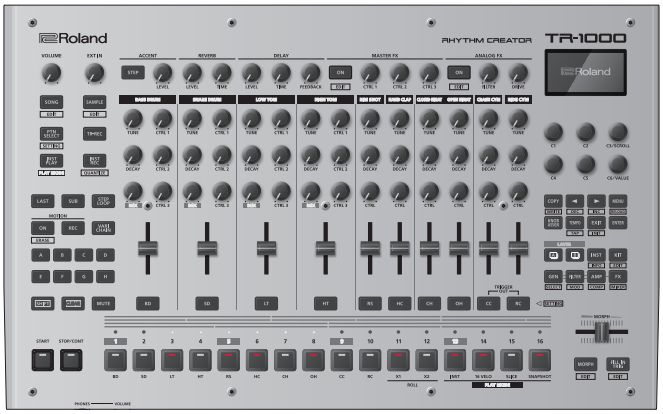
TR-1000

Version 1.50 and later

RHYTHM CREATOR

Reference Manual



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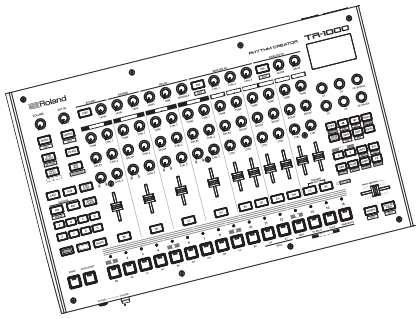
Introduction (a message from the developers)



Rhythm machines aren't just part of Roland's DNA—they define it.

In the 1970s, Roland's drum machines were created to provide simple rhythmic accompaniment to organ players. Their analog drum sounds were primitive yet characteristic, doing their best to emulate real instruments using the technology of the time. Pre-made rhythms chirped through waist-high wooden speakers designed to look closer to furniture than anything you would see in a professional music studio.

In the early 1980s, the TR-808 and TR-909 were released to mixed reception, mystifying some with their alt-world parody of acoustic drum sounds. After their initial production runs, stacks of TRs found their way to pawn shops and used electronics stores, eventually falling into the hands of hungry young musicians in Detroit, Chicago, London, and Berlin. These creative communities would unwittingly change the course of music, enmeshing Roland's iconic sound into the modern music styles we know today as techno, house, hip-hop, electro, and countless other dance and electronic music genres.

The instrument in front of you is the result of years of research and innovation, an overture to that history and an invitation to shape its future.

Occasionally, Roland uses the "000" designator for instruments it deems worthy enough to serve as a benchmark in technology and innovation. This instrument earns it by standing as the most complete rhythm machine ever made—delivering our finest drum sounds through an intuitive step sequencer, paired with expansive hands-on control for unhindered creative expression.

The sound engine's foundation is built from our timeless analog drum sounds, complemented by an evolution of our digital drum modeling to fuse classic and experimental together. On the analog side, improvements such as pitch control, expanded parameter ranges and wider dynamics were added to the analog circuitry without compromising the original spirit and sound character. On the digital side, you'll find a collection of reimagined Roland drum sounds that sound and behave like wild mutations of their origins, along with FM and virtual analog drum synthesis. And finally, the overhauled sampling engine includes recording, slicing, and time-stretching with ample storage capacity.

Enhancements have also been made to the sequencer. The TR-1000 is the first TR to offer off-grid capability, along with numerous sequencing tools such as per-track shuffle, individual track timing and more to breathe additional life into your programmed patterns. And yes, there is song mode.

We could not have done this alone—musicians and producers provided invaluable feedback and requests for us to create serious tools that professionals can rely on as integral parts of their studios. The TR-1000 was born of this concept, delivering a modern rhythm machine for those who want the best.

We would like to thank our artists, collaborators, and customers for their support in this project. We can't wait to hear the music you'll make with the TR-1000.

The TR-1000 Development Team

Turning the power on

* Before turning the unit on/off, always be sure to turn the volume down. Even with the volume turned down, you might hear some sound when switching the unit on/off. However, this is normal and does not indicate a malfunction.
* If you need to turn off the power completely, first turn off the unit, then unplug the power cord from the power outlet.

1. **Turn on the power in this order: TR-1000 → connected devices.**
2. **Raise the volume of the connected devices to an appropriate level.**

Turning the power off

1. **Turn off the equipment in this order: connected devices → TR-1000.**

Making the power automatically turn off after a time (AUTO OFF)

The power to this unit turns off automatically to save energy after a certain amount of time (20 minutes by default) has passed since it was last used or since its buttons or controls were operated.

NOTE

- If the power automatically turns off, any unsaved data is lost. Before the power turns off, save the data that you want to keep (p. 46).
- If you don't want the unit to turn off automatically, turn this setting off (p. 5). Note that when the setting is turned off, the unit may consume more power.
- You can simply turn the power back on after it has turned off automatically.

Changing the AUTO OFF settings

1. **Press the [MENU] button.**
   The MENU screen appears.
2. **Use the [C6/VALUE] knob to select "SYSTEM", and press the [ENTER] button.**
   The SYSTEM screen appears.
3. **Use the [◄] and [►] buttons to select "GENERAL", and use the [C3/SCROLL] knob to select "Auto Off".**

4. **Turn the [C6/VALUE] knob to configure the AUTO OFF function.**

Value	Explanation
OFF	The power does not turn off automatically.
20min (factory setting)	The power turns off automatically when 20 minutes have passed since you last played or operated the unit.
240min	The power turns off automatically when 240 minutes (four hours) have passed since you last played or operated the unit.

5. **To execute, use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.**

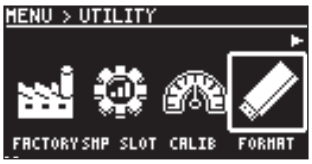
Formatting a USB flash drive

To use a USB flash drive (sold separately), format it on the TR-1000.

NOTE

Never turn off the power or remove the USB flash drives while the screen indicates "Executing".

1. **Press the [MENU] button.**
   The MENU screen appears.
2. **Use the [C6/VALUE] knob to select "UTILITY", and press the [ENTER] button.**
3. **Select "FORMAT" with the [C6/VALUE] knob.**



4. **Press the [ENTER] button.**
   A confirmation message appears.

5. **Use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.**
   To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

Panel descriptions and operations

Top panel/front panel

Common/pattern section

Controller	Explanation
[VOLUME] knob	Adjusts the volume of audio coming from the MIX OUT jack. * This does not change the volume of signal from the INDIVIDUAL OUT and ANALOG FX OUT jacks.
[EXT IN] knob	Adjusts the input level for the EXTERNAL IN jacks.
[SONG] button	Creates a song by connecting multiple patterns (p. 32).
[SAMPLE] button	Creates a sample from the audio played into the EXTERNAL IN jacks and from the patterns (p. 42).
[PTN SELECT] button	Selects a pattern (p. 16).
[TR-REC] button	Records a pattern using step recording (p. 22).
[INST PLAY] button	Use the keys [1]–[10] to play in real time (p. 26). Press keys [13]–[16] while holding down the [INST PLAY] button to select a play mode.
[INST REC] button	Records a pattern with real-time recording (p. 26).
[LAST] button	Sets the length of the pattern.
[SUB] button	Sets the sub steps (duplets, triplets, quadruplets, etc.).
[STEP LOOP] button	Loops a specific step (or range of steps).
MOTION [ON] button	If this is ON, knob operation data (MOTION) is played back (p. 31).
MOTION [REC] button	If this is ON, knob operation data (MOTION) is recorded (p. 31).
[VARI CHAIN] button	The variation lights up while played back in a chain (p. 20). Press the button while it is lit to cancel the chain.
Variation [A]–[H] buttons	These switch between the pattern variations (A-H).
[SHIFT] button	If you press another button while holding down this button, the related settings screen is shown.
[CLEAR] button	Erases the recorded content of a track, or erases a pattern (p. 56).
[MUTE] button	Mutes (silences) the selected track (p. 47).

Effect controlling section

Controller		Explanation
ACCENT	[STEP] button	Records an accent during step recording. You can also use this to edit the motion of an effect.
	[LEVEL] knob	Adjusts the accent volume.
REVERB	[LEVEL] knob	Adjusts the reverb volume.
	[TIME] knob	Adjusts the reverb time.

Controller		Explanation
DELAY	[LEVEL] knob	Adjusts the delay volume.
	[TIME] knob	Adjusts the delay time.
	[FEEDBACK] knob	Adjusts the volume of delay that is returned to the input.
MASTER FX	[ON] button	Turns the master effect on/off.
	[CTRL 1-3] knobs	Controls the master effect.
ANALOG FX	[ON] button	Turns the analog effect on/off.
	[FILTER] knob	Adjusts the filter's cutoff frequency.
	[DRIVE] knob	Adjusts the distortion.

Instrument controlling section

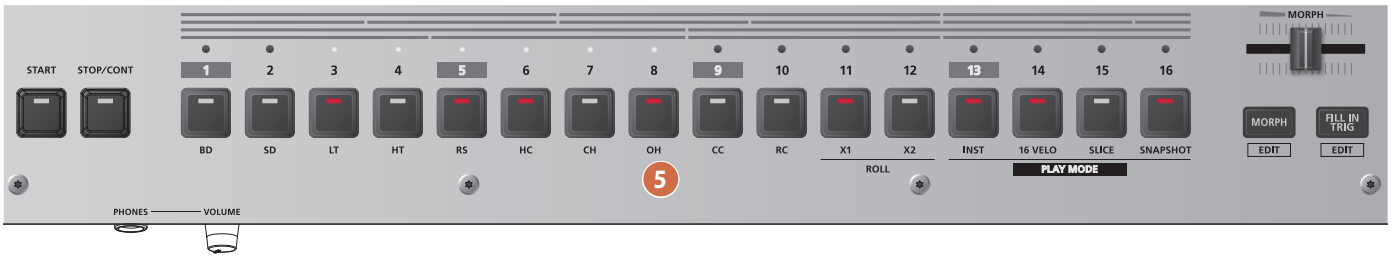
Controller		Explanation
BASS DRUM–RIDE CYMBAL	[TUNE] knob	Adjusts the tuning or pitch.
	[DECAY] knob	Adjusts the decay length.
	[MIX] knob	Adjusts the mix balance for layers A/B.
	[CTRL 1-3] knobs	Controls what is set with the [KNOB ASSIGN] button.
	Level faders	These adjust the volume.

Controller	Explanation
Track select [BD]–[RC] buttons	These select the track you want to record or configure.

Menu/KIT section

Controller	Explanation
Display	Shows various information depending on the operation.
[C1]–[C6/VALUE] knobs	These adjust or edit the settings.
[COPY] button	Copies a pattern, kit, etc.
[◄] [►] buttons	Switches between pages.
[MENU] button	Configures the various settings, initializes data and other functions.
[KNOB ASSIGN] button	Assigns parameters to the knobs of each track.
[TEMPO] button	Sets the tempo.
[EXIT] button	Returns the unit to the previous screen or cancels an operation.
[ENTER] button	Confirms the menu selection or executes the operation.
LAYER [A] [B] buttons	These select the layer you want to record or configure.
[INST] button	Selects the instrument.
[KIT] button	Selects the kit.
[GEN] button	Sets the sound generator of the instrument.
[FILTER] button	Configures the filter.
[AMP] button	Configures the amp.
[FX] button	Configures the instrument effect.

Sequencer/morph/phones section



Controller	Explanation
[START] key	Plays the pattern.
[STOP/CONT] key	Stops the pattern. When you press this again while the pattern is stopped, the pattern plays back from where it stopped.
Step keys [1]–[16]	These set whether the instrument plays for each step during step recording.
[MORPH] slider	Applies the effect that was set in MORPH ASSIGN.
[MORPH] button	Switches the morphing effect on/off.
[FILL IN TRIG] button	Plays a fill-in when you press this button.

Controller	Explanation
[PHONES] jack	Connect your headphones here. The tracks you set in MIX OUT and CUE are output from this jack.
[PHONES VOLUME] knob	Adjusts the volume of signal from the PHONES jack.

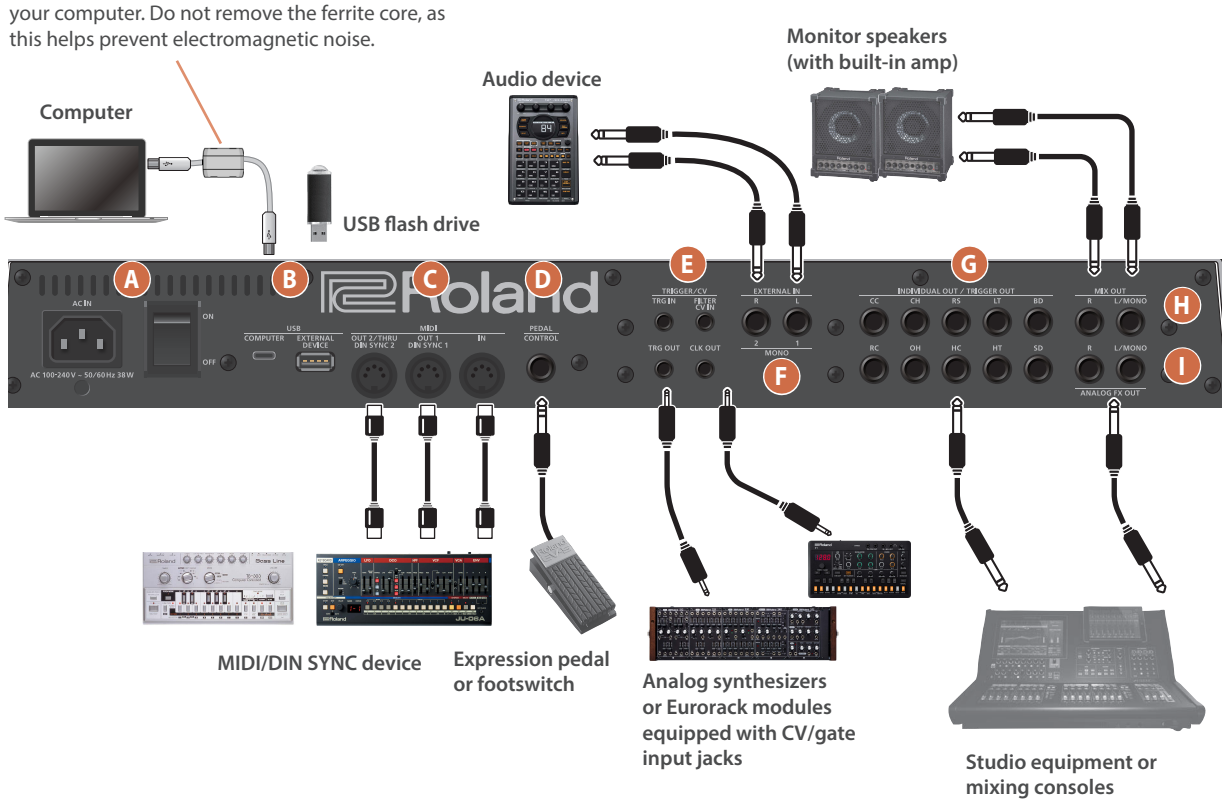
Functions recalled while holding down the [SHIFT] button

Controller	Label	Function
[SONG] button	EDIT	Configures the song.
[SAMPLE] button	EDIT	Configures the sample.
[PTN SELECT] button	SETTING	Configures the pattern.
[INST PLAY] button	PLAY MODE	Configures the play mode.
[INST REC] button	QUANTIZE	Sets the quantization used when recording in real time.
MOTION [ON] button	ERASE	Deletes a recorded motion.
[MUTE] button	CUE	Outputs the selected track(s) from the PHONES jack.
MASTER FX [ON] button	EDIT	Configures the master effect.
ANALOG FX [ON] button	EDIT	Configures the analog effect.
Track select [BD]–[RC] buttons	EDIT	Configures the tracks.
[◄] [►] buttons	DEC/INC	Increases or decreases the value that you're setting.
[MENU] button	RELOAD	Loads the saved state of a kit or pattern.
[TEMPO] button	TAP	Registers the tempo at the interval you use when pressing the button.
[COPY] button	WRITE	Saves the pattern, kit or system settings you've made.
[KIT] button	EDIT	Configures the drum kit.
[INST] button	INFO	Shows the information of the INST recalled.
[GEN] button	SELECT	Selects the sound generator of the instrument.
[FILTER] button	MOD	Configures the modulation.
[AMP] button	COMP	Configures the compressor.
[FX] button	MIXER	Configures the mixer.
[START] key	RESTART	Plays again from the starting step.
[STOP/CONT] key	ALL SOUND OFF	Stops the sound of sound generators whose playback does not stop automatically.
Step keys [1]–[16]	WEAK VELOCITY	Inputs dynamics (soft/loud).
[MORPH] button	EDIT	Configures the morphing effect.
[FILL IN TRIG] button	EDIT	Configures the fill-in.
[EXIT] button	INIT	Loads the default values for a kit or pattern.

Rear panel (connecting your equipment)

* To prevent malfunction and equipment failure, always turn down the volume, and turn off all the units before making any connections.

* Be sure to use the included USB cable, and connect the side with the attached ferrite core to your computer. Do not remove the ferrite core, as this helps prevent electromagnetic noise.



A Power supply

Name	Explanation
AC IN jack	Connect the included power cord here. * To prevent malfunction and equipment failure, always turn down the volume, and turn off all the units before making any connections.
Power switch	Turns the power on/off.

B USB port

Name	Explanation
USB COMPUTER port	Use the included USB cable (Type-C® to Type-C) to connect this unit to your computer, for exchanging performance data and audio signals. * Do not use a USB cable that is designed only for charging a device. Charge-only cables cannot transmit data. * You must install the USB driver when connecting this unit to your computer. Download the USB driver from the Roland website. For details, refer to the "Readme.htm" file you downloaded. **https://www.roland.com/support/**
EXTERNAL DEVICE port	Connect a commercially available USB flash drive here. * Never turn off the power or remove the USB flash drives while the screen indicates "Executing". * The maximum supported USB flash drive capacity is 64 GB. Use a USB flash drive with a capacity of 64 GB or less.

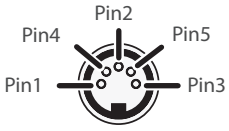
C MIDI connectors

Name	Explanation
OUT2/THRU connector or DIN SYNC 2 connector	Connect a MIDI device to these connectors using a commercially available MIDI cable. When connecting a device that supports DIN sync, use a commercially available DIN sync-compatible MIDI cable.
OUT1 connector or DIN SYNC 1 connector	
IN connector	Connect a MIDI device to these connectors using a commercially available MIDI cable.

About the signals of the DIN SYNC jacks

* These will not work unless you use MIDI cables that support DIN SYNC.

Pin configuration on the unit



Pin	Explanation
Pin1	Start/Stop
Pin2	GND
Pin3	Clock
Pin4	none
Pin5	Continue Start * The operation of Continue Start will differ depending on the device that is connected. Refer to the owner's manual of the device that is connected.

D PEDAL jack

Name	Explanation
CONTROL jack	Connect an expression pedal (sold separately: EV-5) or footswitch (sold separately: FS-5U) to control various parameters or functions. * Use only the specified expression pedal. By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

E TRIGGER/CV jack

Name	Explanation
TRG IN jack	Connect a device that has a TRIGGER OUT jack here.
TRG OUT jack	Outputs a trigger signal at the timing used by the specified track.
FILTER CV IN jack	This jack is for inputting voltages (within ±2.5 V) that control the cutoff frequency of the ANALOG FX filter.
CLK OUT jack	Use this jack to output synchronization signals to an external device.

