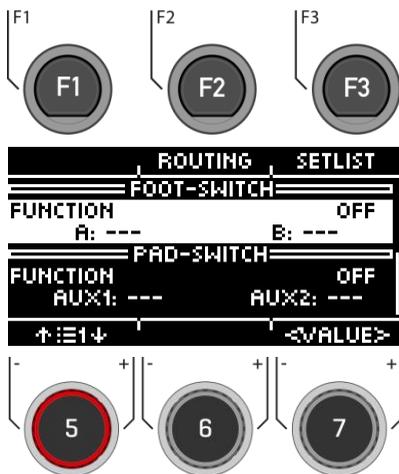
Use the dial [5] or the navigation keys [8] to select between foot and pad switch.

#### Select function

Use the dial [7], the navigation buttons [8] or the [+ ] and [- ] keys to set the function.

#### Function

Press the button/switch 1x, then the corresponding command is executed. If a key is assigned a double function, a change takes place. E.g. ON/OFF.



**i** The functions of the foot switch and the pad switch are identical. You can use two foot switches with one stereo cable. This way, all functions are available to you. If you use one button/pad switch with a mono cable, then the command [B] is always executed.

FF

| FF  |  |                  |
|-----|--|------------------|
|     | Switch A / AUX1  | Switch B / AUX 2 |
| Off | <pre> FUNCTION  OFF A: ---   B: ---                     </pre> |                  |
|     | ---  | ---              |

| Kit Select      |  |                      |
|-----------------|--|----------------------|
|                 | Switch A / AUX1  | Switch B / AUX 2     |
| Drum-Kit-select | <pre> FUNCTION  KIT SELECT A: PREVIOUS  B: NEXT                     </pre> |                      |
|                 | One drum kit back  | One drum kit further |

| Fixed HiHat               |  |                             |
|---------------------------|--|-----------------------------|
|                           | Switch A / AUX1  | Switch B /AUX 2             |
| Hi-Hat permanently closed | <b>FUNCTION</b> <b>FIXED HIHAT</b><br><b>A: ---</b> <b>B: ON/OFF</b> |                             |
|                           | ---  | Hi-Hat always closed on/off |

| Songplayer           |   |                 |
|----------------------|---|-----------------|
|                      | Switch A / AUX1   | Switch B /AUX 2 |
| Songplayer-functions | <b>FUNCTION</b> <b>SONGPLAYER</b><br><b>A: PAUSE</b> <b>B: START/STOP</b> |                 |
|                      | Pause the song  | Start/Stop      |

| Setlist                |   |                 |
|------------------------|---|-----------------|
|                        | Switch A / AUX1   | Switch B /AUX 2 |
| Choose a Set-List Song | <b>FUNCTION</b> <b>SETLIST</b><br><b>A: PREVIOUS</b> <b>B: NEXT</b> |                 |
|                        | Previous  | Next            |

| Click             |   |                 |
|-------------------|---|-----------------|
|                   | Switch A / AUX1   | Switch B /AUX 2 |
| Metronom function | <b>FUNCTION</b> <b>CLICK</b><br><b>A: ACCENT</b> <b>B: ON/OFF</b> |                 |
|                   | Accent on/off   | Click on/off    |

# 18 SETUP

In the setup menu, you can **adjust basic settings** for your device and establish a **Bluetooth connection**.

## SETUP

Setup

Press the **[SETUP]** key to open the menu.

Use the dial **[5]** or the navigation keys **[8]** to select a corresponding **list entry**.

Use the dial **[7]** **[<VALUE>]** or the navigation keys **[8]** to **adjust the values**.

or press **[F1]** or **[ENTER]** to open the selected **list entry**.

Press **[F3]** to **exit** the level or any menu key to **exit** the entire menu.

The following functions are available:

### Bluetooth

To connect to a Bluetooth-enabled device.  
Read the following chapter: [Bluetooth](#)

### Language

Select from available menu languages.

### Knob Brightness

Adjust the brightness of the LED button illumination.

### Auto-Off

If the module is not used, it switches off automatically after a longer period of inactivity (factory setting). You have the option of changing the time interval or switching off the function.



### Sound Preview

By pressing the **Preview** button, MIDI signals of the selected zone can optionally be sent. Switch the function **on** or **off**.

### Factory Reset

Restore the factory settings. Please note that all user presets and settings will be deleted

### Info

All information about your software version and serial number.

### === Data Cleanup ===

List of all options to reset the module completely or partially to factory settings.

### Data Clean Up Option

#### Wave Manager

Delete and load wave files. See Chapter: "USB Load/Save"

#### Clear Settings \*

Resetting the system settings and all settings of the selected kit, as well as the trigger settings. User presets are not deleted!

#### Clear all Kits \*

Delete all created user drum kits.

#### Clear all Setlists \*

Deletes all set lists and the songs they contain.

Select



### Clear All \*

Resetting the module to the factory settings. All user presets and settings are deleted.



- \* [ABORT]
- [CLEAR (...)]

Make your selection with the dial [6] [Select] or the navigation keys [8]. Press [ENTER] to confirm.



Before a factory reset, export your user drum kits and create a backup.

## 18.1 BLUETOOTH

Setting up the Bluetooth connection.

Press the button [16] [SETUP].



Open the Bluetooth-menu by pressing the button [F2] „Bluetooth“

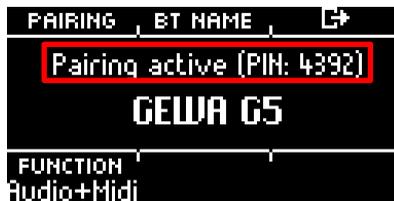


3



The pairing code appears in the display **4392**

4



Switch your device to Bluetooth search mode and select the "GEWA G5" module.

5



Enter the PIN-code

6

**4392**

After a successful connection, you have the possibility to choose between different Bluetooth-functions with the dial [5]:

|              |                         |
|--------------|-------------------------|
|              |                         |
| Function     |                         |
| Off          | off                     |
| Audio + MIDI | Audio & MIDI-connection |
| Audio        | Only audio              |
| MIDI         | Only MIDI               |

### 18.1.1 BT NAME



SETUP → [F2] → [F2]

BT Name



Press [F2] [BT NAME] to assign a new name.

- Use the navigation keys [8] or the dial [6] <CHAR> to find the desired character.
- Press [ENTER] to confirm the respective character.
- To change the **cursor position**, use the dial [5] <CUR>.
- Use the dial [7] ABC abc to change the **upper and lower case** as well as special characters.
- You can **delete** individual characters by pressing ↵ [F2].
- You can **cancel** at any time by pressing ↵ [F3].
- Save the Bluetooth name under  [F1].



## 19 UPDATE

GEWA is constantly working on updates to give you the most enjoyment out of your instrument in the future.

Under [SETUP] -> INFO you will find the version and serial number of your G5 module.

Updated files can be found at: <https://www.gewaelectronics.com/eu/downloads>

Follow the installation steps from the website and load the update into the root directory of your USB-stick.