* Use a mini plug cable (mono) to make the connection. Do not use a mini plug cable (stereo), as it will not function properly.

F EXTERNAL IN jacks

Name	Explanation
L/MONO 1, R/MONO 2 jacks	These are the audio input jacks. They can be used as a single stereo channel or two mono channels.

G INDIVIDUAL OUT/TRIGGER OUT jacks

Name	Explanation
BD–RC jacks	You can choose whether these jacks function as INDIVIDUAL OUT or as TRIGGER OUT jacks. When INDIVIDUAL OUT is selected, the audio from the BD–RC tracks is output. When TRIGGER OUT is selected, trigger signals are output. You can also directly output analog sound from these jacks. When doing so, any effects or the like cannot be applied.

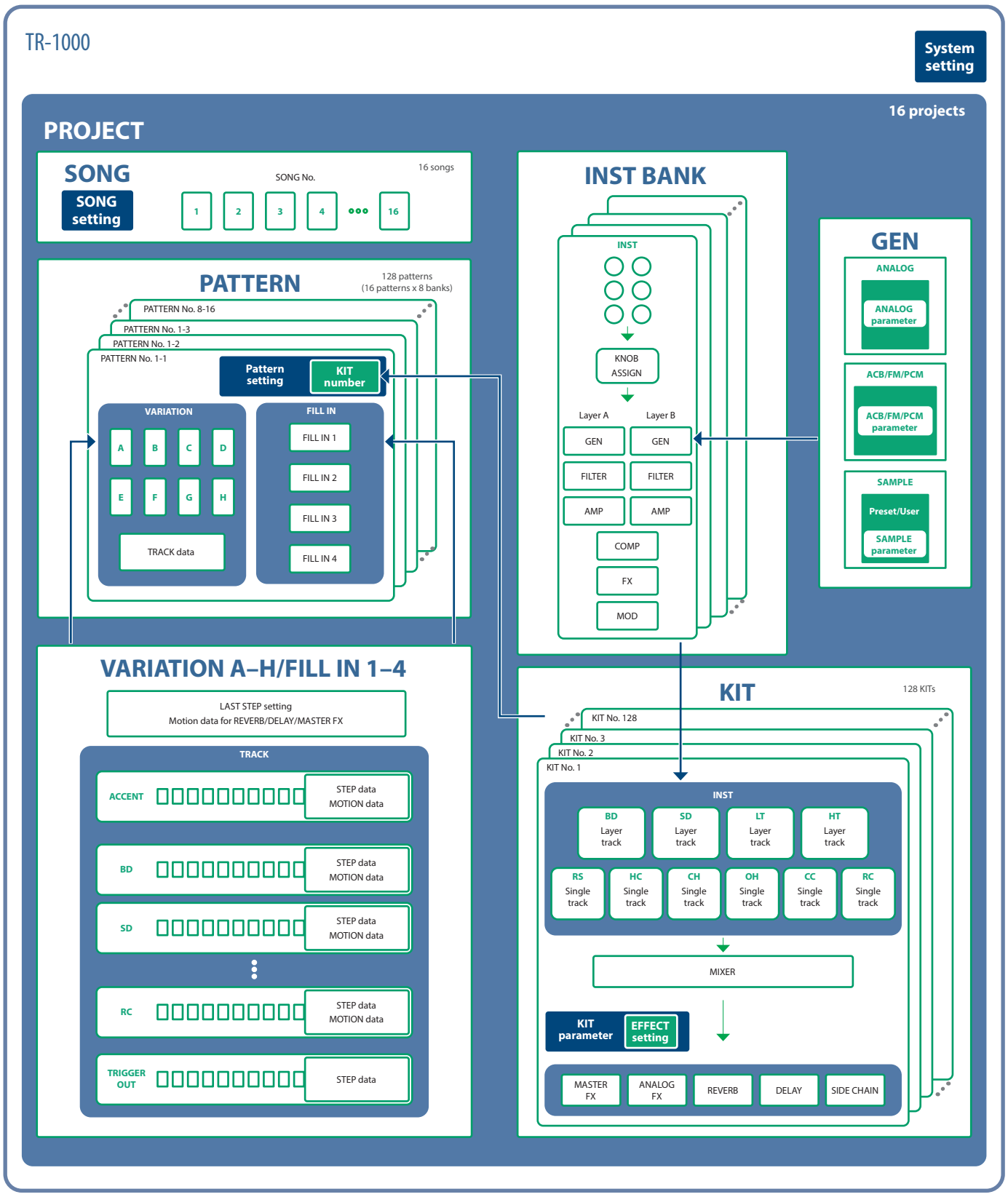
H MIX OUT jacks

Name	Explanation
L/MONO, R jacks	Connect these jacks to your amp or monitor speakers.

I ANALOG FX OUT jacks

Name	Explanation
L/MONO, R jacks	These jacks are for directly outputting analog effects.

Overview of the TR-1000



Important terms and concepts

To get the best out of the TR-1000, it is recommended to familiarize yourself with these basic concepts.

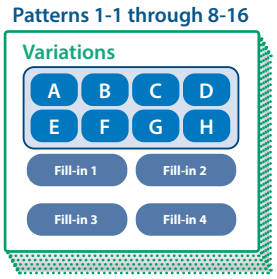
What is a project?

A project consists of 128 kits, 128 patterns, instruments and songs combined and managed as a single collection.

The TR-1000 can store 16 different projects.

What is a pattern?

The performance data recorded using TR-REC or INST-REC is called a "pattern". Each project contains 128 patterns (16 patterns x 8 banks).



Variations/fill-ins

Each pattern contains eight variations (A-H) and four fill-ins. Variations can make your pattern longer, or change the rhythm within the same pattern. This is especially useful for creating song sections, like verses and choruses.

Fill-ins add variety and excitement to patterns. They can be set to trigger automatically, or manually.

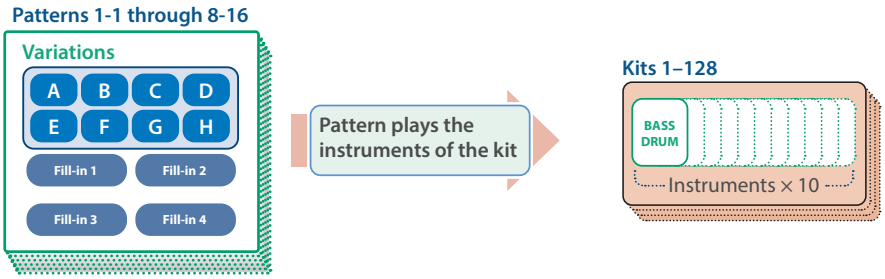
All patterns, variations, and fill-ins make use of the TR-1000's 10 tracks.

Tracks

Each track contains performance and MOTION data. The settings of each track can be adjusted individually.

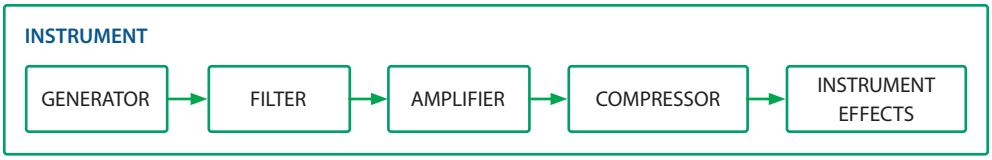
What is a kit?

A collection of 10 instruments is called a "kit". The TR-1000 includes 128 kits per Project. Kits save not only selected instruments, but also reverb, delay, and master effect settings.



What is an instrument?

The settings for each track, including the sound generator, filter, amp, and effect settings are saved as an "instrument". On the TR-1000, you can save an instrument to the instrument bank and recall it from any kit.

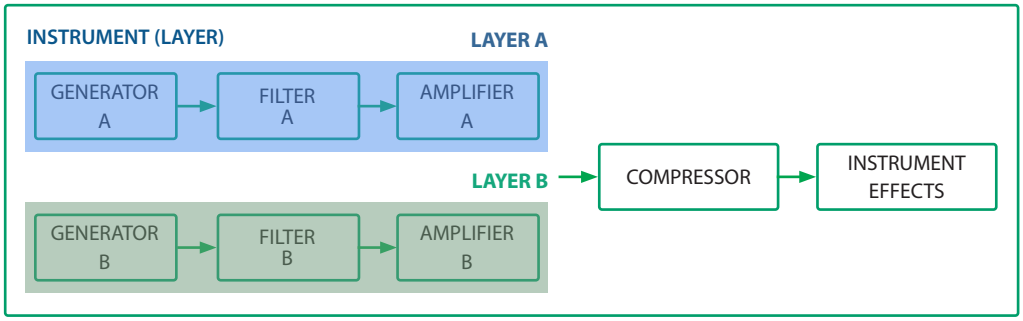


What is a layer

The TR-1000 features four layer tracks (BD, SD, LT, HT) and six single tracks (RS, HC, CH, OH, CC, RC).

Layer tracks use two sets (A, B) of sound generator, filter and amp sections. Single tracks use one set of sound generator, filter and amp sections.

Layers are primarily intended for sound design. However, they can be programmed separately on the sequencer as alternate hits.



What is a generator (GEN)?

GEN is the name for the sound source of the TR-1000. It is the most fundamental building block of the instrument. When the GEN is set to OFF, no sound can happen. The GEN is comparable to an oscillator of a classic analog-style synthesizer in its purpose and position in the INST's signal flow.

There are many varieties of GENs on the TR-1000.

Analog

The TR-1000 features an analog sound source with 16 sounds. In addition to recreating the sound of the TR-808 and TR-909 circuits, new controls were added and the sound was tuned for greater sonic definition.

ACB

This is an analog component modeling technology that completely reproduces the behavior of analog sound generators and circuits. In addition, this product customizes the circuit using digital technology, letting you experience new sounds you'd never have imagined with traditional sounds.

FM

This gives the track a sparkling texture and a dynamic feel that differs from ACB sound. You can use the unique parameter sets built into each model to expand the sonic possibilities.

PCM

Many preset samples are included for adding variety to the rhythm track.

Sample

This data combines sampled sounds (recorded audio data) with their loop and pitch settings. You can assign these samples to the generator for playback, or use them as part of the track that makes up the song.

What is a song?

A song contains multiple patterns that can be chained and played back.

Settings such as the number of patterns, the sequence of variations, the number of repeats for each variation, and the tempo are stored in a song.

What is MOTION?

MOTION is the recorded movement of the knobs and switches saved with the pattern. It is like "automation" data, found in DAWs.

Saving patterns and kits

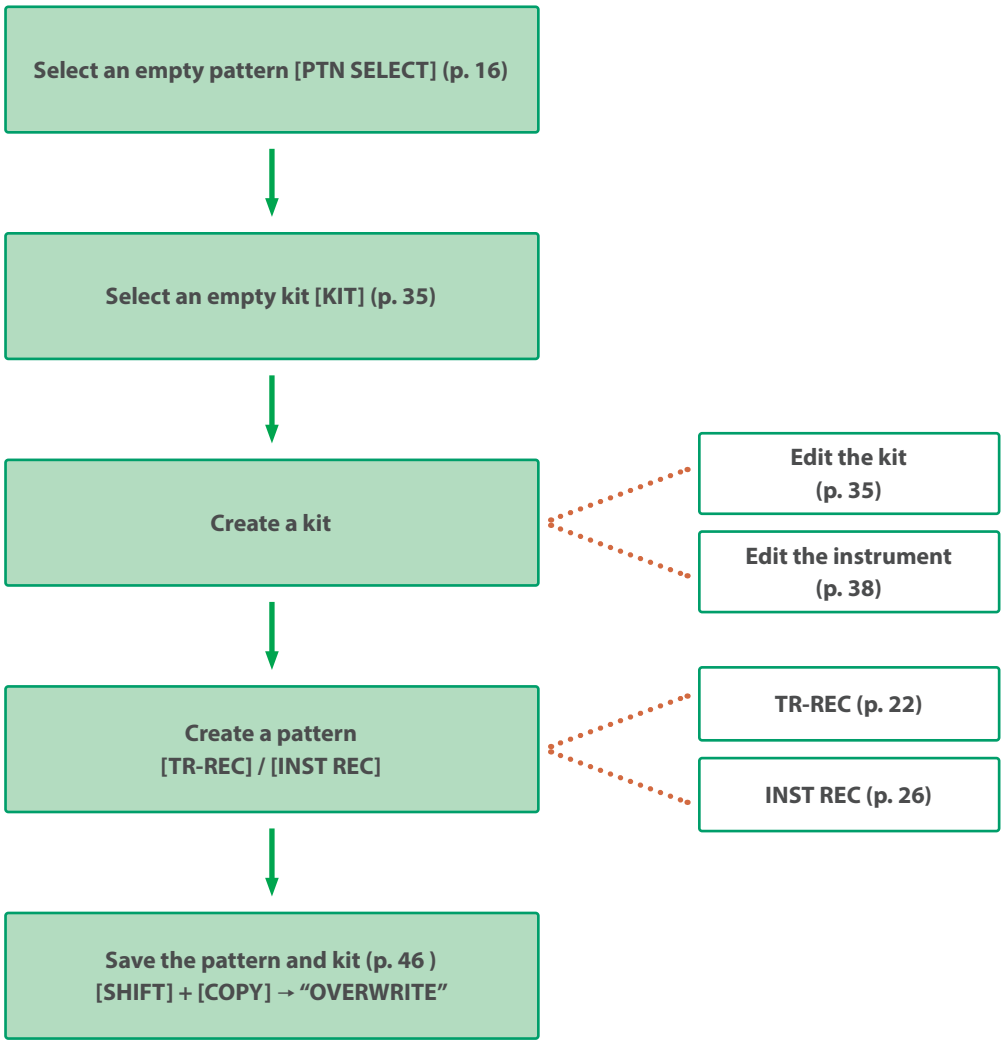
Patterns and kit parameters that are being edited are stored in memory until the power is switched off. Because of this, you can switch to a different pattern or kit without losing what you've edited. However, the unit returns to the state it was in before editing once you turn the power off and on again. **If you want to keep the content of the pattern or the kit you've edited, save the pattern or kit before turning off the power.**

Saving patterns and kits at the same time (OVERWRITE)

You can overwrite the selected pattern and kit by pressing the [COPY] button while holding down the [SHIFT] button and then selecting "OVERWRITE".

For details on how to save the various settings, refer to "Saving various settings (WRITE)" (p. 46).

You can follow the process below to create a new pattern or kit without overwriting the patterns or kits you've already created.



Patterns

About patterns

The TR-1000 uses patterns to create rhythms and music.

Included are preset patterns meant act as simple demonstrations of how different genres of music and musical ideas can be executed on the TR-1000. Patterns are volatile and can be deleted.

Selecting a pattern

1. Press the [PTN SELECT] button.

The pattern browser appears.

2. Use the step keys [1]–[16] to select a pattern.

The pattern you selected blinks.

MEMO

- You can also use the [C6/VALUE] knob to select the pattern.
- Pressing the [◄] and [►] buttons allows you to decrement and increment the patterns one-by-one.

Selecting a bank

You can also select a bank first, then select a pattern.

1. Hold down the [PTN SELECT] button and press the step keys [1]–[8] to select a bank.

The bank you selected blinks.

2. Press the step keys [1]–[16] to select a pattern.

The pattern you selected blinks.

Playing a pattern

1. Press the [START] key.

This plays back the pattern. The respective step key lights up during playback.

When you select the next pattern during playback, the step keys blink.

Once the current pattern finishes playing, the next pattern starts playing.

2. Use the controllers in the Instrument controlling section to change the sound.

Playing multiple patterns

Up to 16 patterns can be chained together sequentially. This is useful for building patterns greater than 8 bars. This section explains the procedure for playing back the patterns assigned to step keys [3] through [7] in sequence as an example.

1. Press the [PTN SELECT] button.

The pattern browser appears.

2. Hold down the step key [3] and press the step key [7].

This plays back the pattern selected with the step key [3] through the pattern selected with the step key [7] sequentially.

MEMO

- Patterns always reference a kit. Therefore, the TR-1000 will change the kit every time the pattern changes. When the kit is changed, the sound of all sound sources stops playing. If you want to maintain the same kit across multiple patterns, change the KIT Ref SW parameter to OFF (p. 25).
- Each pattern references a unique tempo, if you want to maintain the same tempo across multiple patterns, change the Tempo Source from "Pattern" to "Project" in the project settings page (p. 52).

Stopping a pattern

1. Press the [STOP/CONT] key.

MEMO

- When you press the [STOP/CONT] key again, the pattern plays back from where it stopped.
- Pressing the [START] key plays back from the beginning of the pattern.
- Pressing the [STOP/CONT] key while holding down the [SHIFT] button terminates long samples immediately.

Restarting a pattern

Patterns can be restarted immediately by holding down the [SHIFT] button and pressing the [START] key. This is useful for synchronizing with external devices or as a performance effect.

Erasing a pattern (CLEAR)

1. Press the [PTN SELECT] button.

2. Hold down the [CLEAR] button and press the step keys [1]–[16] to select the pattern you want to erase.

The selected pattern is erased.

Erasing a track

Individual tracks can be erased.

1. Hold down the [CLEAR] button and press the [BD]–[RC] buttons of the track you want to erase.

The track is erased.

* NOTE and MOTION data are erased, while Track Settings are maintained.
* Holding the [SHIFT] and [CLEAR] buttons while the sequencer is playing temporarily erases notes and MOTION data on the selected track only while the buttons are held.

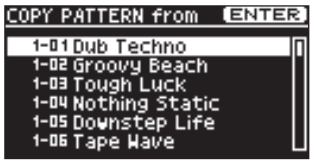
Copying a pattern

1. Press the [COPY] button.

The COPY screen appears.

2. Use the [C6/VALUE] knob to select "PATTERN" and press the [ENTER] button.

The pattern list appears.



3. Use the [C6/VALUE] knob to select the copy source, and press the [ENTER] button.

4. Use the [C6/VALUE] knob to select the copy destination, and press the [ENTER] button.

A confirmation message appears.

5. To copy, use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.

To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

Adjusting the tempo

1. Press the [TEMPO] button.

The TEMPO screen appears.

2. Use the [C1]–[C6/VALUE] knobs to set the values of the parameters.

Controller	Parameter	Value	Explanation
[C1] knob	SHUFFLE	-100–+100	Adds a repeating timing offset to the 2nd and 4th step.
[C2] knob	TEMPO	40–300	Adjusting the tempo (speed of the pattern playback in beats-per-minute).
[C3/CROLL] knob	TEMPO (FINE)	0.00–0.99	Adjusts the beats per minute in units of 0.01.
[ENTER] button	TEMPO SOURCE	PATTERN, PROJECT	**PATTERN:** The unit uses the tempo that's set for each pattern. **PROJECT:** The unit always uses the tempo that's set for the project.
[◄] [►] buttons	NUDGE	-100–+100	Finely adjusts the timing of notes by shifting it forward or backward.

Tap tempo

You can input the tempo by tapping.

1. Hold down the [SHIFT] button and press the [ENTER] button three or more times.

The tempo that's set is the average of the timing with which you tap the [TEMPO] button.

Finely adjusting the timing of notes (nudge function)

The "nudge" function lets you adjust the timing of notes forward or backward.

Using the nudge function changes the playback timing of the entire pattern.

Operation	Explanation
[◄] button	Moves the playback timing forward.
[►] button	Moves the playback timing backward.

* To record the settings of nudge function, use Sync Delay (p. 52).

Configuring the track settings

Each track has a collection of settings which sets its playback behavior. These settings can add human characteristics to your patterns, or wild behaviors for experimental genres.

1. Hold down the [SHIFT] button and press the track select [BD]–[RC] buttons.

The TRACK SETTING screen appears.

MEMO

You can also long-press the track select [BD]–[RC] buttons to show the TRACK SETTING screen.

2. Use the [C1]–[C6/VALUE] knobs to set the values of the track parameters.

DIRECTION ([C1] knob)

Sets the playback direction of the track.

Value	Explanation
FWD (default)	Plays the track forwards starting from the FIRST STEP value.
BWD	Plays the track backwards from the LAST STEP value.
P-P	Plays the track forwards, then backwards.
R-L	Plays the track forwards in alternating steps starting from FIRST STEP+1.
L-R	Plays the track backwards in alternating steps starting from LAST STEP-1.
RND	Plays the track in a random order.
DNK	Similar to RND, but only adjacent steps are chosen.
DNK2	Similar to DNK, except steps are not repeated.

Example

Value	Step sequence															
FWD	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
BWD	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
P-P	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
R-L	2	1	4	3	6	5	8	7	10	9	12	11	14	13	16	15
L-R	15	16	13	14	11	12	9	10	7	8	5	6	3	4	1	2
RND	2	16	4	15	5	4	8	16	2	6	3	10	2	11	9	1
DNK	5	6	5	5	4	5	4	3	3	2	3	4	5	4	5	6
DNK2	2	3	4	3	4	5	6	7	6	5	4	3	4	5	6	7

ROTATE ([C4] knob)

Shifts the pattern forward or backward.

Value: -8–0 (default)–8

Example

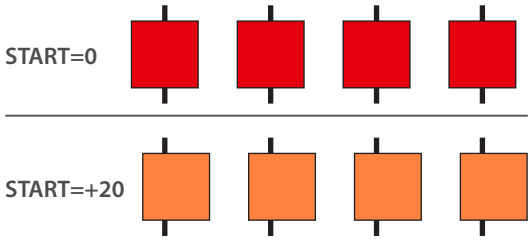
Value	Steps															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
-3		■					■	■			■				■	
-2			■					■	■			■				■
-1	■			■					■	■			■			
0		■			■					■	■			■		
+1			■			■					■	■			■	
+2				■			■					■	■			■
+3	■				■			■					■	■		

START ([C5] knob)

Adjusts the step timing in small increments.

Value: -50–0 (default)–+50

Example

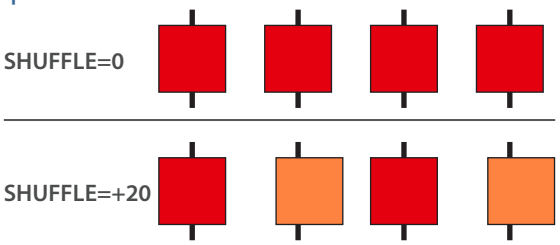


SHUFFLE ([C6/VALUE] knob)

Adjusts the shuffle intensity for each track individually. For all tracks, this parameter is scaled by Master Shuffle found in TEMPO (p. 17).

Value: -100–0–+100 (default)

Example



Variations

About variation

Each pattern has eight variations designated as A–H. These are useful for making patterns longer, creating several variations of a pattern, or some combination of the two.

Playing variation

1. **Press the variation [A]–[H] buttons to select the variation you want to play.**
2. **Press the [START] key.**

   The variation plays. The respective button lights up during playback.

   Once the current variation finishes playing, the next variation starts playing.

Copying a variation

* Tracks whose FIRST/LAST STEP settings have been changed will be indicated as "ON" on the display.

1. **Press the [COPY] button.**

   The COPY screen appears.

2. **Use the [C3/SCROLL] knob to select "VARIATION" and press the [ENTER] button.**

   The COPY VARIATION screen appears.

3. **Use the [C3/SCROLL] knob to select the copy source.**
4. **Use the [C6/VALUE] knob to select the copy destination, and press the [ENTER] button.**

   A confirmation message appears.

5. **To copy, use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.**

   To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

Erasing a variation

1. **Hold down the [CLEAR] button and press the variation [A]–[H] buttons to select the variation you want to erase.**

   The selected variation is erased.

Changing the length of a variation (FIRST STEP/LAST STEP)

The TR-1000 uses FIRST STEP and LAST STEP to adjust the length of a variation. Each variation has a maximum length of 16 steps. Longer lengths are achieved through Variation Chain (p. 20).

1. **Press the [LAST] button.**
2. **Press the [A]–[H] buttons to select the variation you want to change.**

* You can select multiple variations by holding down any combination of variation buttons.

3. **Press the step keys [1]–[16] to select the LAST STEP.**

   If you want to change the FIRST STEP, hold down the [SHIFT] button and press the step keys [1]–[16].

Changing track length

1. **Press the [LAST] button.**

   The FIRST/LAST STEP screen appears.

2. **Press the track select [BD]–[RC] buttons to select the track you want to edit.**
3. **Press the step keys [1]–[16] to select the LAST STEP.**

   If you want to change the FIRST STEP, hold down the [SHIFT] button and press the step keys [1]–[16].

   Tracks whose FIRST/LAST STEP settings have been changed will be indicated as "ON" on the display. If you don't select any track in Step 2, this sets the FIRST/LAST STEP for tracks that are shown as "OFF" on the display (MULTI).

* Tracks whose FIRST/LAST STEP settings have been changed will be indicated by a lit track select button when the [LAST] button is pressed.

Clearing a track's first step/last step setting

1. **Press the [LAST] button.**

   The FIRST/LAST STEP screen appears.

2. **Hold down the [CLEAR] button and press the track select [BD]–[RC] buttons of the track whose settings you want to clear.**

   The first and last step of the track is cleared, and the first and last step of the track is referenced.

Programming an unplayed variation

You can edit variations that have not yet been played without changing the ones currently being played. By pre-programming them in advance, you can efficiently create a rhythm before playing it.

1. **Hold down the [TR-REC] button and press the variation [A]-[H] buttons.**

   The variation button targeted by TR-REC is lit red. The currently playing variation is lit white.

About variation chain (VARIATION CHAIN)

You can play back multiple variations in sequence, one at a time.

Creating a variation chain

1. **Press the variation [A]–[H] buttons at the same time to select the variations you want to link (chain) together for playback.**

2. **Press the [START] key.**

   Chain playback starts and the [VARI CHAIN] button lights up.

* If you press the variation [A]–[H] buttons included in the chain while holding down the [TR-REC] button, you can edit the variation corresponding to the button you press while the chain plays back.

* If you press a variation [A]–[H] button that is not included in the chain, the variation of the button that you pressed starts playing back.

Then, press the variation [A]–[H] buttons in the chain to play back the chain.

On the WRITE screen, you can store one set of variation chain settings per pattern.

Canceling the variation chain

1. **Press the lit [VARI CHAIN] button.**

   This cancels the chain, and the [VARI CHAIN] button goes dark.

* If you cancel the chain while it's playing, the unit switches to playing back one variation repeatedly.

This erases the stored chain information.

Fill-ins

About fill-ins

In addition to the standard variations A–H, each pattern also contains four fill-in variations. Fill-ins add variety and excitement to patterns.

Automatic fill-ins

Here's how to automatically insert a fill-in at intervals of the specified number of measures.

1. **Hold down the [SHIFT] button and press the [FILL IN TRIG] button.**

   The FILL IN screen appears.

2. **Use the [C1] knob to select a fill-in variation.**

   Value: FILL1–4, A-H

3. **Use the [C2] knob to turn the "AUTO SW" ON.**

   The AUTO FILL IN function is enabled.

4. **Use the [C3/SCROLL] knob to specify the number of measures at which a fill-in is automatically inserted.**

   Value: 2, 4, 8, 12, 16, 32

   A fill-in is automatically inserted at intervals of the specified number of measures.

Manual fill-ins

1. **Hold down the [SHIFT] button and press the [FILL IN TRIG] button.**

   The FILL IN screen appears.

2. **Use the [C1] knob to select a fill-in variation.**

   Value: FILL1–4, A-H

3. **Press the [FILL IN TRIG] button at the timing when you want to insert the fill-in.**

Step recording (TR-REC)

Programming patterns on the TR-1000 is done one of two ways: Step Recording and Real-time Recording.

Step recording is a traditional input method inherited from the classic TR series, allowing you to record steps quickly and smoothly. Familiarity with the following functions combined with muscle memory will have you creating compelling rhythms in no time.

Term	Explanation
TR-REC	The mode used to Step Record
Step	A unit of time. By default, 1 step is the equivalent of a 1/16th note. This changes with the Scale parameter, which is described later.
Input	Pressing a step key while in TR-REC. This places the sound in the sequencer at the timing of the step. The terms "Sequence" and "Program" can also be used.
Velocity	Volume of a step. The velocity range is 1–127. Inputting a step references the value of the Normal Velocity parameter, which can be changed in the Project Settings.
Weak Beat	A step played at a lower velocity. This references the value of the Weak Velocity parameter, which can be changed in the Project Settings.
Alternate	Switches the sound per step to an alternative version. Used mainly in classic Roland sounds, such as TR-707. Used only in Single Tracks.
Layer	Layers are used for stacking two sounds on top of each other. They can also be input separately on the same track's sequence. Used only in Layer Tracks.

Inputting steps

Create your pattern by specifying the steps on which sound plays for each track. You can also create your pattern while listening to the pattern play back.

* If you want to keep the content of the pattern or the kit you've edited, save the pattern or kit before turning off the power (p. 46).

1. **Press the [TR-REC] button.**
2. **Press the variation [A]–[H] buttons to select a variation from A to H.**
3. **Press the track select [BD]–[RC] buttons to select the track on which to record.**
4. **Press the step keys [1]–[16] to enter the steps for which you want a sound to play.**

   When doing this, the BD–HT layer tracks play the layer A/B generator simultaneously, and the single track RS–RC plays a single generator.

Inputting layer A/B separately

You can enter steps for each layer separately in the BD–HT layer tracks.

1. **Press the step keys [1]–[16] while holding down either the LAYER [A] or [B] button.**

* You can also enter steps by holding down the track select [BD]–[HT] buttons and pressing the step keys.

MEMO

After pressing the [AMP] button, you can use the [◄] [►] buttons to check the levels and balance between the layers.

Inputting alternate sounds (ALT INST)

You can input alternate sounds for the single track RS–RC.

* Alternate sounds contain a "-" character (example: 707Bass1-2) in their name.

1. **Press the step keys [1]–[16] while holding down the LAYER [B] button.**

* You can also enter steps by holding down the track select [RS]–[RC] buttons and pressing the step keys.

Editing a step

1. **Use the [C1]–[C5] knobs while holding down the step keys [1]–[16] to edit the steps.**

Parameter	Explanation
VELOCITY	Sets the strength of the accent.
START	Sets how much to shift the timing of the note.
SUBSTEP	Divides the steps into sub-steps for creating rolls or repeated strokes. For instance, when this is set to "1/2", one step plays twice.
PROB	Sets the probability for the step to play back. The smaller the number, the less frequently the step plays.
CYCLE	Sets how many cycles over which the sound plays.
NOTE	Sets the NOTE value.

2. **Release your finger from the step keys [1]–[16].**

   This exits the STEP EDIT screen.

Inputting weak beats (WEAK BEATS)

1. **Press the step keys [1]–[16] while holding down the [SHIFT] button.**

Changing the step velocity

You can change the velocity for each step.

1. **Hold down the step keys [1]–[16] you want to edit, and use the [C1] knob to change the value.**

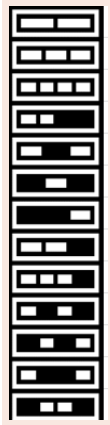
Inputting sub-steps/flam

You can sub-divide a step and input sub steps within it.

1. **Press the [SUB] button.**
2. **Press the step keys [1]–[16] for which you want to specify a sub step.**

MEMO

Turn the [C6/VALUE] knob while holding down the [SUB] button to select the number of divisions.

Value	Explanation
	1/2
	1/3
	1/4
	Flam
	Triplet 1
	Triplet 2
	Triplet 3
	Triplet 4
	Quadruplet 1
	Quadruplet 2
	Quadruplet 3
	Quadruplet 4
	Quadruplet 5

Changing the start timing of the step

You can shift the sound of the step forward or backward in time.

1. **Hold down the step keys [1]–[16] and operate the [MORPH] slider or the [C2] knob.**

   The step is shifted forwards or backwards.

Setting the step probability (PROB)

This shows how to set the probability for notes to play back. You can use the probability feature to make a pattern play in different variations, while that same pattern keeps playing back.

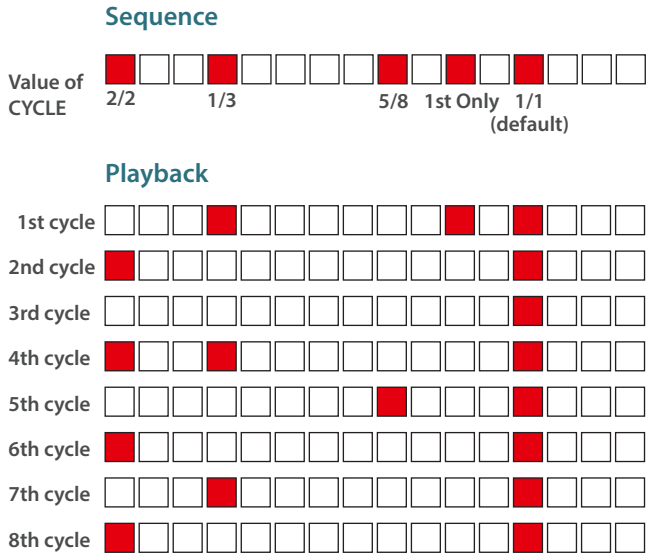
1. **Hold down the steps keys [1]-[16] and use the [C4] knob to change the value.**

* If a probability is not set for the selected step, the value is shown as "100%".

Setting the step note cycle

You can set steps to play at specific intervals.

1. **Hold down the step keys [1]–[16] and turn the [C5] knob to change the value of CYCLE.**



Specifying accents

1. **Press the ACCENT [STEP] button.**
2. **Press the step keys [1]–[16] to input the steps for which you want to apply an accent.**
3. **Use the ACCENT [LEVEL] knob to adjust the accent volume.**

Erasing a recorded step from a track (CLEAR)

1. **Press the track select [BD]–[RC] buttons while holding down the [CLEAR] button to select the track that contains the steps you wish to erase.**

MEMO

Press the [CLEAR] button while holding down the [SHIFT] button to erase the steps that play back.

Step recording a fill-in (FILL-IN EDIT)

1. Hold down the [SHIFT] button and press the [FILL IN TRIG] button.

The FILL IN screen appears.

2. Use the [C1]–[C6/VALUE] knobs to set the values of the parameters.

Controller	Parameter	Value	Explanation
[C1] knob	PLAY	FILL1–4, VAR A–H	Specifies which fill-in or variation is played when you press the [FILL IN TRIG] button.
[C2] knob	AUTO SW	OFF, ON	If this is ON, a fill-in is automatically inserted at intervals of the specified number of measures.
[C3] knob	AUTO CYC	2, 4, 8, 12, 16, 32 (measures)	Specifies the number of measures at which a fill-in is automatically inserted.
[C4] knob	FIRST	1–16	Sets the First Step for the selected fill-in.
[C5] knob	LAST	1–16	Sets the Last Step for the selected fill-in.
[C6/ VALUE] knob	EDIT	FILL1–4	Selects the fill-in to edit.

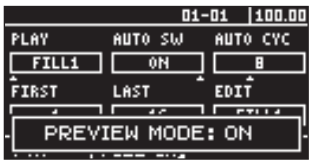
Playing a fill-in continuously (PREVIEW MODE)

1. Hold down the [SHIFT] button and press the [FILL IN TRIG] button.

The FILL IN screen appears.

2. Press the [ENTER] button to turn on the preview mode.

The fill-in selected in EDIT plays back in a loop.



3. Press the [ENTER] button again.

Loop playback stops.

Recording a slice with step recording

You can record a sliced sample with step recording.

1. Long-press a step key [1]–[16].

The STEP EDIT screen appears.

2. Select the slice number with the [C6/VALUE] knob.

* Selecting a number marked with "*" lets the most recently played slice number keep playing back in INST PLAY.

3. Release your finger from the step keys [1]–[16].

This exits the STEP EDIT screen.

Pattern settings

Configuring the patterns

Here's how to change the settings for the selected pattern.

1. Hold down the [SHIFT] button and press the [PTN SELECT] button.

The PTN SETTING screen appears.

2. Use the [C3/SCROLL] knob to select the parameter to set.

3. Use the [C6/VALUE] knob to set the value of the parameter.

Parameter	Value	Explanation
NAME EDIT	-	Pressing the [ENTER] button opens the screen for changing the Pattern Name.
Pattern Gain	-INF, -60.0dB–6.0dB	Sets the final output gain. Useful when compensating for volume differences between patterns due to velocity and note density while keeping your KIT mix levels intact.
Scale	8th(T), 16th(T), 16th, 32nd	Sets the resolution of the step timing. Adjust this to easily program 32nd notes or triplets. * If changing to a triplet resolution, the LAST STEP setting should be changed as well.
Shuffle	-100–+100	Adjusts the timing of every other step to create a swinging rhythm.
Accent	0%–100%	Boosts the volume of a step input in the accent track across all instruments.
Accent Depth	1–126	Sets the intensity of the accent's boost.
Master Prob	-100%–0–+100%	Scales the probability percentage across all steps globally.
Flam Space	0–8	Sets the speed between flam hits.
KIT Ref SW	OFF, ON	If this is ON, when you select a pattern, the corresponding kit of the selected pattern is loaded.

4. Press the [PTN SELECT] or [EXIT] button.

The unit exits the PTN SETTING screen.

Changing the pattern name

1. Hold down the [SHIFT] button and press the [PTN SELECT] button.

The PTN SETTING screen appears.

2. Use the [C3/SCROLL] knob to select "EDIT NAME" and press the [ENTER] button.

The EDIT PATTERN NAME screen appears.

3. Use the [C3/SCROLL] knob to move the cursor and use the [C6/VALUE] knob to change the character.

* You can insert or delete a character by turning the [C3/SCROLL] knob while holding down the [SHIFT] button.

4. When you've finished inputting characters, press the [ENTER] button.

Real-time playing/recording (INST PLAY/INST REC)

Playing an instrument in real time (INST PLAY)

You can use the step keys [1] (BD)–[10] (RC) to play an instrument in real time.

Playing with the step keys does not change the currently selected pattern.

1. **Press the [INST PLAY] button.**
2. **Press the step keys [1] (BD)–[10] (RC) to play the instruments.**

Recording an instrument in real time (INST REC)

This shows how to record what you play using the step keys [1] (BD)–[10] (RC) in real time to create a pattern. This changes the selected pattern.

If you want to keep the content of the pattern or the kit you've edited, save the pattern or kit before turning off the power (p. 46).

1. **Press the [INST REC] button.**
2. **Press the variation [A]–[H] buttons to select the variation you want to record.**
3. **Press the [START] key to begin recording.**
4. **Press the step keys [1] (BD)–[10] (RC) to play.**

* Any operations you make in the Instrument controlling section are not recorded.