1. Insert the USB stick and switch on the device. Keep the [F1] and [F3] keys pressed during the booting-up process.



2. Follow the instructions and press [ENTER].



3. After the successful update, remove the USB-stick and reboot the module.

## 20 USEFUL INFORMATION

### 20.1 WARRANTY

Warranty for a period of 2 years from the date of purchase on hardware and workmanship is granted by the dealership where the digital drum set or console was originally bought. In the event of a proven defect, the buyer has in the first instance only the right to receive supplementary performance.

Supplementary performance includes either rectification or supply of a replacement product. Equipment or exchanged parts become to be the property of the processing dealership. In the event supplementary performance should fail, the buyer may negotiate a reduction of the purchase price or withdraw from the contract and, if the dealership is responsible for the defect, demand compensation for damages and/or expenses deriving from the defect(s). The buyer must inform the dealer immediately on any defects identified. The only way to prove a warranty claim is that the buyer can present a valid proof of purchase, e.g. invoice.

Damage arising from incorrect handling, operation or storage as well as by force majeure or other external influences, does not comply with the warranty terms, nor in addition does the use of consumer products such as e.g. rechargeable batteries, strings, skins or seals. If you suspect to have a claim covered by the warranty terms regarding your GEWA digital Drum Console, please contact your dealer during regular business hours.

## 20.2 TROUBLESHOOTING AND POSSIBLE SOLUTIONS

| Problem  | Possible Solutions |  |
|--|--------------------|--|
| The console does not boot when pressing the power button.  | 1                  | Make sure the power cord is connected correctly to electrical outlet and apparatus. Live installations will cause power button to light up. (stand-by → red, on → white)   |
| The user interface freezes.  | 1                  | Perform a hard reset by holding down the power button until the device shuts down. Try to restart by tapping the power button again.<br><br>(If this happens in a dry environment and in absence of any climatic extremes, please contact the customer service.) |
| I can hear only one pad component (e.g. Head OR Rim).  | 1                  | Make sure that the stereo cables connecting pad and console are plugged in completely. Regarding GEWA cymbals and modules, the stereo cable needs to be connected to the socket facing the cymbal piezo.   |
| I can't hear any sound (Neither the Drum Kit nor any other sounds such as playing songs or metronome). | 1                  | Check whether your headphones or speakers are connected to the console correctly.  |
|  | 2                  | Make sure your output volume dials are not muted (Headphone, Master, Mix Input).   |
|  | 3                  | Check settings in the routing matrix and load one of the "Defaults" <b>Master → [F2] Routing</b>   |
| I can't hear any sound of connected pads. Song Player and Metronome however are both audible.          | 1                  | Check settings in the routing matrix and load one of the "Defaults". <b>Master → [F2] Routing</b>  |
|  | 2                  | If you have worked with <b>MIDI</b> lately, a turned off <b>Local Control</b> might prevent the control data generated by the connected hardware from accessing the internal sound engine. Check <b>Master → MIDI Global Settings → Local Control</b>            |
| I can't hear any metronome sound, but I can hear the drum kit and playing songs.                       | 1                  | The Metronome is likely to be muted. Check <b>Home → [F3] Click → [7] Click-Vol.</b>   |
|  | 2                  | The Metronome is not routed to the output you are listening to. Check "Click" in <b>Master → [F2] Routing General → [F1] Others → Click</b>  |
| Component icons in Kit editor don't match the connected pad type. (Drum or cymbal)                     | 1                  | Assign a matching trigger bank to the input channel in question and save a new trigger setup (Icons shown in "Instrument" are driven by the trigger bank assigned to an input channel). <b>Triggers Select → [F2] Setup → [F2] Bank</b>                          |

## 20.3 MIDI LIST / NOTES & NRPN **G5 & G9**

### 20.3.1 MIDI IMPLEMENTATION

For MIDI messages received on MIDI channel 10

| MIDI Message   | HEX Code    | Description  |
|----------------|-------------|--|
| NOTE ON        | 99H kk vv   | Note ON #kk(1-127), velocity vv(1-127). vv=0 means NOTE OFF , see page 2 |
| NOTE OFF       | 89H kk vv   | Note OFF #kk(1-127), vv is don't care.                                   |
| KEY AFTERTOUCH | A9H kk vv   | Cymbal Choke   |
| CTRL 04        | B9H 04H cc  | Hihat Control  |
| CTRL 06        | B9H 06H cc  | NRPN Data entry, see page 3 and following                                |
| CTRL 07        | B9H 07H cc  | Drum Kit Volume (default=100)  |
| CTRL 98        | B9H 62H vv  | NRPN low, see page 3 and following                                       |
| CTRL 99        | B9H 63H vv  | NRPN high, see page 3 and following                                      |
| CTRL 120       | B9H 78H 00H | All sound off (abrupt stop of sound)                                     |
| CTRL 123       | B9H 7BH 00H | All notes off  |

### 20.3.2 DRUM KIT TRIGGER LIST

Following is the List of all Pad/Triggers with its MIDI notes, triggered on MIDI channel 10

| Pad   | Chan# (internal) | Name        | Note# (hex) | Note# (decimal) |
|-------|------------------|-------------|-------------|-----------------|
| Kick  | 1                | Head        | 0x24        | 36              |
| Snare | 2                | Head        | 0x26        | 38              |
|       | 2                | Rim         | 0x28        | 40              |
|       | 2                | Cross-stick | 0x25        | 37              |
| Tom1  | 3                | Head        | 0x30        | 48              |
|       | 3                | Rim         | 0x32        | 50              |
| Tom2  | 4                | Head        | 0x2D        | 45              |
|       | 4                | Rim         | 0x2F        | 47              |
| Tom3  | 5                | Head        | 0x2B        | 43              |

|        |    |               |      |    |
|--------|----|---------------|------|----|
|        | 5  | Rim           | 0x3A | 58 |
| Tom4   | 6  | Head          | 0x29 | 41 |
|        | 6  | Rim           | 0x27 | 39 |
| Ride   | 7  | Bow           | 0x33 | 51 |
|        | 7  | Bell          | 0x35 | 53 |
|        | 7  | Edge          | 0x3B | 59 |
| Crash  | 8  | Bow           | 0x31 | 49 |
|        | 8  | Bell          | 0x11 | 17 |
|        | 8  | Edge          | 0x37 | 55 |
| Crash2 | 9  | Bow           | 0x39 | 57 |
|        | 9  | Bell          | 0x12 | 18 |
|        | 9  | Edge          | 0x34 | 52 |
| Hi-Hat | 11 | Bow           | 0x2E | 46 |
|        | 11 | Edge          | 0x1A | 26 |
|        | 11 | Bow           | 0x17 | 23 |
|        | 11 | Edge          | 0x18 | 24 |
|        | 11 | Bow           | 0x14 | 20 |
|        | 11 | Edge          | 0x19 | 25 |
|        | 11 | Bow (Closed)* | 0x2A | 42 |
|        | 11 | Edge          | 0x16 | 22 |
|        | 11 | Pedal Chick   | 0x2C | 44 |
|        | 11 | Pedal Splash  | 0x15 | 21 |
|        | 11 | Bell          | 0x13 | 19 |
| AUX1   | 12 | Head          | 0x58 | 88 |
|        | 12 | Rim           | 0x59 | 89 |
|        | 12 | Bell          | 0x16 | 22 |
| AUX3   | 14 | Head          | 0x5C | 92 |
|        | 14 | Rim           | 0x5D | 93 |
|        | 14 | Bell          | 0x18 | 24 |
| AUX4   | 15 | Head          | 0x5E | 94 |

|    |      |      |    |
|----|------|------|----|
| 15 | Rim  | 0x5F | 95 |
| 15 | Bell | 0x19 | 25 |

**KEIN AUX2?????**



\* Note# used for old HH configuration

Chan# is the internally used channel for drum sound play. Externally (on MIDI\_IN) all these drums sounds are triggered through MIDI channel 10.