Adjusting quantize

The performance can be quantized at the time of recording.

1. **Hold down the [SHIFT] button and press the [INST REC] button.**

   All performances are quantized to the grid.

   The quantization toggles between on and off with each press of the button during recording.

Playing/recording sub-steps

Here's how to sub-divide a step (sub-step) and play/record the sub-steps while in INST PLAY or INST REC.

1. **Press the [SUB] button.**
2. **Press the step keys [1]–[10] corresponding to the sub-steps you want to play/record.**

MEMO

You can also play/record the sub-steps by pressing the step keys [1]–[10] while holding down the [SUB] button.

Playing/recording weak beats

Here's how to play/record weak beats.

1. **Press the step keys [1]–[16] while holding down the [SHIFT] button.**

Playing/recording layers A/B separately

You can play/record each layer separately in the BD–HT layer tracks.

1. **Press the step keys [1] (BD)–[4] (HT) while holding down either the LAYER [A] or [B] button.**

Playing/recording alternate sounds (ALT INST)

You can input alternate sounds for the single track RS–RC.

* Alternate sounds contain a "-" character (example: 707Bass1-2) in their name.

1. **Press the step keys [5] (RS)–[10] (RC) while holding down the LAYER [B] button or the track select [RS]–[RC] buttons.**

Performing a roll

Sounds can be triggered repetitively similar to a drum roll.

1. **Press the [INST PLAY] button.**

MEMO

The PLAY MODE should be set to INST. If not, hold down the [INST PLAY] button and press the step key [13] to change the PLAY MODE.

2. **Hold down the [ROLL X1] key or the [ROLL X2] key and press the step keys [1]–[10].**

Roll Speed

Key	Note
[ROLL X1]	16th
[ROLL X2]	32nd
[ROLL X1] + [ROLL X2]	64th

Holding a roll

1. **Hold down the [INST PLAY] button and press the step keys [1]–[10] or the [ROLL X1] / [ROLL X2] key.**

   The step keys [1]–[10] or the [ROLL X1] / [ROLL X2] keys light up. To stop the roll performance, press the [ROLL X1] key or [ROLL X2] key again.

PLAY MODE

About PLAY MODE

PLAY MODE changes the behavior of the step keys. It is useful for playing instruments in real time. Below are the list of PLAY MODEs you can use.

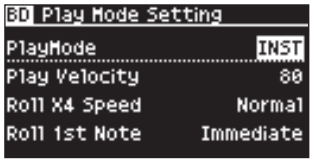
PLAY MODE	Explanation
INST	Use the step keys [1]–[10] to play BD–RC.
16 VELO	You can divide the velocity (volume) into 16 levels for a single instrument and play it using the step keys [1]–[16].
SLICE	You can assign slices of a sample to the step keys [1]–[16] to play or record. * This is enabled only when the generator of the instrument is set to SAMPLE.
SNAPSHOT	On the TR-1000, you can save up to 16 Snapshots that store the knob positions to the step keys [1]–[16]. Press the corresponding step key to recall a saved Snapshot. Each snapshot is triggered as soon as it is recalled.
KEYBOARD	Use the step keys [1]–[13] like a keyboard to play or record the selected instrument with the corresponding scale notes. * This mode is not available for ANALOG generators or for SAMPLE generators with SLICE turned on.

* In modes other than INST, you can select the track to be played using the track select button.

Changing the PLAY MODE

1. Hold down the [SHIFT] button and press the [INST PLAY] button.

The Play Mode Setting screen appears.



2. Use the [C3/SCROLL] knob to select "PlayMode" and use the [C6/VALUE] knob to change the PLAY MODE.

Changing the PLAY MODE quickly

INST, 16VELO, SLICE, SNAPSHOT

1. Hold down the [INST PLAY] button and press the step keys [13] (INST)–[16] (SNAPSHOT).

This changes the PLAY MODE.

* The selected mode (step indicator [13] (INST)–[16] (SNAPSHOT)) lights up.

KEYBOARD

1. Hold down the [INST PLAY] button and press a track select [BD]–[RC] button.

The PLAY MODE changes to KEYBOARD.

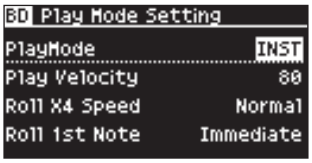
You can use the step keys [1]–[13] to play the instrument selected with the track select buttons.

* Track select buttons [BD]–[RC] that do not support KEYBOARD PLAY MODE do not light up.

Configuring the PLAY MODE settings

1. Hold down the [SHIFT] button and press the [INST PLAY] button.

The Play Mode Setting screen appears.



2. Use the [C3/SCROLL] knob to select the parameter and use the [C6/VALUE] knob to set the value.

* You can save the settings to a pattern by pressing the [COPY] button while holding down the [SHIFT] button and then selecting "PATTERN" on the WRITE screen.

Parameter	Value	Explanation
PlayMode	INST, 16 VELO, SLICE, SNAPSHOT, KEYBOARD	Selects the PLAY MODE.
When PlayMode = INST		
Play Velocity	1–127, MORPH, TR-REC DEF	Sets the velocity used for playback. **1–127:** Notes are played at the selected velocity value. **MORPH:** Use the MORPH fader to change the velocity value. **TR-REC DEF:** Follows the PROJECT settings.
Roll X4 Speed	Normal, Triplet	Selects the operation when the [ROLL X1] and [ROLL X2] keys are pressed simultaneously. **Normal:** Divides one step into four. **Triplet:** Divides one step into three.
Roll 1st Note	Immediate, Quantized	Selects how roll playback behaves when it starts. **Immediate:** Notes are triggered at the moment a step key is pressed. **Quantized:** Notes are triggered quantized to the roll sub-steps.

Playing/recording an instrument with velocity (16 VELO)

In 16 VELO PLAY MODE, you can divide the velocity (volume) into 16 levels for a single instrument and play it using the step keys [1]–[16].

Configuring the 16 VELO PLAY MODE settings

1. While in 16 VELO PLAY MODE, hold down the [SHIFT] button and press the [INST PLAY] button.

The Play Mode Setting screen appears.

2. Use the [C3/SCROLL] knob to select the parameter and use the [C6/VALUE] knob to set the value.

Parameter	Value	Explanation
Curve	-64–0–+64	Sets the velocity curve for the PLAY MODE 16 VELO.
Order	L->H, H->L	Sets the order of velocity values assigned to the step keys [1]–[16] in PLAY MODE 16 VELO. **L->H:** Velocity values increase from the step key [1] to [16]. **H->L:** Velocity values decrease from the step key [1] to [16].

Playing/recording sample slices (SLICE)

You can assign slices of a sample to the step keys [1]–[16] to play or record.

* This is enabled only when the generator of the instrument is set to SAMPLE.

➡ For detailes on sample slices, refer to "Slicing a sample (SLICE)" (p. 44).

Snapshot (SNAP SHOT)

Snapshot is a performance feature that allows you to save and recall panel knob positions (values) instantly.

Snapshots are saved per track. Selecting a different track will call a different set of Snapshots.

1. Hold down the [INST PLAY] button and press the step key [16] (SNAPSHOT).

The PLAY MODE of the steps keys changes to SNAPSHOT.

The steps keys of previously saved Snapshots are brightly lit. The step keys of available Snapshots are dimly lit.

2. Hold down a step key you want to create a Snapshot and turn the knobs in the instrument controlling section.

Each Snapshot can save up to six knob positions for layered tracks, and up to three positions for single tracks.

3. Release the step key when finished.

The knob positions are saved.

* You can save the Snapshot that you created to a pattern by pressing the [COPY] button while holding down the [SHIFT] button and then selecting "PATTERN" on the WRITE screen.

Triggering a Snapshot

By triggering Snapshots, dynamic changes can be created to the instruments sound.

1. Hold down the [INST PLAY] button and press the step key [16] (SNAPSHOT).

The PLAY MODE of the steps keys changes to SNAPSHOT.

The steps keys of previously saved Snapshots are brightly lit.

2. Press a brightly lit step key.

This triggers the Snapshot saved to the pressed step key.

* To revert the sound changed by a Snapshot, press a step key while holding down the [KNOB ASSIGN] button.

Recording a Snapshot performance to the sequencer

In the SNAPSHOT PLAY MODE, Shapshots can be recorded to the sequencer as Motion data along with note data.

1. **Hold down the [INST PLAY] button and press the step key [16] (SNAPSHOT).**
   The PLAY MODE of the steps keys changes to SNAPSHOT.
   The steps keys of previously saved Snapshots are brightly lit.
2. **Press the [INST REC] button.**
   The [INST REC] button is lit in red.
   This primes the sequencer to record the performance.
3. **Press the MOTION [ON] button.**
   The MOTION [ON] button is lit in red.
   This enables playback of Motion data.
4. **Press a brightly lit step key.**
   This triggers the Snapshot saved on the pressed step key.
5. **Follow the steps in "Recording an instrument in real time (INST REC)" (p. 26) to record the performance.**
   The triggered Snapshot is recorded onto the sequencer as Motion data.

NOTE

Any previous Motion will be overwritten by this recording.

Deleting a Snapshot (CLEAR)

1. **Hold down the [INST PLAY] button and press the step key [16] (SNAPSHOT).**
   The PLAY MODE of the steps keys changes to SNAPSHOT.
   The steps keys of previously saved Snapshots are brightly lit.
2. **Hold down the [CLEAR] button and press the step keys [1]–[16] to select the Snapshot you want to erase.**
   The selected Snapshot is deleted.

Playing/recording an instrument melodically (KEYBOARD)

In KEYBOARD PLAY MODE, you can use the step keys [1]–[13] like a keyboard to play or record the selected instrument with the corresponding scale notes.

The scale notes you play are assigned as notes to each step. With the pitch specified by the generator's TUNE and COARSE parameters as the reference pitch (NOTE = 0), you can play notes over a range of up to –24 to +24.

Note that the range of pitches that can be produced depends on the type of generator.

MEMO

- Some generators and SAMPLE generators with the SLICE parameter turned on do not support NOTE.
- Before using KEYBOARD PLAY MODE, you must turn on the NOTE SW parameter in the GEN settings screen.

Using KEYBOARD PLAY MODE

1. **Long-press the [INST PLAY] button.**
   The track select [BD]–[RC] buttons for instruments that support KEYBOARD PLAY MODE light up white.
2. **While holding down the [INST PLAY] button, press a track select [BD]–[RC] button.**
   The PLAY MODE of the steps keys changes to KEYBOARD.
3. **Press the step keys [1]–[13] to select the instrument you want to play.**

Step Keys	Explanation
Step keys [1]–[13]	Each key plays a different NOTE value. The NOTE arrangement corresponds to the scale (p. 81) that's selected. If the pitch that results from adding the COARSE and NOTE values exceeds the range of the generator, the pitches are moved down or up an octave. Keys for which the pitches have been shifted light up yellow.
Step key [14]	Raises the pitch by one octave only while the key is held down.
Step key [15]	Lowers the pitch by one octave (up to two octaves).
Step key [16]	Raises the pitch by one octave (up to two octaves).
[SHIFT] + step keys [15] / [16]	Sets the root step position. Each time you press the step key [15] while holding down the [SHIFT] key, the root step moves one step to the left. Each time you press the step key [16] while holding down the [SHIFT] key, the root step moves one step to the right.

Configuring the KEYBOARD PLAY MODE settings

1. While in KEYBOARD MODE, hold down the [SHIFT] button and press the [INST PLAY] button.

The Play Mode Setting screen appears.

2. Use the [C3/SCROLL] knob to select the parameter and use the [C6/VALUE] knob to set the value.

Parameter	Value	Explanation
Scale	Chromatic, Major, Minor, Dorian, Phrygian, Lydian, Mixolydian, Locrian, Minor Pentatonic, Minor Blues, Bebop Minor, Harmonic Minor, Melodic Minor, Major Pentatonic, Major Blues, Bebop Major, Altered, Whole Tone, Diminished Whole-Half, Diminished Half-Whole, Gypsy Minor, Roman Minor, Spanish 8 Notes, Bhairav Thaat, Marva Thaat, Purvi Thaat, Todi Thaat, Arabic, Egyptian, Chinese, Pelog, Hirajoshi, Miyakobushi, Ryukyu	Changes the scale used for the keyboard layout. **Chromatic:** The brightly lit step keys represent the white keys on the piano, and the dimly lit step keys represent the black keys. * For details on the values, refer to "List of scales (when KEY is C)" (p. 81).
Root Step	1–12	Sets the NOTE=0 position (root step). The root step is shown using the track's color. This is useful when you want to arrange the keyboard to make the lower or higher notes easier to play, based on the root note.
Octave	-2, -1, 0, +1, +2	Changes the octave range (-2 to +2 octaves). If the pitch exceeds the playable range, it wraps around to 0, and the corresponding key lights up yellow.

Editing NOTE values in Step Edit

Here's how to edit the NOTE values recorded for each step of the sequencer.

1. Press the [TR-REC] button.

The unit enters TR-REC mode.

2. Long-press a step key [1]–[16].

The Step Edit screen appears.

3. While holding down the step key you want to edit, use the [C6/VALUE] knob to set the value.

Step Keys	Explanation
---	The NOTE value of the previous step carries over. * If the NOTE for step 1 is "---", step 1 plays back without a note on the first pass, and afterwards plays back by carrying over the previous value.
-24–0–+24	Sets the pitch in semitones, using the pitch specified by TUNE and COARSE as NOTE=0. If the pitch that results from adding the COARSE and NOTE values exceeds the range of the generator, the pitches are moved down or up an octave.

* When using a layered track, NOTE can be turned on or off independently for each layer. However, different NOTE values cannot be set for individual layers.

Erasing all NOTE data in a track (CLEAR)

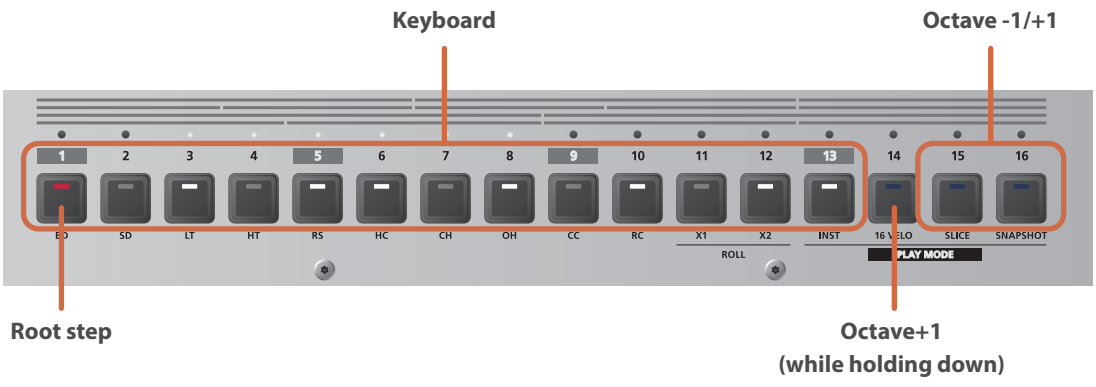
Here's how to erase all NOTE data recorded in the steps of each track (BD–RC).

1. Hold down the [CLEAR] button and [INST PLAY] button, and press the track select [BD]–[RC] button of the track whose NOTE data you want to erase.

All NOTE data recorded in the steps of the selected track is erased.

* While a variation chain is playing, NOTE data for all variations included in the chain is erased.

How the step keys function in KEYBOARD PLAYMODE



MOTION

Recording/playing MOTION

1. While a pattern is playing, press the MOTION [REC] button.

Recording starts and the MOTION [REC] button lights up.

While the MOTION [REC] button is lit, the motions listed below for the controllers are recorded into the steps.

Section	Controller
BASS DRUM–HIGHT TOM	[TUNE], [DECAY], [MIX], [CTRL 1–3] knobs
RIM SHOT–RIDE CYMBAL	[TUNE], [DECAY], [CTRL] knobs
REVERB	[LEVEL], [TIME] knobs
DELAY	[LEVEL], [TIME], [FEEDBACK] knobs
MASTER FX	[ON] button, [CTRL 1–3] knobs
ANALOG FX	[ON] button, [FILTER] knob, [DRIVE] knob

2. Press the MOTION [ON] button.

The controller motions that you recorded in step 1 play back while the MOTION [ON] button is lit.

Erasing MOTION data

Erasing MOTION data of specific controllers

You can erase the MOTION data of specific controllers without deleting the MOTION of other controllers.

1. Hold down the [CLEAR] button and operate the controllers whose motion you want to erase.

Section	Controller
BASS DRUM–HIGHT TOM	[TUNE], [DECAY], [MIX], [CTRL 1–3] knobs
RIM SHOT–RIDE CYMBAL	[TUNE], [DECAY], [CTRL] knobs
REVERB	[LEVEL], [TIME] knobs
DELAY	[LEVEL], [TIME], [FEEDBACK] knobs
MASTER FX	[ON] button, [CTRL 1–3] knobs
ANALOG FX	[ON] button, [FILTER] knob, [DRIVE] knob
OTHER	Step keys [1]–[16]
	Variation [A]-[H] buttons
	Track select [BD]–[RC] buttons
	[PTN SELECT] button

Erasing MOTION data by variation

You can erase all Motion by variation.

1. Hold down the [SHIFT] button and press the MOTION [ON] button.

The variation buttons blink red.

2. Press the variation [A]-[H] buttons to select the variation you want to erase motion.

All motion is deleted for the selected variation.

Editing MOTION data

1. Press the [►] button while holding down the step keys [1]–[16] corresponding to the motion you want to edit.

The MOTION screen appears.

2. While holding down the step key you pressed in step 1, press a track select [BD]–[RC] button or the ACCENT [STEP] button to select the track to edit.

* If you select the track using the ACCENT [STEP] button, you can edit motion data for effects.

3. While holding down the step key you pressed in step 1, use the [C1]–[C6/VALUE] knobs to record the motions of the controllers into the step.

* You can also record the motions of the controllers in the instrument controlling section and effect controlling section.

4. Press the MOTION [ON] button.

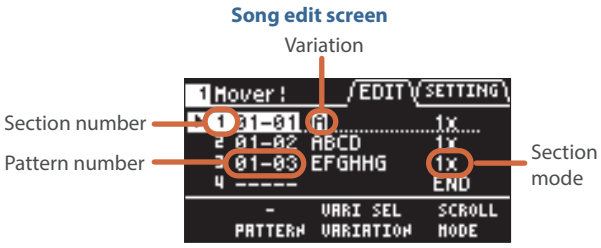
When the MOTION [ON] button is lit, the motions of the controllers that you recorded in step 2 are played back.

Song mode

The songs are recalled by using the step keys [1]–[16]. Step keys that contain songs light up.

Creating a song

Each song contains different sections. A section contains information such as the pattern number, variation and song playback mode.



1. Press the [SONG] button.

The unit enters song mode.

2. Press a step key [1]–[16] to select a song.

3. Hold down the [SHIFT] button and press the [SONG] button.

The song edit screen appears.

4. Use the [C4] knob to input the pattern.

* You can also press the step keys [1]–[16] to input a pattern.

5. Use the [C5] knob to select the pattern variation or fill-in.

* You can also press the variation [A]–[H] buttons to input a variation.
* You can also hold down the [VARI CHAIN] button and press the [FILL IN TRIG] button to input a fill-in.