Note# 1 till 16 are used to trigger the metronome click sounds (0x01 = "one", 0x02 = "two" etc.).

**Trigger table sorted by Note#**

|          |                                  |
|----------|----------------------------------|
| 1 – 16   | <i>Reserved for Metronome</i>    |
| 17 - F0  | Drum Kit Crash Bell              |
| 18 - F#0 | Drum Kit Crash2 Bell             |
| 19 - G0  | Drum Kit HH Bell                 |
| 20 - G#0 | <i>Reserved</i>                  |
| 21 - A0  | Drum Kit HH Pedal Splash         |
| 22 - A#0 | AUX1 Bell                        |
| 23 - B0  | AUX2 Bell                        |
| 24 - C1  | AUX3 Bell                        |
| 25 - C#0 | AUX4 Bell                        |
| 26 – D1  | Drum Kit HH Edge                 |
| 27 - D#1 | <i>GM set High Q</i>             |
| ...      | <i>(see GM sound list)</i>       |
| 35 - B1  | <i>GM set Standard Kick2</i>     |
| 36 - C2  | Drum Kit Kick                    |
| 37 - C#2 | Drum Kit X-Stick                 |
| 38 - D2  | Drum Kit Snare                   |
| 39 - D#2 | Drum Kit Tom 4Rim                |
| 40 - E2  | Drum Kit Snare Rim               |
| 41 - F2  | Drum Kit Tom 4                   |
| 42 - F#2 | <i>Drum Kit HH Bow (Closed)*</i> |
| 43 - G2  | Drum Kit Tom 3                   |
| 44 - G#2 | Drum Kit HH Pedal Chick          |

|          |                            |
|----------|----------------------------|
| 45 - A2  | Drum Kit Tom 2             |
| 46 - A#2 | Drum Kit HH Bow (Open)     |
| 47 - B2  | Drum Kit Tom 2 Rim         |
| 48 - C3  | Drum Kit Tom 1             |
| 49 - C#3 | Drum Kit Crash Cymbal      |
| 50 - D3  | Drum Kit Tom 1 Rim         |
| 51 - D#3 | Drum Kit Ride Cymbal       |
| 52 - E3  | Drum Kit Crash 2 Edge      |
| 53 - F3  | Drum Kit Ride Bell         |
| 54 - F#3 | <i>GM set Tambourine</i>   |
| 55 - G3  | Drum Kit Crash Edge        |
| 56 - G#3 | <i>GM set Cowbell</i>      |
| 57 - A3  | Drum Kit Crash Cymbal 2    |
| 58 - A#3 | Drum Kit Tom 3 Rim         |
| 59 - B3  | Drum Kit Ride Edge         |
| 60 - C4  | <i>GM set Hi Bongo</i>     |
| ...      | <i>(see GM sound list)</i> |
| 87 - D#6 | <i>GM set Open Surdo</i>   |
| 88 - E6  | AUX1 Head                  |
| 89 - F6  | AUX1 Rim                   |
| 90 - F#6 | AUX2 Head                  |
| 91 - G6  | AUX2 Rim                   |
| 92 - G#6 | AUX3 Head                  |
| 93 - A6  | AUX3 Rim                   |
| 94 - A#6 | AUX4 Head                  |
| 95 - B6  | AUX4 Rim                   |
| 96 - 127 | <i>Reserved for Hi-Hat</i> |

## 20.3.3 DRUM EDIT NRPN CONTROLS

NRPN sending method: CTRL#99=high byte, CTRL#98=low byte, (CTRL#38=value low byte), CTRL#6=value high byte

Following is the list of available Edit Controls for the Pads/Triggers mentioned in the table above:

| MIDI Message   | HEX Code                  | Description   |
|--|---------------------------|---|
| <b>Pad Instrument Settings</b> ("rr" is the MIDI note number of the according Pad/Trigger) * |                           |   |
| NRPN 0ArrH   | B9H 63H 0AH 62H rr 06H vv | <b>MIDI Note number</b> (for extern MIDI), vv=0..127 (0=OFF)  |
| NRPN 10rrH   | B9H 63H 10H 62H rr 06H vv | <b>Attack</b> , range 0..127, 0 = default<br>0=0ms, 1=0.38ms,... 16=6ms, ... 32=12ms, ... 48=25ms, ... 64=50ms, ... 80=100ms, 96=200ms, 112=400ms, 127=1000ms |
| NRPN 11rrH   | B9H 63H 11H 62H rr 06H vv | <b>Release</b> , range 0..127, 64 = default   |
| NRPN 12rrH   | B9H 63H 12H 62H rr 06H vv | Second Sound Group vv=0 (Kick), 1 (Snare) ... **  |
| NRPN 13rrH   | B9H 63H 13H 62H rr 06H vv | Second Sound ON/OFF, 0 = OFF(default), else ON  |
| NRPN 14rrH   | B9H 63H 14H 62H rr 06H vv | Second Sound Instr. select, range 0..maxNB (maxNB depends on Group) **  |
| NRPN 15rrH   | B9H 63H 15H 62H rr 06H vv | Second Sound Volume, range 0..127, 64 = -12dB (default)   |
| NRPN 08rrH   | B9H 63H 08H 62H rr 06H vv | Second Sound <b>Coarse Tuning</b> vv=40..64..88 = -24..0..+24 semitones   |
| NRPN 09rrH   | B9H 63H 09H 62H rr 06H vv | Second Sound <b>Fine Tuning</b> vv=0 (no modify)...127 (+1 semitone)  |
| NRPN 0BrrH   | B9H 63H 0BH 62H rr 06H vv | Second Sound <b>Attack</b> , range 0..127, 0 = default (see details above)  |
| NRPN 0CrrH   | B9H 63H 0CH 62H rr 06H vv | Second Sound <b>Release</b> , range 0..127, 64 = default  |
| NRPN 16rrH   | B9H 63H 16H 62H rr 06H vv | <b>Sound Group</b> vv=0 (Kick), 1 (Snare) ... **  |
| NRPN 17rrH   | B9H 63H 17H 62H rr 06H vv | <b>Sound Instr</b> vv= 0..maxNB (maxNB depends on Group) **   |
| NRPN 18rrH   | B9H 63H 18H 62H rr 06H vv | <b>Coarse Tuning</b> vv=40..64..88 = -24..0..+24 semitones  |
| NRPN 19rrH   | B9H 63H 19H 62H rr 06H vv | <b>Fine Tuning</b> vv=0 (no modify)...127 (+1 semitone)   |
| NRPN 1ArrH   | B9H 63H 1AH 62H rr 06H vv | <b>Sound Volume</b> , vv=0..127   |
| <b>Pad Mixer Settings***</b>   |                           |   |
| NRPN 07rrH   | B9H 63H 07H 62H rr 06H vv | <b>Pad Volume</b> , vv=0..127   |
| NRPN 1BrrH   | B9H 63H 1BH 62H rr 06H vv | <b>Ambience</b> level, vv=0..127  |
| NRPN 1CrrH   | B9H 63H 1CH 62H rr 06H vv | <b>Panning</b> , vv=0..127, 64 = center   |

|            |                                  |  |
|------------|----------------------------------|--|
| NRPN 1DrrH | B9H 63H 1DH 62H rr 06H vv        | <b>Room Reverb</b> send level, vv=0..127                             |
| NRPN 1ErrH | B9H 63H 1EH 62H rr 06H vv        | <b>Instrument Reverb</b> send level, vv=0..127                       |
| NRPN 1FrrH | B9H 63H 1FH 62H rr 06H vv        | <b>Multi-FX</b> send level, vv=0..127                                |
|            |                                  | <b>Routing Drums</b> bus switches, 14bit (including NRPN LSB value): |
|            |                                  | MSB (mb) bits 6/5 : Master (Main) Out L/R                            |
|            |                                  | MSB (mb) bits 4/3 : Monitor Out L/R                                  |
|            |                                  | MSB (mb) bits 2/1 : Headphone Out L/R                                |
| NRPN 0FrrH | B9H 63H 0FH 62H rr 26H lb 06H mb | MSB (mb) bit 0 : Direct Out 7  |
|            |                                  | LSB (lb) bit 6 : Direct Out 6  |
|            |                                  | ...  |
|            |                                  | LSB (lb) bit 0 : Direct Out 0  |
|            |                                  | Bits 6..1 =0 : Drum channel direct signal muted (-> Direct OFF)      |

### Pad EQ Settings \*\*\*

|            |                           |   |
|------------|---------------------------|---|
| NRPN 20rrH | B9H 63H 20H 62H rr 06H vv | Equalizer ON/OFF, 0=OFF, else ON                                |
| NRPN 21rrH | B9H 63H 21H 62H rr 06H vv | Low Band Gain, 0=-15dB...64=0dB...127=+15dB                     |
| NRPN 22rrH | B9H 63H 22H 62H rr 06H vv | Mid Band Gain, 0=-15dB...64=0dB...127=+15dB                     |
| NRPN 23rrH | B9H 63H 23H 62H rr 06H vv | High Band Gain, 0=-15dB...64=0dB...127=+15dB                    |
| NRPN 24rrH | B9H 63H 24H 62H rr 06H vv | Low Band Freq, 0=20Hz...127=16KHz (14bit precision, 1Hz step)   |
| NRPN 25rrH | B9H 63H 25H 62H rr 06H vv | Mid Band Freq, 0=20Hz ...127=16KHz (14bit precision, 1Hz step)  |
| NRPN 26rrH | B9H 63H 26H 62H rr 06H vv | High Band Freq, 0=20Hz ...127=16KHz (14bit precision, 1Hz step) |
| NRPN 27rrH | B9H 63H 27H 62H rr 06H vv | Mid Band Q, 0=0.1 ...127=8                                      |

### Pad Compressor Settings \*\*\*

|            |                           |  |
|------------|---------------------------|--|
| NRPN 28rrH | B9H 63H 28H 62H rr 06H vv | Compressor ON/OFF, 0=OFF, else ON  |
| NRPN 29rrH | B9H 63H 29H 62H rr 06H vv | Attack time: 0=fast attack (0.1ms), ... 60=1ms, ...100=10ms, till 127=slow attack (100ms), exp. Curve  |
| NRPN 2ArrH | B9H 63H 2AH 62H rr 06H vv | Release time: 0=fast release (10ms), ... 60=100ms, ... 100=1s, till 127=slow release (~5s), exp. Curve |
| NRPN 2BrrH | B9H 63H 2BH 62H rr 06H vv | Threshold: 127=0dB, 64=-6dB, 32=-12dB, 16=-18dB, 8=-24dB, 4=-30dB, 2=-36dB 0=-Inf                      |
| NRPN 2CrrH | B9H 63H 2CH 62H rr 06H vv | Ratio: 127=1/128, 126=2/128 (1/64), 125=3/128, ... 64=64/128 (1/2), ... 0=1/1                          |
| NRPN 2DrrH | B9H 63H 2DH 62H rr 06H vv | Boost: 0=1x ... 127=8x   |
| NRPN 2ErrH | B9H 63H 2EH 62H rr 06H vv | Knee : 0=hard, else soft   |

\* Edit controls of all Hi-Hat trigger notes are working on same parameter set and needs only to send once (rr=46).

Individual Hihat Volumes can be send with: rr=42 (Bow), rr=26 (Edge), rr=19 (Bell), rr=44 (Pedal Chick), rr=21 (Pedal Splash)



\*\* "Sound Select" is managed by sending "Sound Group" NRPN and "Sound Instr." NRPN. Available Sound Groups are: 0=Kick, 1=Snare, 2=Tom, 3=Crash, 4=Ride, 5=Hihat, 6=Cymbal SFX, 7=Percussion1, 8=Percussion2, 9=Sound-FX, 10...109=Imported Sounds, 110...=Waves

\*\*\* Pad Mixer, EQ and Compressor settings are done per pad trigger group (e.g. head + rim, or bow + edge + bell). NRPN needs only to send once using the "head" resp. "bow" trigger note.

## 20.3.4 EFFECTS NRPN CONTROLS

| NRPN # (High   Low)      | Description   | Power-up default |
|--------------------------|---|------------------|
| <b>Ambience</b>          |   |                  |
| 0100h                    | Ambience Level 0 (mute) to 7Fh (max)                                | 0                |
| 0101h                    | Pre-Delay 0 to 127 (TBD)  | 0                |
| 0102h                    | Ambience ON/OFF 0 = OFF, else ON                                    | 0 (OFF)          |
| <b>Instrument Reverb</b> |   |                  |
| 0200h                    | Reverb Level 0 (mute) to 127 (max)                                  | 64               |
| 0201h                    | Pre-Delay Time 0 = 0ms, till 127 = 250ms                            | 0                |
| 0202h                    | Reverberation Time 0 (shortest) till 7Fh (longest)                  | 64               |
| 0203h                    | Pre-High-Pass Filter Frequency 0=OFF...64=~500Hz...127=~1KHz        | 0                |
| 0204h                    | High-Shelf Filter (Tone) Gain 0=-12dB, 64=0dB, till 7Fh = +6dB      | 64               |
| 0205h                    | High Damp 0= no damping, till 127=max damping                       | 0                |
| 0206h                    | Gated Reverb Threshold Level 0=OFF, 1 = -114dB till 127 = -24dB     | 0                |
| 0207h                    | Reverb Type 0..2=Room, 3..5=Hall, 6..8=Plate1, 9..11=Plate2         | 5 (Hall Large)   |
| 0208h                    | Send to Room Reverb 0 (mute) to 127 (max)                           | 127              |
| 0209h                    | Instrument Reverb ON/OFF 0 = OFF, else ON                           | ON               |
| 020Fh                    | <b>Routing</b> bus switches (see description of NRPN 370FH, page 7) |                  |
| <b>Room Reverb</b>       |   |                  |
| 0300h                    | Reverb Level 0 (mute) to 127 (max)                                  | 64               |