6. Use the [C6/VALUE] knob to select the section mode.

Mode	Explanation
LOOP (1x–64x)	The section plays the set amount of times, then advances to the next section. If there is no section present, the song will end.
WAIT	The section plays repeatedly until you press the [START] key. This is suitable for jamming on a particular section for an unset amount of time.
SKIP	The section does not play.
END	The section plays once, then stop. This is suitable for the end of a song.

7. Use the [C3/SCROLL] knob to select another section.

8. Repeat steps 4–6 to add or edit sections.

9. Press the [START] key to play back the song you created.

Inputting a variation/fill-in by adding a variation chain

You can input up to 16 variations/fill-ins for one section by adding a variation chain.

1. Use the [C3/SCROLL] knob to select a section.

2. Add a variation chain.

Inputting variations

2-1. Hold down the [VARI CHAIN] button and press the variation [A]–[H] buttons.

Inputting fill-ins

2-1. Hold down the [VARI CHAIN] button and press the [FILL IN TRIG] button.

2-2. Press the variation [A]–[D] buttons to input fill-ins 1–4.

Changing a variation/fill-in

1. Use the [C3/SCROLL] knob to select a section.

2. Use the [C2] knob to select the variation/fill-in you want to change.

3. Hold down the [VARI CHAIN] button and use the [C2] knob to select other variations A–H or fill-ins 1–4.

Editing sections

1. **Use the [C3/SCROLL] knob to select a section.**

Inserting a section

1. **Hold the [SHIFT] button and press the [CLEAR] button.**
   A section is inserted before the selected section.

Deleting a section

1. **Press the [CLEAR] button.**
   The section is deleted.

Other edit functions

1. **Press the [ENTER] button.**
   The section edit pop-up menu appears
2. **Use the [C6/VALUE] knob to select a function and press the [ENTER] button.**

Function	Explanation
COPY	Copies the selected section.
PASTE	Pastes the previously copied section. * This overwrites any occupying section.
DOUBLE	Adds a copy of the selected section before it.
MOVE	Moves the selected section to a new section.
INSERT	Inserts a section before the selected section. * This works the same way as "Inserting a section" (p. 33).
CLEAR	Erases the selected section. * This works the same way as "Deleting a section" (p. 33).

Changing the song settings

* If you want to keep a song's settings, save the song (p. 46).

1. **Use the [C3/SCROLL] knob to select a section.**
2. **Press the [►] button to show the SETTING screen.**
3. **Use the [C3/SCROLL] knob to select a parameter, and use the [C6/VALUE] knob to change the value.**

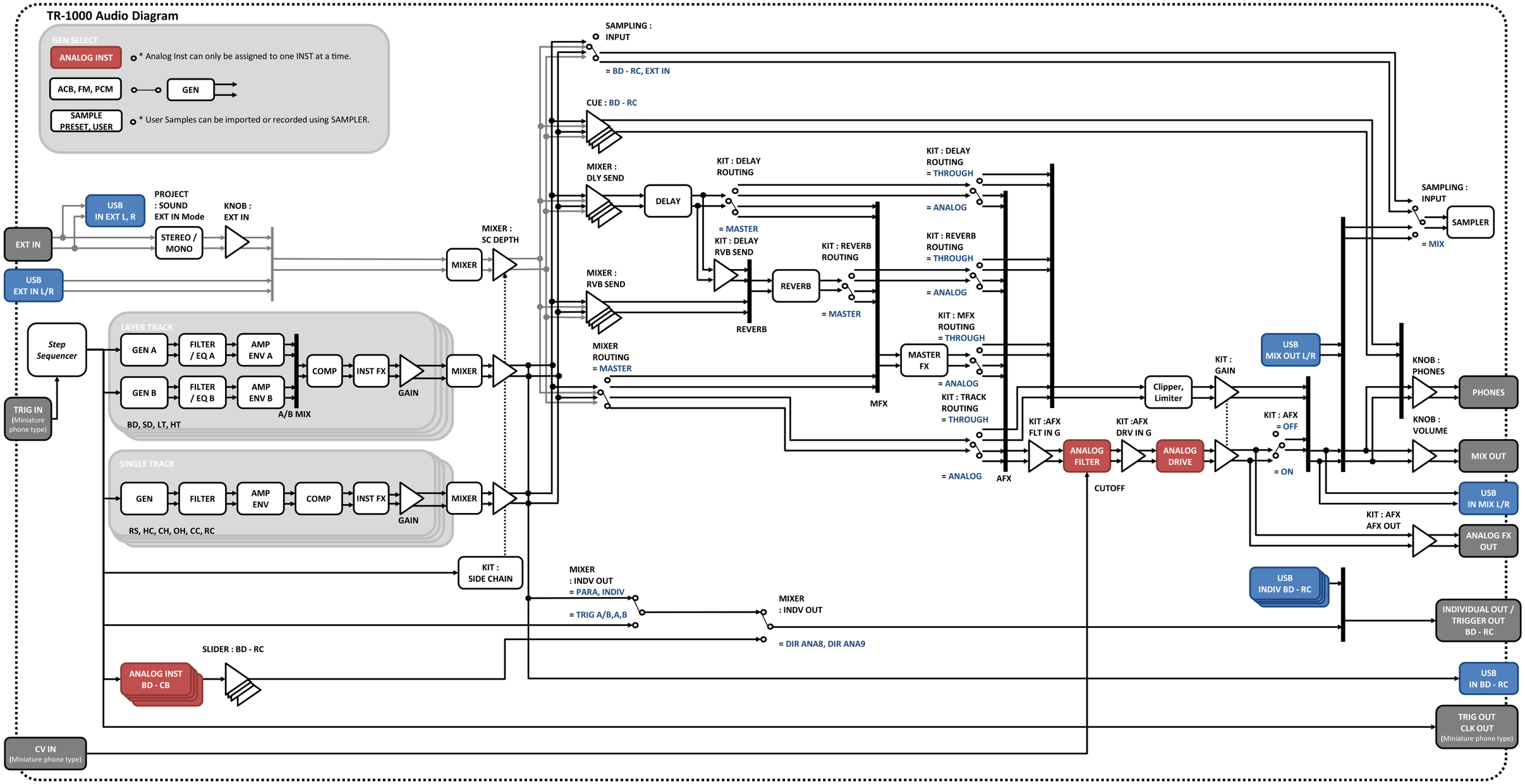
Parameter	Value	Explanation
NAME EDIT	-	Changes the song name. * To open the edit screen, press the [ENTER] button. * Use the [C3/SCROLL] knob to move the cursor, and the [C6/VALUE] knob to change the character.
Project Tempo	40.00–300.00	Sets the tempo of the project.
Tempo Source	PATTERN, PROJECT	**PATTERN:** The tempo of the section is the same with the tempo of the pattern used in this section. **PROJECT:** The section tempo is the same as the tempo of the project.

Deleting a song (CLEAR)

1. **Press the [SONG] button.**
   The unit enters song mode.
2. **Press the step keys [1]-[16] to select the song you want to delete.**
3. **Hold down the [CLEAR] button and press the [SONG] button.**
   The song is deleted.

Sound engine overview

The TR-1000 features a deep sound engine, designed especially for drums, rhythm, and bass. Sound generation comes from 3 different technologies: Analog, DSP, and Sampling.
The analog sound engine features instruments from the TR-808 and TR-909, revised in various ways to fit in the context of a modern drum machine.



Kit edit

Selecting a kit

Here's how to select a kit.

1. **Press the [KIT] button.**

   The SELECT KIT screen appears.

* You can edit 128 kits at the same time on the TR-1000. Kits being edited are marked with an asterisk to the left of the kit number.

2. **Use the [C6/VALUE] knob to select the kit.**

3. **Press the [KIT] or [EXIT] button.**

   The [KIT] button goes dark and the SELECT KIT screen exits.

Editing the kit settings

Here's how to edit the settings for the selected kit.

* If you want to keep a kit's settings, save the kit (p. 46).

1. **Hold down the [SHIFT] button and press the [KIT] button.**

   The KIT EDIT screen appears.

2. **Press the [◄] [►] buttons to select the page to set.**

3. **Use the [C1]–[C6/VALUE] knob to edit the value.**

➡ For detailed kit settings, refer to "KIT" (p. 59) in the parameter list.

4. **Press the [KIT] or [EXIT] button.**

   This exits the KIT EDIT screen.

Adjusting the reverb and delay

Here's how to adjust the reverb and delay.

Mode	Explanation
Volume of the reverb sound	REVERB [LEVEL] knob
Reverb length	REVERB [TIME] knob
Volume of the delay sound	DELAY [LEVEL] knob
Delay time	DELAY [TIME] knob
Delay feedback	DELAY [FEEDBACK] knob

➡ For detailed reverb and delay settings, refer to "REVERB" (p. 59) and "DELAY" (p. 60) in the parameter list.

Adjusting the reverb send level of each instrument

Here's how to adjust the reverb send level of the selected instrument.

1. **Hold down the track select [BD]–[RC] buttons and turn the REVERB [LEVEL] knob.**

Adjusting the delay send level of each instrument

Here's how to adjust the delay send level of the selected instrument.

1. **Hold down the track select [BD]–[RC] buttons and turn the DELAY [LEVEL] knob.**

Sending each instrument to effects

Here's how to set whether the selected instrument is sent to the master effect or to the analog effect.

1. **Press the track select [BD]–[RC] buttons.**
2. **Hold down the [SHIFT] button and press the [FX] button.**
3. **Use the [C4] knob to set the FX routing value.**

Sending the audio input to the EXTERNAL IN jacks to effects

This sets whether the audio input to the EXTERNAL IN jacks is sent to the master effect or to the analog effect.

1. **Hold down the [SHIFT] button and press the [KIT] button.**
2. **Press the [◄] [►] buttons to select the EXT IN page.**
3. **Use the [C4] knob to set the FX routing value.**

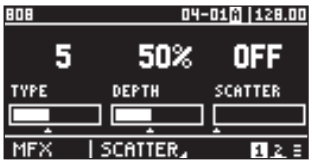
Applying the master effect (MFX)

This shows how to apply the master effect to the kit.

1. **Press the MASTER FX [ON] button.**
   This turns the master effect on.
2. **Use the MASTER FX [CTRL 1]–[CTRL 3] knobs to adjust the amount of effect applied.**

Configuring the master effect

1. **Hold down the [SHIFT] button and press the MASTER FX [ON] button.**
   The MFX EDIT screen appears.



2. **Press the [ENTER] button and use the [C6/VALUE] knob to select the effect type.**
3. **Press the [◄] [►] buttons to select the page to set.**
4. **Use the [C1]–[C6/VALUE] knobs to set the values for the parameters.**
   ➡ For details on the parameters, refer to "MFX" (p. 62) in the parameter list.
5. **Press the [EXIT] button.**
   This exits the MFX EDIT screen.

Applying the analog effect (AFX)

This shows how to apply the analog effect to the kit.

1. **Press the ANALOG FX [ON] button.**
2. **Use the ANALOG FX [FILTER] knob and the [DRIVE] knob to adjust the effect intensity.**

Editing the analog effect settings

Here's how to edit the settings for the selected analog effect.

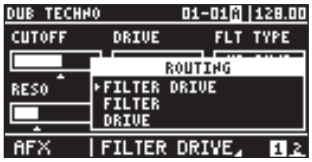
1. **Hold down the [SHIFT] button and press the ANALOG FX [ON] button.**
   The AFX EDIT screen appears.

2. **Press the [◄] [►] buttons to select the page to set.**
3. **Use the [C1]–[C6/VALUE] knobs to set the values for the parameters.**
   ➡ For details on the parameters, refer to "AFX" (p. 66) in the parameter list.
4. **Press the [EXIT] button.**
   This exits the AFX EDIT screen.

Editing the analog effect routing

1. **Hold down the [SHIFT] button and press the ANALOG FX [ON] button.**
   The AFX EDIT screen appears.

2. **Press the [ENTER] button.**
   The ROUTING popup screen appears.



3. **Use the [C6/VALUE] knob to select the routing.**
4. **Press the [EXIT] button.**
   This exits the screen.

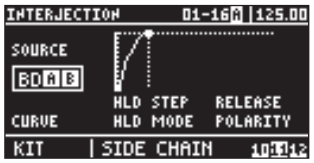
Applying the side chain effect

You can use the pattern (note data) of one track to automatically control the volume of another track (side chain effect). This allows you to add rhythmic dynamics or mute one track using another.

1. **Hold down the [SHIFT] button and press the [KIT] button.**

   The KIT EDIT screen appears.

2. **Press the [◄] [►] buttons to show the SIDE CHAIN page.**



3. **Use the [C1]–[C6/VALUE] knob to edit the value.**

➡ For details on the parameters, refer to "SIDE CHAIN" (p. 61) in the parameter list.

4. **Hold down the [SHIFT] button and press the [FX] button.**

5. **Press the [◄] [►] buttons to show the first page of MIXER screen.**

6. **Use the [C5] knob to set the value of SC DEPTH.**

   This changes the depth of the side chain effect.

* When the value is "0.0%", the side chain effect is not applied.

7. **Press the [EXIT] button.**

   This exits the screen.

Assigning parameters to the [CTRL] knobs (KNOB ASSIGN)

You can assign parameters to each knob in the Instrument controlling section to control the pattern while it plays back.

You can assign up to four parameters to a knob, and set the minimum and maximum values per parameter corresponding to the motions of each knob.

1. **Press the [KNOB ASSIGN] button.**

   The KNOB ASSIGN screen appears.

2. **Turn a knob for which you wish to edit the assignment.**

   This selects the knob for editing.

3. **Press the [◄] [►] buttons to show the number to assign.**

4. **Use the [C1]–[C6/VALUE] knobs to set the assigned parameters, how much they change and their minimum and maximum values.**

5. **Press the [EXIT] button.**

   This exits the screen.

Instrument edit (INST)

Instruments (INST) are organized in the INST BANK in two ways—by Category and by Folder.

Categories are classifications used for organizing sounds according to their roles in the kit, such as BD (Bass Drum) or HH (Hi Hat). New categories can be created when writing your own INSTs.

The TR-1000 comes with many categories pre-made. Categories that use "A" (i.e. BD:A) are sounds that are acoustic in nature. Categories that use "E" (i.e. SD:E) are sounds that are digital/synthesized in nature.

Folders are larger containers for organizing by things like signal generator type (i.e. ANALOG or SAMPLE), user-made INSTs (USER), or official expanded content.

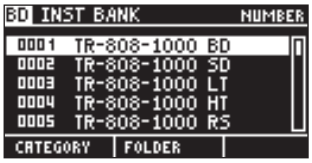
Selecting an instrument (INST BANK)

This shows how to individually select the instruments for selected kits.

* An instrument contains all settings for the generator, filter, amp and instrument FX, including those settings found in the track.

1. **Press the track select [BD]–[RC] buttons.**
2. **Press the [INST] button.**

   The INST BANK screen appears.



3. **Use the [C4] knob to select the category.**
4. **Use the [C5] knob to select the folder.**
5. **Use the [C6/VALUE] knob to select the instrument.**
6. **Press the [INST] or [EXIT] button.**

   The [INST] button goes dark and the unit exits the INST BANK screen.

* You can check the name of the selected instrument or the data for the generator by pressing the [INST] button while holding down the [SHIFT] button.

Selecting a sound generator (SELECT GEN)

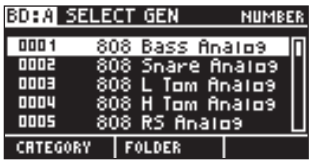
This shows how to individually select the generator for the selected instrument.

1. **Press the track select [BD]–[RC] buttons.**

   When [BD]–[LT] is selected, use the LAYER [A] [B] buttons to select layer A/B.

2. **Hold down the [SHIFT] button and press the [GEN] button.**

   The SELECT GEN screen appears.



3. **Use the [C4] knob to select the category.**
4. **Use the [C5] knob to select the folder.**
5. **Use the [C6/VALUE] knob to select the generator.**
6. **Press the [GEN] or [EXIT] button.**

   The [GEN] button goes dark and the unit exits the SELECT GEN screen.

Changing the generator sound (GEN)

1. **Press the track select [BD]–[RC] buttons.**

   When [BD]–[LT] is selected, use the LAYER [A] [B] buttons to select layer A/B.

2. **Press the [GEN] button.**
3. **Press the [◄] [►] buttons to select the page to set.**
4. **Use the [C1]–[C6/VALUE] knobs to set the values for the parameters.**

➡ For details on the parameters, refer to "GEN" (p. 67) in the parameter list.

Applying the filter (FILTER)

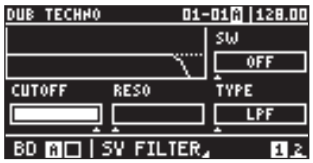
Here's how to apply the filter to the generator.

1. **Press the track select [BD]–[RC] buttons.**

   When [BD]–[LT] is selected, use the LAYER [A] [B] buttons to select layer A/B.

2. **Press the [FILTER] button.**

   The FILTER screen appears.



3. **Use the [C1]–[C6/VALUE] knobs to set the values for the parameters.**

➡ For details on the parameters, refer to "FILTER" (p. 72) in the parameter list.

Selecting an amp (AMP)

This shows how to make the volume change over time.

1. **Press the track select [BD]–[RC] buttons.**

   When [BD]–[LT] is selected, use the LAYER [A] [B] buttons to select layer A/B.

2. **Press the [AMP] button.**

   The AMP screen appears.

3. **Use the [C1]–[C6/VALUE] knobs to set the values for the parameters.**

➡ For details on the parameters, refer to "AMP" (p. 73) in the parameter list.

Applying the compressor (COMP)

This effect reduces high volume levels while bringing up the level of quieter sounds, keeping down any variations in overall volume.

1. **Press the track select [BD]–[RC] buttons.**

2. **Hold down the [SHIFT] button and press the [AMP] button.**

   The COMPRESSOR screen appears.

3. **Use the [C1]–[C6/VALUE] knobs to set the values for the parameters.**

➡ For details on the parameters, refer to "COMP" (p. 74) in the parameter list.

Applying effects to an instrument (FX)

Here's how to apply effects to the instruments to change their sound. You can apply one effect per instrument.

1. **Press the track select [BD]–[RC] buttons.**

2. **Press the [FX] button.**

3. **Press the [ENTER] button.**

   The effect list appears.

4. **Use the [C6/VALUE] knob to select an effect.**

5. **Press the [ENTER] button.**

   This applies the effect.

6. **Use the [C1]–[C6/VALUE] knobs to set the values for the parameters.**

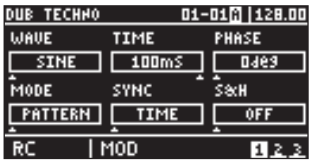
➡ For details on the parameters, refer to "IFX" (p. 75) in the parameter list.

Changing parameter values with the LFO (MOD)

This shows how to use the LFO to change the parameter values.

1. **Press the track select [BD]–[RC] buttons.**
2. **Hold down the [SHIFT] button and press the [FILTER] button.**

   The MODULATION screen appears.



3. **Use the [C1]–[C6/VALUE] knobs to set the values for the parameters.**

➡ For details on the parameters, refer to "MOD" (p. 80) in the parameter list.

Saving an instrument

After editing one of the following parameters, you can save the parameters as a single instrument.

GEN | FILTER | AMP | COMP | FX | MOD

1. **Hold down the [SHIFT] button and press the [COPY] button.**

   The WRITE screen appears.

2. **Select "INST" with the [C6/VALUE] knob.**
3. **Use the [C6/VALUE] knob and the [ENTER] button to edit the category and name.**

   This saves the instrument.

* When you try to overwrite an existing category or name, a confirmation message appears. To overwrite, use the [C6/VALUE] knob to select "OK", and press the [ENTER] button. To cancel overwriting, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

MEMO

You can use the [INST] button to recall saved instruments even after you have changed the kit.

Configuring the mix (MIXER)

This shows how to configure the mixing for the selected track.

1. **Press the track select [BD]–[RC] buttons.**
2. **Hold down the [SHIFT] button and press the [FX] button.**

   The MIXER screen appears.

3. **Use the [C1]–[C6/VALUE] knobs to set the values for the parameters.**

➡ For details on the parameters, refer to "MIXER" (p. 80) in the parameter list.

Applying the fader volume to the track gain (REFLECT to GAIN)

You can use the REFLECT to GAIN function to apply the track volume that you adjusted using the level fader to the track gain. This lets you adjust the volume balance between each track as appropriate, when the faders are set to maximum.

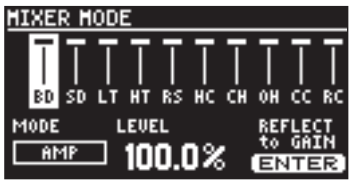
1. Hold down the [SHIFT] button and press the [FX] button.

The MIXER screen appears.

2. Press the [►] button to show the last page.

3. Press the [ENTER] button.

The MIXER MODE screen appears.



4. Use the level fader to adjust the track volume.

You can also use the [C3/SCROLL] knob to select a track and the [C6/VALUE] knob to adjust its volume.

5. Press the [ENTER] button.

A confirmation message appears.

6. Use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.

To cancel, press the [EXIT] button.

7. When "Completed! Please move all sliders to MAX." appears on the display, raise all faders to their maximum positions.

The volume levels of all tracks are reflected to the track gain settings.

8. Press the [ENTER] button.

This exits the screen.

MEMO

You can save the track gain changes to a pattern by pressing the [COPY] button while holding down the [SHIFT] button and then selecting "PATTERN" on the WRITE screen.

Sampling

You can use the TR-1000 to sample (record) the audio input from an external device, and assign these samples to the respective tracks. You can also resample the internal samples and patterns.

Sampling can be done in sync with INST PLAY and with the patterns.

Sampling

This shows how to record the audio and save the sampled result to the project.

1. **Press the [SAMPLE] button.**
   The SAMPLING screen appears.
2. **Use the controllers below to configure the parameters.**

Controller	Parameter	Value	Explanation
[C4] knob	INPUT	EXT IN, BD–RC, MIX OUT, TRACK	Selects the source (input source) to sample. **EXT IN:** Only the audio input to the EXTERNAL IN jacks is sampled. **BD–RC:** Samples the BD–RC tracks. **MIX OUT:** Samples the mixed audio (the playback audio from this unit and the input from an external source). **TRACK:** Selects multiple tracks (BD–RC tracks) for sampling.
[C5] knob	LENGTH	MANUAL, 1–128 [steps]	Sets the sample time. **MANUAL:** After sampling starts, press the [ENTER] button again to stop sampling. **1–128**: Sampling stops automatically when the sampling time reaches the length specified by the number of steps.
[C6/ VALUE] knob	TRIGGER	MANUAL, INST PLAY, PTN START, AUTO	This selects how to start sampling. **MANUAL:** Press the [ENTER] button to start sampling. **INST PLAY:** Press the step keys [1]–[16] to start sampling. **PTN START:** Press the [START] key to begin sampling. **AUTO:** Sampling begins once the audio input exceeds the level that's specified in INPUT.

3. **Sampling starts recording with the method specified by the TRIGGER parameter.**
4. **Sampling ends with the method specified by the LENGTH parameter.**

Sampling internal sounds

This is useful for recording analog or digital tones and patterns as audio hits and loops.

1. **Press the [SAMPLE] button.**
   The SAMPLING screen appears.
2. **Use the [C4] knob to select "BD"–"RC" or "MIX OUT".**
3. **Start recording with the method specified by the TRIGGER parameter.**
4. **Stop recording with the method specified by the LENGTH parameter.**

Sampling multiple tracks

This sums a combination of tracks together and record them to one audio file.

1. **Press the [SAMPLE] button.**
   The SAMPLING screen appears.
2. **Use the [C4] knob to select "TRACK".**
3. **Press the track select [BD]–[RC] buttons which you want to combine.**
4. **Start recording with the method specified by the TRIGGER parameter.**
5. **Stop recording with the method specified by the LENGTH parameter.**

Assigning a recorded sample to a track

1. **After the recording is complete and the sample editor appears, press the [ENTER] button.**
2. **Use the [C3/SCROLL] knob to select "WRITE&ASSIGN", and press the [ENTER] button.**
3. **Press the track select [BD]–[RC] buttons to select the track to which you want to assign the sample.**
4. **Use the [C3/SCROLL] knob to select "EXECUTE", and press the [ENTER] button.**
   The sample is assigned to the specified track and saved.
   If you skip step 3, the sample will be saved directly to internal memory without assigning.

* When saving a sample, you can use the [C3/SCROLL] and [C6/VALUE] knobs to edit the category and name.

* When you select layer tracks BD–LT, you can specify either layer A or layer B.

* When a sample is assigned, the generator of the instrument for that track is overwritten.

Editing a sample

When the instrument generator is set to User Sample, you can adjust (normalize) the level of a sample, or extract parts of the sample.

1. Hold down the [SHIFT] button and press the [SAMPLE] button.

The sample editor appears.

2. Use the controllers below to edit the sample.

Controller	Parameter	Explanation
[C1] knob	START	Changes the start position of the sample.
[C3/SCROLL] knob	END	Changes the end position of the sample.
[C5] knob	ZOOM	Increases the size of the waveform.
[C6/VALUE] knob/ [ENTER] button	EDIT	Quickly accesses additional sample editing functions.

Additional sample editing functions

Function	Explanation
SAVE AS	Saves the audio found in between START and END as a separate file.
NORMALIZE	Maximizes the sample's gain without digitally clipping.
EMPHASIS	Adds subtle high-frequency excitation to the sample.
ZERO SNAP On	Snaps the cursor to the zero-crossing point when selecting the sample position.

3. Press the [EXIT] button.

This exits the sample editor.

Optimizing sample slots (SMP SLOT)

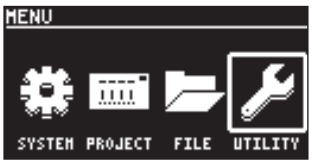
Every time a slice is created or a sample is loaded as a generator and saved to a kit, a sample slot is used.

For example, in case of slicing a sample, the slices remain stored in sample slots even after the slice parameter has been set to OFF. It is useful to optimize the slot storage to free all available slots occupied by unused slices.

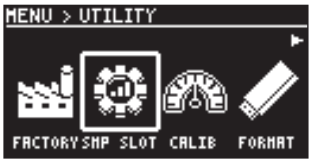
1. Press the [MENU] button.

The MENU screen appears.

2. Use the [C6/VALUE] knob to select "UTILITY", and press the [ENTER] button.



3. Select "SMP SLOT" with the [C6/VALUE] knob.



4. Press the [ENTER] button.

The sample slot information is displayed.

5. Press the [ENTER] button.

The optimization process starts. Once finished, the project is overwritten.

6. Press the [EXIT] button.

This exits the screen.

About sample slots

When you select a sample as the generator or slice a sample and save it to the kit, a sample slot is consumed for each sample used in the project.

This creates a flexible environment that allows the same sample to be used in multiple different instruments in different ways.

Project 1 contains preset kits that use many samples, leaving 154 sample slots available in the initial state. In projects that do not use any samples, up to 500 sample slots are available.

A sample slot is not used when you import samples.

Using samples in an instrument

Configuring the SAMPLE GEN

When the instrument generator is set for sampling, you can set the tempo and pitch of the sample.

The system supports up to 14 stereo samples to be played at once. If exceeded, the system will use the generators on Layer A only.

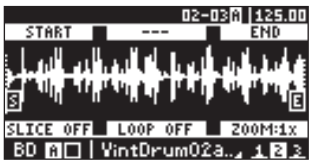
1. **Press the [GEN] button.**
2. **Use the [◄] [►] buttons to display the menu for the first page.**
3. **Use the controllers below to edit the sample.**

Controller	Parameter	Explanation
[C1] knob	TUNE	Smoothly adjusts the pitch of the sample.
[C2] knob	SLICE NUM	Selects the number of the slice you want to edit. * This can only be set when slice mode is ON.
[C3/SCROLL] knob	SPEED	Sets the overall playback speed without changing the pitch. * This can only be set when stretch mode is ON and BPM SYNC is OFF.
[C4] knob	COARSE	Changes the pitch of the sample in semitones.
[C5] knob	BPM SYNC	When this is ON, the sample plays back at the tempo set on the TEMPO SETTING screen (p. 17).
[C6/VALUE] knob	STRETCH	Sets stretch mode.

Slicing a sample (SLICE)

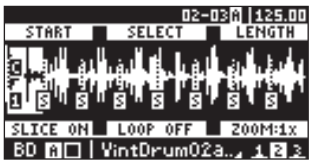
When the instrument generator is set for sampling, you can slice the samples.

1. **Press the [GEN] button.**
2. **Use the [◄] [►] buttons to show the WAVE screen.**



3. **Use the [C4] knob to turn on slice mode.**

The sample is automatically sliced into 16 segments (divided by time).



4. **Use the following controllers to set the slice settings, and press the [ENTER] button.**

Controller	Parameter	Explanation
[C1] knob	START	Sets the position at which the slice starts.
[C2] knob	SELECT	Selects the slice.
[C3/SCROLL] knob	LENGTH	Sets the slice length.
[C4] knob	SLICE ON/OFF	Turns slice mode ON/OFF.
[C5] knob	CURSOR	Controls the cursor to indicate where to slice. Use the [SHIFT] button along with the knob to switch loop playback ON/OFF.
[C6/VALUE] knob	ZOOM	Zooms the waveform.
[ENTER] button	MENU	Displays additional slice functions such as adding or deleting slices and auto-slicing.

Additional slice functions

Function	Explanation
ADD SLICE	Adds a slice at the cursor location.
DELETE SLICE	Deletes the currently selected slice. Press the [CLEAR] button as a shortcut.
DELETE ALL SLICE	Deletes all slices.
AUTO SLICE	Opens AUTO SLICE function (Time Division, Level, Transient).

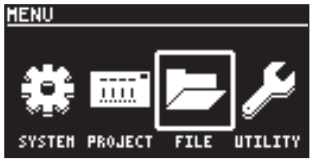
Importing audio files (samples) from a USB flash drive

You can import an audio file as a sample from a USB flash drive.

MEMO

If the Sample Level Adjust parameter in the GENERAL section of System Settings is set to "Auto", the volume of the sample is automatically adjusted to match the volume of the other preset generators in that category, if you select a preset category as the import destination of the audio file in the following steps.

1. **Format the USB flash drive on the TR-1000 (p. 5).**
2. **Remove the USB flash drive.**
3. **On your computer, copy the audio file you want to import, or a folder containing the audio file, to any folder on the USB flash drive.**
4. **Insert the USB flash drive to this unit.**
5. **Press the [MENU] button to display the MENU screen.**
6. **Use the [C6/VALUE] knob to select "FILE", and press the [ENTER] button.**



7. **Use the [C6/VALUE] knob to select "IMPORT", and press the [ENTER] button.**
8. **Use the [C6/VALUE] knob to select "USER SAMPLE", and press the [ENTER] button.**
9. **Use the [C3/SCROLL] knob to select the audio file or folder to import, and press the [ENTER] button.**

   Press the [◄] [►] buttons to browse the contents of a folder.

   If a folder is imported, all files in the folder are imported at once.
10. **Use the [C6/VALUE] knob to select the destination category for import, and press the [ENTER] button.**

    If HIHAT E or HIHAT A is selected as the import destination category, the subcategory selection screen appears.

    Use the [C6/VALUE] knob to select the destination subcategory, and then press the [ENTER] button.

    This imports the audio file.

Saving various settings (WRITE)

Here's how to save a pattern or kit.

1. Hold down the [SHIFT] button and press the [COPY] button.

The WRITE screen appears.

2. Use the [C6/VALUE] knob to select what to save, and press the [ENTER] button.

* When you select "OVERWRITE", the selected pattern and kit are overwritten.

3. Use the [C6/VALUE] knob to select the save-destination, and then press the [ENTER] button.

A confirmation message appears.

4. To save, use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.

If you want to cancel, press the [EXIT] button.

Using morphing (MORPH)

Smoothly changing between two sounds (KNOB MORPH)

This feature lets you use just the [MORPH] slider to move multiple knobs at the same time. This makes it possible to smoothly change between different sounds.

Select parameters across multiple tracks, and set the value that applies when the slider is moved left or right.

This set of saved values can be saved in 16 MORPH slots.

The MORPH data is saved in the kit.

➡ "Saving various settings (WRITE)" (p. 46)

1. **Hold down the [SHIFT] button and press the [MORPH] button.**

   The MORPH screen appears.

2. **Press the step keys [1]–[16] to select the MORPH slot to set.**

3. **Use the track select [BD]–[RC] buttons to select the instrument for which you want to set the MORPH.**

   To save REVERB, DELAY, MFX, or AFX parameters to MORPH, press the ACCENT [STEP] button and then use the [◄] [►] buttons to switch pages.

4. **Use the [C6/VALUE] knob to set the values of the parameters saved in the MORPH slot.**

MEMO

If the [MORPH] button is blinking, press the [MORPH] button to turn on the MORPH function.

5. **Move the [MORPH] slider.**

Making a specific step play back in a loop (STEP LOOP)

You can make a selected step or steps play back in a loop during pattern playback.

1. **Press the [START] key to play back the pattern.**

2. **Press the [STEP LOOP] button.**

   The [STEP LOOP] button blinks, and the unit enters step loop mode.

3. **Press the step key [1]–[16] corresponding to the step that you want to play back in a loop.**

   The selected step starts playing back in a loop.

   When you release the step keys [1]–[16], the system returns to playing the pattern.

   If multiple step keys [1]–[16] are selected, loop playback starts in the order in which they were selected.

MEMO

To exit the step loop mode, press the [STEP LOOP] button.

Muting a track (MUTE)

This mutes (silences) the selected track.

1. **Press the [MUTE] button.**

   The [MUTE] button lights up.

2. **Press the track select [BD]–[RC] buttons to select the track you want to mute.**

   The select button for the muted track blinks.

   When you press the track select [BD]–[RC] buttons again, the buttons light up and the track is unmuted.

MEMO

If you want to unmute all the muted tracks, hold down the [MUTE] button and press the [CLEAR] button.

Listening to selected tracks only via headphones (CUE)

Only selected tracks are output from the headphones.

1. **Hold down the [SHIFT] button and press the [MUTE] button.**

   The [MUTE] button blinks.

2. **Press the track select [BD]–[RC] buttons to select the track to you want to cue.**

   The queued track select button lights up.

   If you want to revert and unqueue, press the track select button again.

3. **Press the [MUTE] button.**

   This exits the CUE mode.

Importing/exporting

Exporting a project

* Patterns or kits that are being edited (shown with an asterisk) or system settings that have not been saved are not exported.

1. **Connect the USB flash drive to the USB EXTERNAL DEVICE port of this unit.**

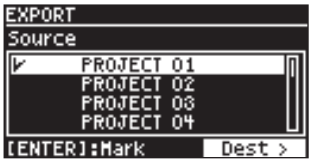
2. **Press the [MENU] button.**

   The MENU screen appears.

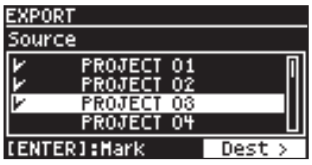
3. **Use the [C6/VALUE] knob to select "FILE", and press the [ENTER] button.**

4. **Use the [C6/VALUE] knob to select "EXPORT", and press the [ENTER] button.**

5. **Use the [C6/VALUE] knob to select the project you want to export, and press the [ENTER] button to add a checkmark to it, then press the [►] button.**



* Multiple projects can be marked at once.



6. **Use the [C6/VALUE] knob to select the save destination for the file, and press the [ENTER] button.**

7. **Set a name for the backup file.**

   Use the [C3/SCROLL] knob to move the cursor, the [C6/VALUE] knob to change the character, and the [ENTER] button to confirm.

8. **When you have finished entering the name, press the [ENTER] button.**

   A confirmation message appears.

9. **Use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.**

   The export file is saved in the "ROLAND\TR-1000\EXPORT" directory on the USB flash drive. You can then save the export file from the USB flash drive to your computer.

   To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

NOTE

Never turn off the power or remove the USB flash drives while the screen indicates "Executing".

Importing a project

1. **Connect the USB flash drive containing the project file you want to import to the USB EXTERNAL DEVICE port of this unit.**

   The project file to be imported must be saved in the "ROLAND\TR-1000\EXPORT" directory on the USB flash drive.

2. **Press the [MENU] button.**

   The MENU screen appears.

3. **Use the [C6/VALUE] knob to select "FILE", and press the [ENTER] button.**

4. **Use the [C6/VALUE] knob to select "IMPORT", and press the [ENTER] button.**

5. **Use the [C6/VALUE] knob to select "INTERNAL" or "USB EXTERNAL", and press the [ENTER] button.**

6. **Use the [C6/VALUE] knob to select the file you want to import, and press the [►] button.**

7. **Use the [C6/VALUE] knob to select "PROJECT", and press the [►] button.**

8. **Use the [C6/VALUE] knob to select the destination project number, and press the [ENTER] button.**

   A confirmation message appears.

9. **Use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.**

   The project is imported.

   To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

NOTE

Never turn off the power or remove the USB flash drives while the screen indicates "Executing".

Importing a pattern or kit

1. **Connect the USB flash drive containing the file you want to import to the USB EXTERNAL DEVICE port of this unit.**
2. **Press the [MENU] button.**
   The MENU screen appears.
3. **Use the [C6/VALUE] knob to select "FILE", and press the [ENTER] button.**
4. **Use the [C6/VALUE] knob to select "IMPORT", and press the [ENTER] button.**
5. **Use the [C6/VALUE] knob to select "INTERNAL" or "USB EXTERNAL", and press the [ENTER] button.**

6. **Use the [C6/VALUE] knob to select "PROJECT", and press the [ENTER] button.**
7. **Use the [C6/VALUE] knob to select "PATTERN" or "KIT", and press the [ENTER] button.**
8. **Use the [C6/VALUE] knob to select the pattern or kit you want to import, and press the [ENTER] button to add a checkmark to it, then press the [►] button.**
9. **Use the [C6/VALUE] knob to select the import destination, and press the [ENTER] button to add a checkmark to it, then press the [►] button.**
   A confirmation message appears.
10. **Use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.**
    The pattern or kit is imported.
    To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

NOTE

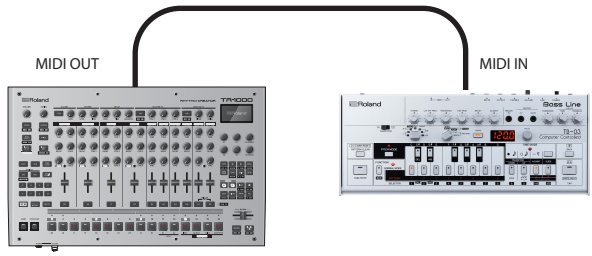
Never turn off the power or remove the USB flash drives while the screen indicates "Executing".