|       |   |                |
|-------|---|----------------|
| 0301h | Pre-Delay Time 0 = 0ms, till 127 = 250ms                            | 0              |
| 0302h | Reverberation Time 0 (shortest) till 7Fh (longest)                  | 64             |
| 0303h | Pre-High-Pass Filter Frequency 0=OFF...64=~500Hz...127=~1KHz        | 0              |
| 0304h | High-Shelf Filter (Tone) Gain 0=-12dB, 64=0dB, till 127 = +6dB      | 64             |
| 0305h | High Damp 0= no damping, till 127=max damping                       | 0              |
| 0307h | Reverb <b>Type</b> 0..2=Room, 3..5=Hall, 6..8=Plate1, 9..11=Plate2  | 5 (Hall Large) |
| 0309h | Reverb ON/OFF 0 = OFF, else ON                                      | ON             |
| 030Fh | <b>Routing</b> bus switches (see description of NRPN 370FH, page 7) |                |

#### Multi Effects

|       |   |     |
|-------|---|-----|
| 0400h | Multi Effects Level 0 (mute) to 127 (max)   | 0   |
| 0401h | Multi Effects Type: 0=Delay, 1=Wah-Wah, 2=Distortion, 3=Chorus, 4=Flanger, 5=Phaser, 6=Auto-Pan, 7=BitCrusher | 0   |
| 0402h | Multi Effects ON/OFF 0 = OFF, else ON   | OFF |
| 0403h | Send to Room Reverb   | 0   |
| 040Fh | <b>Routing</b> bus switches (see description of NRPN 370FH, page 7)   |     |

#### Multi Effects: Delay Controls

|       |   |  |
|-------|---|--|
| 0404h | Type, 0=mono, 1=stereo  |  |
| 0405h | Delay Time, 0 to 127 = 0 to 1365ms (14bit precision, 0.083ms steps) |  |
| 0406h | Feedback, 0 to 127  |  |
| 0407h | Pre Low Pass, 0 to 127 = 2KHz to 8KHz                               |  |
| 0408h | High-Damp, 0 to 127   |  |

#### Multi Effects: Wah-Wah Controls

|       |   |  |
|-------|---|--|
| 0404h | Filter-Type: 0 = Low Pass, 1 = Band Pass                                      |  |
| 0405h | Wah-Wah Filter Frequency / Pedal Position: 0 = closed, till 127 = open (8kHz) |  |
| 0406h | Wah-Wah Filter Resonance: 0 = no resonance, till 127 = max resonance          |  |
| 0407h | Auto-Wah Sensitivity: 0=OFF, till 127=100%                                    |  |
| 0408h | Auto-Wah Direction: 0=Up, 1=Down  |  |

#### Multi Effects: Distortion Controls

|       |   |  |
|-------|---|--|
| 0404h | Type: 0=Overdrive (OD), 1=Distortion (DS)     |  |
| 0405h | Drive: 0 (linear) till 127 (max drive amount) |  |

0406h Low Pass Filter Frequency: 0 = closed, till 127 = open (8kHz)

0408h Post Gain: 0 (muted), till 127

#### **Multi Effects: Chorus**

0404h Type (Waveform): 0 = Triangle, else Sine

0405h Modulation Rate: 0 = 0Hz till 127 = 10Hz, formula:  $\text{Rate(Hz)} = 10 * (\text{value}/127)^2$

0406h Modulation Depth, 0 to 127

#### **Multi Effects: Flanger**

0404h Modulation Rate: 0 = 0Hz till 127 = 10Hz (formula see above)

0405h Modulation Depth, 0 to 127

0406h Delay Time: 0 = 0.125ms, till 127 = 10ms

0407h Feedback, 0 to 127

#### **Multi Effects: Phaser**

0404h Modulation Rate: 0 = 0Hz till 127 = 10Hz (formula see above)

0405h Modulation Depth, 0 to 127

0406h Resonance, 0 to 127

#### **Multi Effects: Auto-Pan**

0404h Modulation Rate: 0 = 1Hz till 127 = 20Hz, formula:  $\text{Rate(Hz)} = 1 + 19 * (\text{value}/127)^2$

0405h Modulation Depth, 0 to 127

#### **Multi Effects: Bit-Crusher**

0404h Bit Resolution: 0 = no reduction, 1...16

0405h Down-Sampling Factor : 1..16

0406h Brightness: 0..127

## 20.3.5 MASTER/MONITOR/HP EQ/COMP NRPN CONTROLS

### Master Output Parametric 4-Bands Equalizer

|       |  |     |
|-------|--|-----|
| 3855h | Equalizer ON/OFF 0=OFF, else ON                  | OFF |
| 3808h | Low Band Gain 0=-15dB...40h=0dB...7Fh=+15dB      | 40h |
| 3809h | Low Mid Band Gain 0=-15dB...40h=0dB...7Fh=+15dB  | 40h |
| 380Ah | High Mid Band Gain 0=-15dB...40h=0dB...7Fh=+15dB | 40h |
| 380Bh | High Band Gain 0=-15dB...40h=0dB...7Fh=+15dB     | 40h |
| 380Ch | Low Band Freq. (note 1) 0=20Hz...7Fh=16kHz       |     |
| 380Dh | Low Mid Band Freq. (note 1) 0=20Hz...7Fh=16kHz   |     |
| 380Eh | High Mid Band Freq. (note 1) 0=20Hz...7Fh=16kHz  |     |
| 380Fh | High Band Freq. (note 1) 0=20Hz...7Fh=16kHz      |     |
| 3810h | Low Mid Band Q-Factor 0:Q=0.1 ...7Fh:Q=8.0       |     |
| 3811h | High Mid Band Q-Factor 0:Q=0.1 ...7Fh:Q=8.0      |     |