Synchronizing with other devices

The TR-1000 can receive MIDI clocks (F8) for synchronizing its tempo. The unit can also receive MIDI start (FA), MIDI stop (FC), and MIDI (FB) continue messages to start/stop/continue.

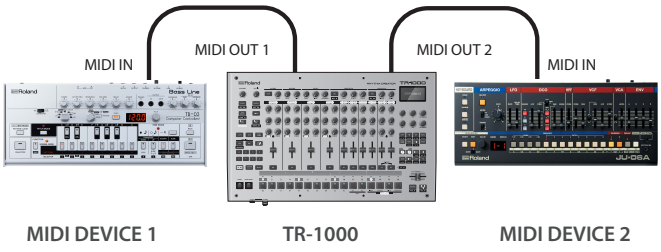
Synchronizing with a MIDI device

You can synchronize this unit with another MIDI device by connecting the units via a commercially available MIDI cable.



Synchronizing with multiple devices

The TR-1000 features multiple MIDI connectors that you can use for synchronizing with multiple devices.



* Because the output can be set to the DIN sync protocol, this unit can also be synchronized with vintage equipment.

* The MIDI OUT 2 connector can be used as a MIDI THRU connector. Use this connector when you want to connect multiple devices and place the TR-1000 in the middle of the chain.

Inputting audio from an external source (EXT IN)

Connect your synthesizer, rhythm machine or other device to the EXTERNAL IN jacks.

You can do the following with the audio signal that's input to the EXTERNAL IN jacks.

- Select input (stereo input × 1, mono input × 2)
- Sample the input audio
- Apply a side chain
- Apply reverb (Reverb Send)
- Apply delay (Delay Send)
- Select the output destination (THROUGH/MASTER FX/ANALOG)
- Apply the ANALOG FX
- Apply the MASTER FX

Connecting a computer via USB

If you use the included USB cable (Type-C to Type-C) to connect the TR-1000 to your computer, you can synchronize the TR-1000 with your DAW via USB MIDI, or record individual instruments of the TR-1000 onto tracks of your DAW via USB audio.

In order to use the TR-1000, you'll need to download the driver from the following URL and install it on your computer.

For details on installation, refer to the following URL.

➡ https://www.roland.com/support/

NOTE

Do not connect the TR-1000 to your computer before you have finished installing the driver.

If you have already connected the TR-1000, disconnect it, and then reconnect it after driver installation is completed.

Using the TR-1000 APP

With the dedicated computer software TR-1000, you can manage your sound data without using the USB flash drive.

You can download the dedicated software via the Roland Cloud Manager app on your computer.

For details, refer to the Roland website.

https://www.roland.com/manuals/

* Please be aware that in some countries or regions, it might not be possible to use Roland Cloud at this time.

Configuring the system settings

1. **Press the [MENU] button.**
   The MENU screen appears.
2. **Use the [C6/VALUE] knob to select "SYSTEM", and press the [ENTER] button.**
3. **Use the [C3/SCROLL] knob to select a parameter.**
4. **Use the [C6/VALUE] knob to set the value.**

GENERAL

Parameter	Value	Explanation
Bright	1–10	Adjusts the brightness for the buttons.
Glow	1–10	Adjusts the brightness of a dimly lit button.
Screen Saver	OFF, 1min–10min	Timer for screen saver activation
Auto Off	OFF, 20min, 240min	Timer for the unit to automatically turn off
Sample Level Adjust	OFF, Auto	If this is is set to "Auto", the volume of the sample is automatically adjusted to match the volume of the other preset generators in that category, if you select a preset category as the import destination of the audio file from the USB flash drive.

SOUND

Parameter	Value	Explanation
Mix Out Gain	-14dB, 0dB, +6dB, +12dB, +18dB	Adjusts the MIX OUT gain.
AFX Out Att.	OFF, ON	When this is ON, it decreases the output gain by a set amount (-14 dB).
Idv. Out BD–RC Att.	OFF, ON	
Phones Bst.	OFF, +6dB, +12dB	Boosts the output gain of the Phones jack.
USB Out Bst.	OFF, +6dB, +12dB, +18dB	Boosts the output gain of the USB audio.

MIDI

Parameter	Value	Explanation
Pattern Ch.	1–16	Specifies the MIDI transmit/receive channel of the pattern sequencer.
Kit Ch.	1–16	Specifies the MIDI transmit/receive channel for program change messages that switch kits.
Inst Note BD–RC Alt.	OFF, C-1(0)–G9(127)	Specify the MIDI note number for each track's instrument, instrument alternate sound, and TRIGGER OUT.
USB MIDI Through	OFF, ON	Specifies whether the MIDI messages received from the USB port or MIDI IN port are retransmitted without change from the MIDI OUT connector and USB port (ON) or are not retransmitted (OFF). If this is ON, MIDI messages received at the USB port are sent to the internal sound engine and to the MIDI OUT connector, and MIDI messages received at the MIDI IN connector are combined with the messages from the internal sound engine and sent to the USB port.
Soft Through	OFF, ON	If this is ON, MIDI messages that are input from the MIDI IN connector are re-transmitted without change from the MIDI OUT connector.
Tx Program Change	OFF, ON	Specifies whether program change messages are transmitted (ON) or are not.
Tx Edit Data	OFF, ON	Specifies whether CC messages are transmitted (ON) or are not.
Tx Note	OFF, ON	Specifies whether MIDI notes are transmitted (ON) or are not.
Rx Program Change	OFF, ON	Specifies whether program change messages are received (ON) or are not.
Rx Edit Data	OFF, ON	Specifies whether CC messages are received (ON) or are not.
Rx Note	OFF, ON	Specifies whether MIDI notes are received (ON) or are not.
Rx Start Stop Cont	OFF, ON	Specifies whether real-time messages are received (ON) or are not.
MIDI Out 1	MIDI, DIN SYNC	Sets the output from the MIDI OUT/THRU and DIN SYNC connectors.
MIDI Out 2	MIDI, DIN SYNC, THRU	**MIDI:** Allows connection to MIDI-compatible devices. **DIN SYNC:** Allows connection to DIN SYNC-compatible devices. **THRU (Hard Through):** Outputs MIDI messages received from the MIDI IN connector directly, without passing through the software.
MIDI Mode	Single Ch., Each Track Ch.	Changes the behavior of how the TR-1000 handles external MIDI notes. **Single Ch. (Single Channel):** Uses the MIDI channel specified in the Pattern Ch. parameter. **Each Track Ch. (Each Track Channel):** Splits each track into its own MIDI channel. See MIDI Implementation Chart for detail (Roland website). * "Each Track Ch." should be used if sequencing individual Slices is desired.

Changing a project

1. **Press the [MENU] button.**
   The MENU screen appears.
2. **Use the [C6/VALUE] knob to select "PROJECT", and press the [ENTER] button.**
3. **Use the [C3/SCROLL] knob to select "PROJECT CHANGE", and press the [ENTER] button.**
4. **Use the [C6/VALUE] knob to select the project number, and press the [ENTER] button.**
   A confirmation message appears.
5. **Press the [ENTER] button.**
   When you edit a project, any edits or settings that you haven't saved are discarded. Before editing the project, perform the write operation (p. 46).

Configuring a project

1. **Press the [MENU] button.**
   The MENU screen appears.
2. **Use the [C6/VALUE] knob to select "PROJECT", and press the [ENTER] button.**
3. **Use the [C3/SCROLL] knob to select a parameter.**
4. **Use the [C6/VALUE] knob to set the value.**

GENERAL

Parameter	Value	Explanation
Tempo Source	Pattern, Project	**Pattern:** The unit uses the tempo that's set for each pattern. **Project:** The unit always uses the tempo that's set for the project.
Project Tempo	40.00–300.00	Sets the project tempo.
Tempo Sync	Auto, MIDI, USB, INT	Specifies the tempo source. **Auto:** The tempo automatically synchronizes to the MIDI clock if MIDI clocks are being input via the MIDI IN connector or the USB port. When MIDI clocks are input simultaneously from the MIDI IN and USB ports, the USB port takes precedence. **MIDI:** The tempo synchronizes to the MIDI clocks received via the MIDI IN connector. **USB:** The tempo synchronizes to the MIDI clocks received via the USB port. **INT:** The tempo specified on this unit is used. Use this setting if you don't want to synchronize to an external device.
Sync Delay	-100–+100	Offsets the initial timing of the pattern. Positive values advances the start timing.
Fill In Trigger	Momentary, Latch	Selects how the [FILL IN TRIG] button works. **Momentary:** A fill-in is played only while you press the [FILL IN TRIG] button. **Latch:** A fill-in plays only when the [FILL IN TRIG] button is pressed during the first half of the pattern. If you press the [FILL IN TRIG] button during the last half of the pattern, the fill-in doesn't play until the beginning of the pattern.
Kit Select	Kit, Pattern	**Kit:** Switching patterns does not change the kit. **Pattern:** Switching patterns changes the kit to the kit that's selected in the Kit parameter of PTN SETTING.
Start Pattern	LAST, 1-01–8-16	Specifies the pattern that's selected at startup. When you select "LAST", the last selected pattern is used on startup.
Start Kit	LAST, 001–128	Specifies the kit that is selected at startup. When you select "LAST", the last selected kit is used on startup. * If you set a pattern that has Kit Select set to "Pattern", or a pattern for which KIT Ref Sw is changed from "ON" to Start Pattern, the Start Kit setting is disabled.
Start Song	LAST, 1–16	Specifies the song that is selected at startup. When you select "LAST", the last selected song is used on startup.
TR-REC Mode	Normal, Classic	Selects how to input weak beats (weak velocities) during TR-REC. **Normal:** Hold down the [SHIFT] button and press the step keys [1]–[16]. **Classic:** Each press of the step keys [1]–[16] switches between strong, weak and off.
Normal Velocity	61–127	Sets the velocity value used for inputting steps with TR-REC.
Weak Velocity	1–60	Sets the velocity value used for entering weak velocities with TR-REC.
Morph Edit Mode	All Knobs, C-Knobs	Selects the knobs whose morphing settings you want to change. **All Knobs:** Changes the settings for all knobs. **C-Knobs:** Changes the settings for [C1]–[C6/VALUE] knobs.
Track Sync	All Tracks, Layered Gens	Sets the synchronization method for the sequencer's trigger timing. **All Tracks:** Prioritizes tight synchronization across all tracks and externally synchronized instruments at the expense of some latency when externally synced. **Layered Gens:** Loosens the internal track timing slightly (except for layer tracks) with the benefit of reducing latency when externally synced.
Start Key	Start, Start&Stop	Sets how the [START] key functions when pressed. **Start:** Plays the sequencer. **Start&Stop:** Plays/stops the sequencer.

Parameter	Value	Explanation
Stop Key	Stop&Cont, Stop, None	Sets how the [STOP/CONT] key functions when pressed. **Stop&Cont:** Stops the sequencer or resumes playback from the position where it stopped. **Stop:** Stops the sequencer. **None:** Disables the operation of the key.
Auto Track Select	OFF, ON	If this is ON, the track corresponding to the track select [BD]–[RC] button played during INST PLAY/REC is selected automatically.
Ptn Select Mode	Auto, Manual	Selects how patterns are switched when using the [C6/VALUE] knob. **Auto:** Automatically switches to the pattern currently selected by the cursor. **Manual**: Move the cursor to the pattern you want to play next, then press the [ENTER] button to switch to it.

SOUND

Parameter	Value	Explanation
Ext In Gain	-INF, -60.0dB–6.0dB (in units of 0.1 dB)	Sets the gain.
Ext In Att.	OFF, ON	When connecting a high-volume external device to the EXTERNAL IN jacks, set this to ON.
Ext In Mode	Stereo, Mono	Sets whether the device connected to the EXTERNAL IN jacks is stereo or mono.
Mono1 Level	0–100%	Sets the volume level for channel 1 when the EXTERNAL IN jacks are set to MONO.
Mono2 Level	0–100%	Sets the volume level for channel 2 when the EXTERNAL IN jacks are set to MONO.
USB Level	0–100%	Sets the input level from the USB EXT IN channel.
Trig In	Sync, Start, Head, Clock	This sets how the TRG IN jack handles trigger input signals. **Sync:** Uses the trigger input as the clock signal. **Start:** Plays/stops the sequencer when a trigger input signal is received. **Head:** Returns the playback position to the beginning when a trigger input signal is received. **Clock:** The sequencer step advances when a trigger input signal is received.
Trig In Sync Clock	1, 2, 3, 4, 6, 8, 12, 24	Sets the number of sync clocks per beat of trigger input signal.
Trig Out	Trig, Head, End	Sets the timing of the trigger output from the TRIG jack. **Trig:** Outputs the triggers using the timing of the TRIGGER OUT track. **Head:** Outputs the trigger at the beginning of the pattern. **End:** Outputs the trigger at the end of the pattern.
Sync Out Clock	1, 2, 3, 4, 6, 8, 12, 24	Sets the number of sync clocks per beat of trigger output signal.
Filter CV In Level	0–100%	Sets the signal input level to the FILTER CV IN jack.
Filter CV In Inv.	OFF, ON	Sets the polarity of the FILTER CV IN jack.
Keep Efx and ExtIn	OFF, ON	If this is ON, the settings for the GAIN, DELAY, REVERB, MFX, AFX and EXT IN are inherited when switching between kits, which prevents the sound of the effect and EXT IN from getting cut off. * When turned ON, the settings of the kit are changed when switching between kits.

PEDAL

Parameter	Value	Explanation
Destination	MORPH, BD TUNE–BD CTRL3, SD TUNE–SD CTRL3, LT TUNE–SD CTRL3, HT TUNE–HT CTRL3, RS TUNE–RS CTRL, HC TUNE–HC CTRL, CH TUNE–CH CTRL, OH TUNE–OH CTRL, CC TUNE–CC CTRL, RC TUNE–RC CTRL, RVB LEVEL, RVB TIME, DLY LEVEL–DLY FBK, MFX CTRL1–MFX CTRL3, AFX FILTER, AFX DRIVE, START/STOP, STOP/CONT, SHIFT, TAP TEMPO, TAP PAD, DEC PTN, INC PTN, FILL IN TRIG	Sets the polarity of the pedal connected to the PEDAL jack. **DEC PTN/INC PTN:** Pressing the pedal while a pattern is stopped goes backward or forward one pattern. If a pattern is playing, this only makes the pattern go back or forward once, regardless of how many times you press the pedal.
Polarity	Normal, Inverse	Sets the polarity of the pedal.

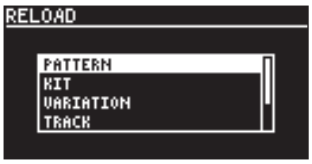
Convenient functions

Reloading a pattern or kit (RELOAD)

During playback or editing, here's how you can reload a pattern or kit (return it to the saved state).

1. **Hold down the [SHIFT] button and press the [MENU] button.**

   The RELOAD screen appears.



2. **Use the [C6/VALUE] knob to select the parameter to reload, and press the [ENTER] button.**

3. **Use the [C6/VALUE] knob to select what to reload, and press the [ENTER] button.**

   A confirmation message appears.

4. **To save, use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.**

   If you want to cancel, press the [EXIT] button.

Returning to the factory settings (FACTORY RESET)

Here's how to restore the TR-1000 to its factory settings.

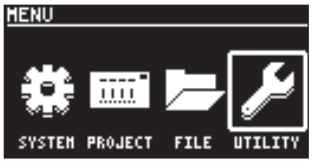
NOTE

Use caution, as FACTORY RESET: ALL also erases the user sample tones and user sample data.

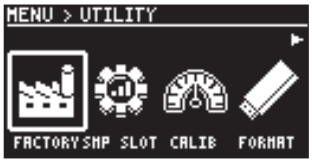
1. **Press the [MENU] button.**

   The MENU screen appears.

2. **Use the [C6/VALUE] knob to select "UTILITY", and press the [ENTER] button.**



3. **Select "FACTORY" with the [C6/VALUE] knob.**



4. **Press the [ENTER] button.**

   The target selection screen appears.

Target	Explanation
ALL	Restores all projects and user samples to their factory settings.
PROJECT	Restores the selected project to its factory settings.
SYSTEM	Restores the system settings to their factory settings.

5. **Use the [C6/VALUE] knob to select the target, and press the [ENTER] button.**

   A confirmation message appears.

6. **Use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.**

   To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

7. **Once the message "Completed. Turn off power." appears on the display, turn off the TR-1000 and then on again.**

Backing up your data (BACKUP)

The backup operation backs up all settings of this product.

* Patterns or kits that are being edited (shown with an asterisk) or system settings that have not been saved are not backed up.
* If this is the first time you are using the USB flash drive with this unit, format it first (p. 5).

1. Connect the USB flash drive to the USB EXTERNAL DEVICE port of this unit.

2. Press the [MENU] button.

The MENU screen appears.

3. Use the [C6/VALUE] knob to select "FILE", and press the [ENTER] button.

4. Use the [C6/VALUE] knob to select "BACKUP", and press the [ENTER] button.

5. Use the [C6/VALUE] knob to select the save destination for the backup file.

Select "INTERNAL" or "USB EXTERNAL".

6. Set a name for the backup file.

Use the [C3/SCROLL] knob to move the cursor, the [C6/VALUE] knob to change the character, and the [ENTER] button to confirm.

* You can insert or delete a character by turning the [C3/SCROLL] knob while holding down the [SHIFT] button.

7. When you have finished entering the name, press the [ENTER] button.

A confirmation message appears.

* "OVER WRITE?" is shown when a backup file with that name already exists.

8. Use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.

The backup file is saved in the "ROLAND\TR-1000\BACKUP" directory on the USB flash drive. You can then save the backup file from the USB flash drive to your computer.

To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

NOTE

Never turn off the power or remove the USB flash drives while the screen indicates "Executing".

Restoring backup data (RESTORE)

Here's how to restore the settings on this instrument using a backup file saved on the USB flash drive.

1. **Connect the USB flash drive to the USB EXTERNAL DEVICE port of this unit.**

   The backup file must be saved in the "ROLAND\TR-1000\BACKUP" directory on the USB flash drive.

2. **Press the [MENU] button.**

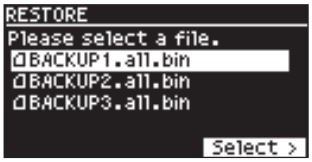
   The MENU screen appears.

3. **Use the [C6/VALUE] knob to select "FILE", and press the [ENTER] button.**

4. **Use the [C6/VALUE] knob to select "RESTORE", and press the [ENTER] button.**

5. **Use the [C6/VALUE] knob to select "INTERNAL" or "USB EXTERNAL", and press the [ENTER] button.**

6. **Use the [C6/VALUE] knob to select the backup file.**



7. **Press the [ENTER] button.**

   A confirmation message appears.

8. **Use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.**

   To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

NOTE

Never turn off the power or remove the USB flash drives while the screen indicates "Executing".