### Master Output Compressor/Limiter

|       |  |     |
|-------|--|-----|
| 3818h | Compressor ON/OFF: =0 OFF, else ON   | OFF |
| 3819h | Attack time: 0=fast attack (0.1ms), ... 60=1ms, ...100=10ms, till 127=slow attack (100ms), exp. Curve  | 40h |
| 381Ah | Release time: 0=fast release (10ms), ... 60=100ms, ... 100=1s, till 127=slow release (~5s), exp. Curve | 40h |
| 381Bh | Threshold: 127=0dB, 64=-6dB, 32=-12dB, 16=-18dB, 8=-24dB, 4=-30dB, 2=-36dB 0=-Inf                      | 7Fh |
| 381Ch | Ratio: 127=1/128, 126=2/128 (1/64), 125=3/128, ... 64=64/128 (1/2), ... 0=1/1                          | 0   |
| 381Dh | Boost: 0=1x ... 127=8x   | 0   |
| 381Eh | Knee : 0=hard, else soft   | 0   |
| 381Fh | Request Input / Gain Reduction / Output levels (see below for Response message)                        | -   |

### Monitor Output Parametric 4-Bands Equalizer

|       |  |     |
|-------|--|-----|
| 3955h | Equalizer ON/OFF 0=OFF, else ON                  | OFF |
| 3908h | Low Band Gain 0=-15dB...40h=0dB...7Fh=+15dB      | 40h |
| 3909h | Low Mid Band Gain 0=-15dB...40h=0dB...7Fh=+15dB  | 40h |
| 390Ah | High Mid Band Gain 0=-15dB...40h=0dB...7Fh=+15dB | 40h |
| 390Bh | High Band Gain 0=-15dB...40h=0dB...7Fh=+15dB     | 40h |
| 390Ch | Low Band Freq. (note 1) 0=20Hz...7Fh=16kHz       |     |

|       |   |  |
|-------|---|--|
| 390Dh | Low Mid Band Freq. (note 1) 0=20Hz...7Fh=16KHz  |  |
| 390Eh | High Mid Band Freq. (note 1) 0=20Hz...7Fh=16KHz |  |
| 390Fh | High Band Freq. (note 1) 0=20Hz...7Fh=16kHz     |  |
| 3910h | Low Mid Band Q-Factor 0:Q=0.1 ...7Fh:Q=8.0      |  |
| 3911h | High Mid Band Q-Factor 0:Q=0.1 ...7Fh:Q=8.0     |  |

**Monitor Output  
Compressor/Limiter**

|       |  |     |
|-------|--|-----|
| 3918h | Compressor ON/OFF: =0 OFF, else ON   | OFF |
| 3919h | Attack time: 0=fast attack (0.1ms), ... 60=1ms, ... 100=10ms, fill 127=slow attack (100ms), exp. Curve | 40h |
| 391Ah | Release time: 0=fast release (10ms), ... 60=100ms, ... 100=1s, fill 127=slow release (~5s), exp. Curve | 40h |
| 391Bh | Threshold: 127=0dB, 64=-6dB, 32=-12dB, 16=-18dB, 8=-24dB, 4=-30dB, 2=-36dB 0=-Inf                      | 7Fh |
| 391Ch | Ratio: 127=1/128, 126=2/128 (1/64), 125=3/128, ... 64=64/128 (1/2), ... 0=1/1                          | 0   |
| 391Dh | Boost: 0=1x ... 127=8x   | 0   |
| 391Eh | Knee : 0=hard, else soft   | 0   |
| 391Fh | Request Input / Gain Reduction / Output levels (see below for Response message)                        | -   |

**Headphone Output  
Parametric 4-Bands  
Equalizer**

|       |  |     |
|-------|--|-----|
| 3A55h | Equalizer ON/OFF 0=OFF, else ON                  | OFF |
| 3A08h | Low Band Gain 0=-15dB...40h=0dB...7Fh=+15dB      | 40h |
| 3A09h | Low Mid Band Gain 0=-15dB...40h=0dB...7Fh=+15dB  | 40h |
| 3A0Ah | High Mid Band Gain 0=-15dB...40h=0dB...7Fh=+15dB | 40h |
| 3A0Bh | High Band Gain 0=-15dB...40h=0dB...7Fh=+15dB     | 40h |
| 3A0Ch | Low Band Freq. (note 1) 0=20Hz...7Fh=16kHz       |     |
| 3A0Dh | Low Mid Band Freq. (note 1) 0=20Hz...7Fh=16KHz   |     |
| 3A0Eh | High Mid Band Freq. (note 1) 0=20Hz...7Fh=16KHz  |     |
| 3A0Fh | High Band Freq. (note 1) 0=20Hz...7Fh=16kHz      |     |
| 3A10h | Low Mid Band Q-Factor 0:Q=0.1 ...7Fh:Q=8.0       |     |
| 3A11h | High Mid Band Q-Factor 0:Q=0.1 ...7Fh:Q=8.0      |     |

**Headphone Output  
Compressor/Limiter**

|       |  |     |
|-------|--|-----|
| 3A18h | Compressor ON/OFF: =0 OFF, else ON   | OFF |
| 3A19h | Attack time: 0=fast attack (0.1ms), ... 60=1ms, ... 100=10ms, fill 127=slow attack (100ms), exp. Curve | 40h |
| 3A1Ah | Release time: 0=fast release (10ms), ... 60=100ms, ... 100=1s, fill 127=slow release (~5s), exp. Curve | 40h |

|       |   |     |
|-------|---|-----|
| 3A1Bh | Threshold: 127=0dB, 64=-6dB, 32=-12dB, 16=-18dB, 8=-24dB, 4=-30dB, 2=-36dB 0=-Inf | 7Fh |
| 3A1Ch | Ratio: 127=1/128, 126=2/128 (1/64), 125=3/128, ... 64=64/128 (1/2), ... 0=1/1     | 0   |
| 3A1Dh | Boost: 0=1x ... 127=8x  | 0   |
| 3A1Eh | Knee : 0=hard, else soft  | 0   |
| 3A1Fh | Request Input / Gain Reduction / Output levels (see below for Response message)   | -   |

**Note 1: 14bit precision when using NRPN MSB+LSB value, 1 Hz step**

## 20.3.6 COMPRESSOR INPUT / GAIN REDUCTION / OUTPUT LEVELS RESPONSE PACKET DESCRIPTION

### Description

|        |  |
|--------|--|
| 0x4352 | Packet Type = "CR" (Compressor Response) |
| CMP ID | Compressor channel ID (see below)        |
| INP L  | Input peak level left                    |
| INP R  | Input peak level right                   |
| GR L   | Compressor reduction value left          |
| GR R   | Compressor reduction value right         |
| OUT L  | Output peak level left                   |
| OUT R  | Output peak level right                  |

**CMP ID is the ID of Compressor channel (0 = Master, 1 = Monitor, 2 = Headphone, "rr" for drum channels)**

**INP, OUT are values of peak level in dB range from 0 till 70 as follows:**

**70 = 0dB, 69 = -1dB, 68 = -2dB (1dB steps) ... 64 = -6dB ... 0 = -infinite**

**GR is a value of reduction level in dB range from 0 till 70 as follows:**

**70 = -70dB, 69 = -69dB, 68 = -68dB (-1dB steps) ... 20 = -20dB ... 0 = no compression**

## 20.3.7 TRIGGER SETTINGS EDIT NRPN CONTROLS

"rr" is the MIDI note number of the according Pad/Trigger

| NRPN  | Description  |
|-------|--|
| 40rrH | Trigger Bank Preset # 0..maxNB (max number of presets depends on factory Trigger Bank)     |
| 41rrH | Head/Rim resp. Bow/Edge/Bell*** Gain 0..8  |
| 42rrH | Head/Rim resp. Bow/Edge/Bell Threshold 1..127  |
| 43rrH | Head/Rim resp. Bow/Edge X-Talk 0..7  |
| 44rrH | Head/Rim resp. Bow/Edge/Bell*** High Level 8..127  |
| 45rrH | Hihat Pedal Low Position 0..127  |
| 46rrH | Hihat Pedal High Position 0..127   |
| 47rrH | Head/Rim resp. Bow/Edge/Bell*** Scan Time 10..100  |
| 48rrH | Head/Rim resp. Bow/Edge/Bell*** Retrigger Mask 1..127                                      |
| 49rrH | Trigger Type Head/Bow :1 = Single, 2 = Dual, 3 = "3-way" , Rim/Edge: 0 = Piezo, 1 = Switch |
| 4ArrH | Positional Sensing* 0 = OFF, else ON   |
| 4CrrH | Curve preset # ** 0..15  |
| 4DrrH | Hihat Pedal Chick Sensitivity 0..127   |
| 4ErrH | Hihat Pedal Splash Sensitivity 0..127  |
| 4FrrH | Trigger Bank Preset parameter transfer end marker  |
| 50rrH | Head/Rim Dyn Level 0..15   |
| 51rrH | Head/Rim Dyn Time 0..15 (corresponds to 0-60ms decay time)                                 |

**\*Positional Sensing: SAM5916 sends MIDI Controller CC#16 with value 0 (Center) till 127 (Outer).**

**\*\*Hihat Pedal curve is select when sending NRPN 0x4C2C ("rr" = 0x2C = "HH Chick" note)**

**\*\*\* Parameter available for Bell only in case of "3-Way" mode selected**

## 20.3.8 TRIGGER CURVE PACKET DESCRIPTION

|        | Description                          |
|--------|--------------------------------------|
| 0x5443 | Packet Type = "TC" (Trigger Curve)   |
| CRV ID | Curve ID (xx..15)                    |
| VAL1   | 1st value of trigger curve (X=0)     |
| VAL2   | 2nd value of trigger curve (X=MAX/8) |
| ...    | ...                                  |
| VAL9   | Last value of trigger curve (X=MAX)  |

## 20.3.9 OTHER NRPN CONTROLS

| NRPN # (High   Low) | Description  | Power-up default |
|---------------------|--|------------------|
| 3703h               | Fixed Hihat 0=OFF, else ON (fixed Closed HH)                               | 0                |
| 3704h               | Snare Style 0=Rimshot, 1=Crosstick, 2=X-Fade                               | 0                |
| 3705h               | X-Fade Balance 0=Rimshot only, to 7Fh=Crosstick only                       | 40h              |
| 3706h               | MIX-IN volume 0=mute ... 40h=-12dB... 7Fh=0dB                              | 0 (muted)        |
| 3707h               | Synth Master volume 0 (mute) to 7Fh (max)                                  | 7Fh              |
|                     | <b>"Playback" Routing</b> bus switches: bits 6/5 : Master (Main) Out L/R   |                  |
| 370Fh               | bits 4/3 : Monitor Out L/R<br>bits 2/1 : Headphone Out L/R                 |                  |
| 3710h               | USB Audio IN Level 0=mute ... 40h= -12dB ... 7Fh=0dB                       | 40h (-12dB)      |
| 3740h               | LED Brightness Control 0=LEDs OFF, fill 5=highest brightness               | 5                |
|                     | Bluetooth commands: 0 = triggers disconnect A2DP link                      | 40h (BT ON)      |
|                     | 1 = Pairing mode   |                  |
| 3741h               | 3Fh = BT Module OFF<br>40h = BT Module ON<br>7Fh = BT module factory reset |                  |

|                      |  |              |
|----------------------|--|--------------|
| 3742h                | Power OFF Control 0=OFF, 1=30min, 2=1h, 3=2h, 4=4h                       | 0            |
| 375Fh                | Song (PC-IN) volume 0 (mute) ... 40h= -12dB ... 7Fh=0dB                  | 40h (-12dB)  |
| <b>Output Levels</b> |  |              |
| 3806h                | Master Output Balance 0=left only ... 40h=Center... to 7Fh=right only    | 40h (Center) |
| 3807h                | Master Output Level 0=mute, to 7Fh=0dB                                   | 40h (-6dB)   |
| 3906h                | Monitor Output Balance 0=left only ... 40h=Center... to 7Fh=right only   | 40h (Center) |
| 3907h                | Monitor Output Level 0=mute, to 7Fh=0dB                                  | 40h (-6dB)   |
| 3A06h                | Headphone Output Balance 0=left only ... 40h=Center... to 7Fh=right only | 40h (Center) |
| 3A07h                | Headphone Output Level 0=mute, to 7Fh=0dB                                | 40h (-6dB)   |
| 3B00h                | Direct Out 1 Level 0=mute, to 7Fh=0dB                                    | 7Fh (0dB)    |
| 3B01h                | Direct Out 2 Level 0=mute, to 7Fh=0dB                                    | 7Fh (0dB)    |
| 3B02h                | Direct Out 3 Level 0=mute, to 7Fh=0dB                                    | 7Fh (0dB)    |
| 3B03h                | Direct Out 4 Level 0=mute, to 7Fh=0dB                                    | 7Fh (0dB)    |
| 3B04h                | Direct Out 5 Level 0=mute, to 7Fh=0dB                                    | 7Fh (0dB)    |
| 3B05h                | Direct Out 6 Level 0=mute, to 7Fh=0dB                                    | 7Fh (0dB)    |
| 3B06h                | Direct Out 7 Level 0=mute, to 7Fh=0dB                                    | 7Fh (0dB)    |
| 3B07h                | Direct Out 8 Level 0=mute, to 7Fh=0dB                                    | 7Fh (0dB)    |
| 3B08h                | S/PDIF Out Level 0=mute ... 0x40= -12dB ... 7Fh=0dB                      | 7Fh (0dB)    |
| 3B10h                | Direct Out 1 & 2 mode 0=mono, 1=stereo                                   | 1 (stereo)   |
| 3B11h                | Direct Out 3 & 4 mode 0=mono, 1=stereo                                   | 1 (stereo)   |
| 3B12h                | Direct Out 5 & 6 mode 0=mono, 1=stereo                                   | 1 (stereo)   |
| 3B13h                | Direct Out 7 & 8 mode 0=mono, 1=stereo                                   | 1 (stereo)   |
| 3B1Fh                | Request Outputs levels (see below for Response message)                  |              |

## 20.3.10 OUTPUT LEVELS RESPONSE PACKET DESCRIPTION (HOST -> 5916)

| <b>Data</b>    | <b>Description</b>                                 |
|----------------|--|
| 0x4452         | Packet Type = "DR" (Direct Outputs Level Response) |
| MAIN L         | Main Out L peak level                              |
| MAIN R         | Main Out R peak level                              |
| MONITOR L      | Monitor Out L peak level                           |
| MONITOR R      | Monitor Out R peak level                           |
| HP L           | Headphone Out L peak level                         |
| HP R           | Headphone Out R peak level                         |
| OUT 1          | Direct Out 1 peak level                            |
| OUT 2          | Direct Out 2 peak level                            |
| OUT 3          | Direct Out 3 peak level                            |
| OUT 4          | Direct Out 4 peak level                            |
| OUT 5          | Direct Out 5 peak level                            |
| OUT 6          | Direct Out 6 peak level                            |
| OUT 7          | Direct Out 7 peak level                            |
| OUT 8          | Direct Out 8 peak level                            |
| S/PDIF Out L   | S/PDIF Output peak level left                      |
| S/PDIF Out R   | S/PDIF Output peak level right                     |
| USB Audio In L | USB Audio In peak level left                       |
| USB Audio In R | USB Audio In peak level right                      |

## 20.3.11 MIDI SETTINGS

### MIDI Settings

| NRPN # (High   Low) | Description   | Power-up default | Drum Kit |
|---------------------|---|------------------|----------|
| 3720h               | <b>MIDI Channel</b> 0=Off, 1..16  | 10               |          |
| 3721h               | <b>Local Control</b> 0=Off, 1=On  | 1 (On)           |          |
| 3722h               | <b>MIDI Input</b> Soft through 0=Off, 1=to MIDI-Out, 2=to USB MIDI, 3=to both | 0 (Off)          |          |
| 3723h               | <b>USB MIDI</b> Soft through 0=Off, 1=to MIDI-Out                             | 0 (Off)          |          |
| 3724h               | <b>HH Pedal CC</b> 0=Off, 1,2,4,11,16,17,18,19                                | 4                |          |
| 3725h               | <b>Snare CC</b> 0=Off, 1,2,4,11,16,17,18,19                                   | 16               |          |
| 3726h               | <b>Ride CC</b> 0=Off, 1,2,4,11,16,17,18,19                                    | 17               |          |
| 3727h               | <b>Toms/AUX CC</b> 0=Off, 1,2,4,11,16,17,18,19                                | 18               |          |
| 3728h               | <b>Kit Volume CC#7</b> 0=Off,1=On   | 1 (On)           |          |

## 20.3.12 METRONOME SETTINGS

| NRPN # (High   Low) | Description   | Power-up default | Drum Kit |
|---------------------|---|------------------|----------|
| 1701h               | Metronome click sound selection values depending on sound bank content      | 1                | X        |
| 1A01h               | Metronome click level 0 (mute) to 7Fh (max)                                 | 7Fh              | X        |
| 0F01h               | <b>"Click" Routing</b> bus switches (see description of NRPN 370FH, page 7) |                  |          |
| 3763h               | Metronome ON/OFF 0 = OFF, else ON   | 0                | X        |
| 3764h               | Set Tempo* 0..127 = 20..274 BPM (20+value*2)                                | 120              | X        |
| 3765h               | Numerator 1..15 beats   | 4                | X        |
| 3766h               | Denominator 0..4 = 1/1, 1/2,1/4, 1/8, 1/16                                  | 2 (1/4)          | X        |
| 3767h               | Interval 0..5 = 1/2, 3/8, 1/4, 1/8, 1/12, 1/16                              | 2 (1/4)          | X        |
| 3768h               | Accent On/Off 0 = OFF, else ON  | 1 (ON)           | ?        |
| 376Ah               | Tap ON/OFF 0 = OFF, else ON   | 0                | ?        |
| 376Bh               | Tap Channel (MIDI note of drum trigger)                                     | 0                | ?        |

376Ch

Tap Head/Rim (2nd MIDI note, 0=not used)

0

?

# 21 TECHNICAL DATA

| G5 Drum Console – Technical Data  |   |
|---|---|
| <b>Drum-kits</b>  | 168 (40 Preset + 128 User Presets)  |
| <b>Instruments</b>  | More than 400   |
| <b>Effect-types</b>   | Pad Compressor & 3-band full parametric EQ per Pad<br>Output compressor & 4-band full parametric EQ for headphone and master-output<br><ol style="list-style-type: none"> <li>1. Ambient Reverb: Sample-based per instrument</li> <li>2. Room Reverb: 12 algorithms</li> <li>3. Instrument Reverb: 12 algorithms</li> <li>4. Multi Effects: 9 algorithms</li> </ol>     |
| <b>User sample import</b>   | 100 Wave<br>File format: WAV (only PCM format)<br>(44.1KHz/48KHz, 16/24/32 bit, up to 8M samples per channel [≈3 min Stereo])<br>Mono or stereo channels  |
| <b>Storage</b>  | USB / internal Memory Flash 2GB   |
| <b>Recorder</b>   | Realtime<br>File-Format: WAV (44.1 kHz, 16 Bit)   |
| <b>Display</b>  | 128 x 64px OLED   |
| <b>External memory</b>  | External USB-Stick  |
| <b>Connections</b>  | TRIGGER INPUTS: 11 x ¼" TRS socket<br>HI-HAT CONTROL: 1 x ¼" TRS socket<br>MASTER OUT: 2 pcs ¼" TS socket<br>DIRECT OUT: 4 pcs ¼" TS socket (Mono)<br>KOPFHÖRER: ¼" TRS socket (Stereo)<br>MIX IN: ¼" TRS socket (Stereo)<br>MIDI (IN, OUT/THRU)<br>COMPUTER-CONNECTION: USB B-Type (USB Hi-Speed AUDIO/MIDI)<br>FOOT-SWITCH: 1 x ¼" TRS (2 channels)<br>AC IN (IEC C7) |
| <b>Wireless connections</b>   | Bluetooth   |
| <b>Recording (G5 → DAW)</b>   | Sampling rate (original): 48 kHz<br>Sampling rate: (with converter): 96 kHz, 44,1 kHz<br>Recording: 6 channels (depending on software version)<br>Play: 2 channels  |
| <b>Power supply</b>   | AC 100V-240V   50Hz - 60Hz  |
| <b>Electricity consumption</b>  | 55 W (EN60065)  |
| <b>Dimensions</b>   | 340 (W) x 215 (D) x 91 (H)  |
| <b>Weight</b>   | 3,3 kg  |
| <b>Accessories included</b>   | Multilingual Quick Start with Safety Regulations, (Print)<br>USB Dongle with Multilingual Quick Start Guide.<br>4 Mains cords (Type A, Type C (CEE 7/16), Type F, Type I)   |
| <p>* All specifications and appearances are subject to change without notice.<br/>This document represents the technical data of the product as of the publication date of the document. Possible updated information can be obtained by downloading the operating instructions in the device or at the following link: <a href="https://www.gewamusic.com/downloads">https://www.gewamusic.com/downloads</a></p> |   |