Erasing patterns and variations (CLEAR)

Clear operation shortcuts

Action	How to operate
Erase a pattern (PTN SELECT mode)	Hold down the [CLEAR] button and press step keys [1]–[16].
Erase a variation	Press the variation [A]–[H] buttons while holding down the [CLEAR] button.
Erase a track	Press the track select [BD]–[RC] buttons while holding down the [CLEAR] button.

Copying patterns and kits (COPY)

Here's how to copy a pattern or kit.

1. **Press the [COPY] button.**

   The COPY screen appears.

2. **Use the [C6/VALUE] knob to select what to copy, and press the [ENTER] button.**

3. **Use the [C6/VALUE] knob to select the copy source, and press the [ENTER] button.**

4. **Use the [C6/VALUE] knob to select the copy destination, and press the [ENTER] button.**

   A confirmation message appears.

5. **To copy, use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.**

   To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

Copy operation shortcuts

Action	How to operate
Copy a pattern (PATTERN COPY screen)	Hold down the [COPY] button and press the [PTN SELECT] button.
Copy a kit (KIT COPY screen)	Hold down the [COPY] button and press the [KIT] button.
Copy a track (selected tracks) (Confirmation message for copy destination track)	Hold down the [COPY] button and press the [BD]–[RC] buttons.
Copy a variation (selected variations) (Screen for selecting the variation copy destination)	Press the variation [A]–[H] buttons while holding down the [COPY] button.

MEMO

When selecting the copy source in step 3, holding down the [SHIFT] button allows you to swap it with the copy destination selected in step 4.

Initializing patterns and GENs (INIT)

Here's how to initialize a pattern or GEN.

1. Hold down the [SHIFT] button and press the [EXIT] button.

The INIT screen appears.

2. Use the [C6/VALUE] knob to select what to initialize, and press the [ENTER] button.

A confirmation message appears.

* Depending on the target, you might need to repeat step 2 multiple times.

3. To initialize, use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.

To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

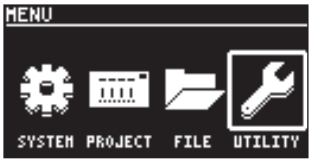
Calibrating the analog engine and effects

Due to environmental or other circumstances, you may need to calibrate the analog engine and effects.

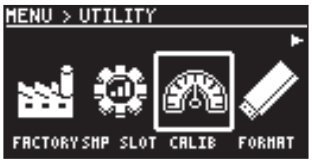
1. Press the [MENU] button.

The MENU screen appears.

2. Use the [C6/VALUE] knob to select "UTILITY", and press the [ENTER] button.



3. Select "CALIB" with the [C6/VALUE] knob.



4. To start the calibration, use the [C6/VALUE] knob to select "OK", and press the [ENTER] button.

To cancel, use the [C6/VALUE] knob to select "CANCEL", and press the [ENTER] button.

* When calibration starts, any unsaved edits or settings are discarded. Save your settings before starting calibration (p. 46).

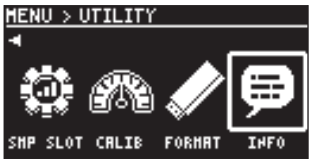
Verifying the version (VERSION)

This shows how to check the system program version number.

1. **Press the [MENU] button.**
   The MENU screen appears.

2. **Use the [C6/VALUE] knob to select "UTILITY", and press the [ENTER] button.**

3. **Select "INFO" with the [C6/VALUE] knob.**



4. **Press the [ENTER] button.**
   The current version number is shown in the display.

Updating (UPDATE)

For details on updating the system, refer to the following website.
https://www.roland.com/support/

Parameter list

KIT

COMMON

Parameter	Value	Explanation
GAIN	-INF–6.0dB	Sets the overall volume of the entire kit.
CLIP	OFF, SOFT, LIMIT	Limits the volume of the kit after a set threshold. **OFF:** No limiting is applied. **SOFT:** Sound is limited with gentle saturation. **LIMIT:** Compresses loud sounds, preventing audio distortion.
NAME EDIT	-	Opens a screen where you can set the name of the kit.

EXT IN

Parameter	Value	Explanation
PAN	L100.0%–CENTER–R100.0%	Sets the position in the stereo field.
RVB SEND (REVERB SEND)	0.0%–100.0%	Adjusts the level of audio sent to the reverb effect.
DLY SEND (DELAY SEND)	0.0%–100.0%	Adjusts the level of audio sent to the delay effect.
FX ROUTE	THROUGH, MASTER, ANALOG	Sets the destination for the signal input to EXT IN. **THROUGH:** The signal bypasses master and analog effects. **MASTER:** The signal is routed to the master effects. **ANALOG:** The signal bypasses the master effects and is routed directly to the analog effects.
SC DEPTH (SIDE CHAIN DEPTH)	0.0%–100.0%	Adjusts the depth of the side chain effect (p. 61).

REVERB

Parameter	Value	Explanation
LEVEL	0.0%–100.0%	Adjusts the volume of the reverb.
TIME	0.0%–100.0%	Sets the reverb time.
PRE DLY (PRE DELAY)	0ms–100ms	Adjusts the time until the reverb sound appears.
LOW CUT	FLAT, 20Hz, 25Hz, 31.5Hz, 40Hz, 50Hz, 63Hz, 80Hz, 100Hz, 125Hz, 160Hz, 200Hz, 250Hz, 315Hz, 400Hz, 500Hz, 630Hz, 800Hz	Sets the frequency below which the low-frequency region of the reverb is cut.
HIGH CUT	630Hz, 800Hz, 1kHz, 1.25kHz, 1.6kHz, 2kHz, 2.5kHz, 3.15kHz, 4kHz, 5kHz, 6.3kHz, 8kHz, 10kHz, 12.5kHz, FLAT	Sets the frequency above which the high-frequency region of the reverb is cut.
DENSITY	0%–100%	Adjusts the density of the reverb sound. Increasing the value adds smoothness to the reverb tail.
MOD	0.0%–100.0%	Adjusts the intensity of the chorusing effect. * Exclusive to the MOD reverb.
SC DEPTH (SIDE CHAIN DEPTH)	0.0%–100.0%	Adjusts the depth of the side chain effect (p. 59).
FX ROUTE	THROUGH, MASTER, ANALOG	Sets the destination for the reverb signal. **THROUGH:** The signal bypasses master and analog effects. **MASTER:** The signal is routed to the master effects. **ANALOG:** The signal bypasses the master effects and is routed directly to the analog effects.
TYPE	AMBI, ROOM, HALL1, HALL2, PLATE, MOD	Selects the reverb type. * To open the pop-up menu, press the [ENTER] button. **AMBI:** Very small space, best used subtly to give some extra dimension **ROOM:** Simulation of a small room, best used to give sounds a "live" feeling **HALL1:** Simulation of a concert hall **HALL2:** Simulation of a different concert hall from HALL 1 **PLATE:** Simulation of a plate reverb Sounds great with samples and snare drums. **MOD:** Modulated reverb which adds chorusing Sounds best with synth sounds and experimental effects.

DELAY

Parameter	Value	Explanation
LEVEL	0.0%–100.0%	Adjusts the volume of the delay.
TIME (SYNC = OFF)	10ms–1000ms	Adjusts the interval between the original sound and its delayed repetition.
SYNC TIME (SYNC = ON)	1/32, 1/16T, 1/32D, 1/16, 1/8T, 1/16D, 1/8, 1/4T, 1/8D, 1/4, 1/2T, 1/4D, 1/2, 1/1T, 1/2D, 1/1	
FEEDBACK	0.0%–99.8%	Adjusts the amount of feedback (amount of repetition). * When TYPE is set to ECHO, INENSITY functions in a similar way.
SYNC	OFF, ON	Choose ON if you want the TIME parameter to synchronize with the tempo.
SC DEPTH (SIDE CHAIN DEPTH)	0.0%–100.0%	Adjusts the depth of the side chain effect (p. 61).
RVB SEND (REVERB SEND)	0.0%–100.0%	Adjusts the level of audio sent to the reverb effect.
FX ROUTE	THROUGH, MASTER, ANALOG	Sets the destination for the delayed signal. **THROUGH:** The signal bypasses master and analog effects. **MASTER:** The signal is routed to the master effects. **ANALOG:** The signal bypasses the master effects and is routed directly to the analog effects.
TYPE	DELAY, PAN, ECHO, PITCH	Selects the delay type. * To open the pop-up menu, press the [ENTER] button. **DELAY:** Basic stereo delay effect **PAN:** Stereo delay with adjustable stereo delay timing **ECHO:** Virtual tape echo that reproduces the sound of a traditional tape delay **PITCH:** Pitch-shifting delay
TYPE: DELAY		
HIGH CUT	630Hz, 800Hz, 1kHz, 1.25kHz, 1.6kHz, 2kHz, 2.5kHz, 3.15kHz, 4kHz, 5kHz, 6.3kHz, 8kHz, 10kHz, 12.5kHz, FLAT	Sets the frequency above which the high-frequency region of the delay is cut.
H DAMP (HIGH DAMP)	-0.0dB– -INF	Adjusts the amount by which the high-frequency region of the delay sound is cut at each repetition.
H DAMP F (HIGH DAMP FREQUENCY)	630Hz, 800Hz, 1kHz, 1.25kHz, 1.6kHz, 2kHz, 2.5kHz, 3.15kHz, 4kHz, 5kHz, 6.3kHz, 8kHz, 10kHz, 12.5kHz	Sets the frequency above which H DAMP cuts the high-frequency region.
L DAMP	-0.0dB– -INF	Adjusts the amount by which the low- frequency region of the delay sound is cut at each repetition.
L DAMP F (LOW DAMP FREQUENCY)	80.0Hz, 100Hz, 125Hz, 160Hz, 200Hz, 250Hz, 315Hz, 400Hz, 500Hz, 630Hz, 800Hz	Sets the frequency below which L DAMP cuts the low-frequency region.
TYPE: PAN		
TAP (TAP TIME)	0%–100%	Adjusts the delay time of the right channel as related to the left channel.
TYPE: ECHO		
BASS	-15dB–0dB–+15dB	Adjusts the low-frequency region of the echo sound.
TREBLE	-15dB–0dB–+15dB	Adjusts the high-frequency region of the echo sound.
MODE	S, M, L, S+M, S+L, M+L, S+M+L	Selects the combination of playback heads. S (Short), M (Middle), L (Long)
PAN S	L100.0%–CENTER–R100.0%	Sets the panning of the S (Short) playback head.
PAN M	L100.0%–CENTER–R100.0%	Sets the panning of the M (Middle) playback head.
PAN L	L100.0%–CENTER–R100.0%	Sets the panning of the L (Long) playback head.
TAPE DIST	0–8	Adjusts the amount of distortion for the echo sound.
W/F RATE	0.0%–100.0%	Adjusts the modulation speed of wow and flutter.
W/F DEPTH	0.0%–100.0%	Adjusts the depth of wow and flutter.
TYPE: PITCH		
COARSE	-24St–12St	Sets the amount of pitch shift in semitones.
FINE	-100cent–100cent	Sets the amount of pitch shift in cents.
H DAMP (HIGH DAMP)	-0.0dB– -INF	Adjusts the amount by which the high-frequency region of the delay sound is cut at each repetition.
H DAMP F (HIGH DAMP FREQUENCY)	630Hz, 800Hz, 1kHz, 1.25kHz, 1.6kHz, 2kHz, 2.5kHz, 3.15kHz, 4kHz, 5kHz, 6.3kHz, 8kHz, 10kHz, 12.5kHz	Sets the frequency above which H Damp cuts the high-frequency region.
L DAMP	0.0dB–INF	Adjusts the amount by which the low- frequency region of the delay sound is cut at each repetition
L DAMP F (LOW DAMP FREQUENCY)	80.0Hz, 100Hz, 125Hz, 160Hz, 200Hz, 250Hz, 315Hz, 400Hz, 500Hz, 630Hz, 800Hz	Sets the frequency below which L Damp cuts the low-frequency region.

MOD

Parameter	Value	Explanation
WAVE	SINE, TRI, SAW, SQR, S&H	Selects the waveform of the LFO.
TIME	10.0s–100ms	Sets the speed of the LFO.
STEP	64.00Stp–0.25Stp	
NOTE	1/1–1/32	
PHASE	0deg–359deg	Sets the phase of the LFO.
SYNC	TIME, STEP, NOTE	Synchronizes the speed of the LFO by different units.
TARGET	-	Sets the parameter to be modulated by the LFO.
AMOUNT	-100.0%–0.0%–+100.0%	Sets the intensity of the LFO.
MODE	PATTERN	The LFO starts at its PHASE value when the pattern starts.
	TRIGGER	The LFO starts at its PHASE value whenever the sound is triggered.
	TRIG 1X	The LFO starts at its PHASE value and ends after one complete cycle.
	TRIG 1/2X	The LFO starts at its PHASE value and ends after half of a cycle.
	FREE	The LFO is free-running.
S&H	OFF, 1/64–3/4, TRIGGER	Adds a stair-stepped quality to the LFO shape. **1/64–3/4:** The step width is a relative value based on the TIME, STEP and NOTE parameters. **TRIGGER:** Holds the peak value when a note is triggered.

SIDE CHAIN

Parameter	Value	Explanation
SOURCE	OFF, BD (A,B)–RC	Selects the instrument that is used as the trigger for the side chain effect.
HOLD	0ms–500ms	Sets the hold time of the side chain effect.
HLD STEP (HOLD STEP)	0.0Stp–16.0Stp	
RELEASE	1ms–1000ms	Sets the length of time it takes for the side chain effect to fade.
CURVE	E100.0%–LINEAR–L100.0%	Sets the curve of the release stage.
HLD MODE (HOLD MODE)	TIME, STEP	Sets the unit for the hold time.
POLARITY	DUCK, GATE	Sets the direction of the side chain. * GATE will allow signal to pass only when a note from SOURCE is triggered. If a track has its side chain depth set to 100% and there are no notes programmed in the source track, the track's sound will not be heard.
MSTR DEP (MASTER DEPTH)	0.0%–100.0%	Controls the side chain depth of all tracks.

MFX

Parameter	Value	Explanation
TYPE	BYPASS, CRUSHER, FILTER+DRIVE, DJFX LOOPER, ISOLATOR, SCATTER, FLANGER, PHASER, SIDE BAND FILTER, COMPRESSOR, FET COMP 76, SDD-320, TRANSIENT, TRANSIENT 2, NOISE, 303 VINYLSIM, 404 VINYLSIM, CASSETTE SIM, DJFX DELAY, SBF-325, REV PAN DELAY, ROLL, ROLL2	Selects the type of the master effect. * To open the pop-up menu, press the [ENTER] button. **BYPASS:** No effect is applied. **CRUSHER:** Produces a lo-fi effect. **FILTER+DRIVE:** Digital Filter and Distortion combination effect **DJFX LOOPER:** Loops short segments of audio **ISOLATOR:** Blocks sounds in the specified frequency range. **SCATTER:** An effect that switches loop playback per step and alters the playback direction and gate time **FLANGER:** Produces a metallic resonance that rises and falls like a jet airplane taking off or landing. **PHASER:** Adds phase-shifted sound to create a swirling effect. **SIDE BAND FILTER:** A filter that passes only specific frequency components **COMPRESSOR:** Reduces dynamic range by taming loud peaks and raising quiet sounds **FET COMP 76:** Simulates a classic FET compressor commonly used in professional studios. **SDD-320:** A clear-sounding chorus based on the Roland DIMENSION D (SDD-320) **TRANSIENT/TRANSIENT 2:** Strengthens or weakens the attack and release. **NOISE:** Adds noise. **303 VINYLSIM:** Models the Vinyl Sim effect of the SP-303. The effect simulates the sound of an analog record playing. **404 VINYLSIM:** Models the Vinyl Sim effect of the SP-404SX. The effect simulates the sound of an analog record playing. **CASSETTE SIM:** Simulates the sound of a cassette tape playing. **DJFX DELAY:** DJFX LOOPER and delay combination effect **SBF-325:** Reproduces Roland's SBF-325 analog flanger. It provides three types of flanging effect (which adds a metallic resonance to the original sound) and a chorus-type effect. **REV PAN DELAY:** An effect that uses auto pan to spread out the reverse delay sound across the stereo field. **ROLL:** Rolls (repeatedly plays back) the input sound. **ROLL2:** Rolls (repeatedly plays back) the input sound. By changing the roll interval while the roll effect is applied, you can add a turntable scratch-like effect to the roll.

Parameter	Value	Explanation
Common		
FX ROUTE	THROUGH, ANALOG	Sets the destination for the MFX. **THROUGH:** The signal bypasses master and analog effects. **ANALOG:** The signal bypasses the master effects and is routed directly to the analog effects.
CRUSHER		
BALANCE	0.0%–100.0%	Adjusts the lo-fi effect. Setting it to 100.0% maximizes the lo-fi effect.
SAMPLE	0.0%–100.0%	Sets the sampling frequency at which CRUSHER resamples the sound. Higher settings of this parameter lower the sampling frequency, producing a more lo-fi sound.
FILTER	0.0%–100.0%	Sets the cutoff frequency of the low-pass filter that is applied before CRUSHER resamples the sound. By lowering the FILTER value, you can reduce harsh high-frequency noise.
FILTER+DRIVE		
CUTOFF	20.0Hz–16.0kHz	Sets the starting frequency of the filter. Frequencies higher or lower than this number will be attenuated based on the TYPE parameter.
RESO (RESONANCE)	0.0%–100.0%	Sets the resonance level of the filter. Raising the value emphasizes the frequencies around cutoff point.
DRIVE	0.0%–100.0%	Adds distortion.
TYPE	LPF, HPF	Changes the filter type.
LOW FREQ	20.0Hz–16.0kHz	Sets the frequency range that is boosted or cut by LOW GAIN.
LOW GAIN	-24dB–+24dB	Adjusts the amount of boost or cut applied to the frequency range set by LOW FREQ.
DJFX LOOPER		
LENGTH	230ms–12ms	Sets the length of the loop.
SPEED	-100%–0–100%	Sets the playback direction and playback speed. Produces backward playback when set to the negative direction, stops at 0, and produces forward playback in the positive direction.
LOOP SW (LOOP SWITCH)	OFF, ON	If you turn this on while sound is playing, the sound loops for the duration set by the LENGTH parameter. Turning it OFF cancels the loop.
ISOLATOR		
LOW	-INF–+12.3dB	Adjusts the level of the low-frequency region.
MID	-INF–+12.3dB	Adjusts the level of the mid-frequency region.
HIGH	-INF–+12.3dB	Adjusts the level of the high-frequency region.
SCATTER		
TYPE	1–10	Sets the scatter type.
DEPTH	10%–100%	Adjusts the intensity of the scatter.
SCATTER	OFF, ON	Enables or disables the effect.

Parameter	Value	Explanation
BALANCE	0.0%–100.0%	Adjusts the scatter effect. Setting it to 100.0% maximizes the scatter effect.
FLANGER		
DEPTH	0%–100%	Sets the intensity of the flanging effect.
RATE (SYNC = OFF)	0.0%–100.0%	Sets the speed of the flanging effect.
STEP (SYNC = ON)	64.00–0.25 (steps)	
MANUAL	0.0%–100.0%	Sets the center frequency position at which the flanging effect is applied. By raising MANUAL, you can reduce the flanging effect in the low-frequency region. * As necessary, you can also lower DEPTH to make the flanging effect shallower.
RESO (RESONANCE)	0.0%–100.0%	Adjusts the amount of resonance. Raising the value emphasizes the effect and produces a strongly distinctive sound.
SYNC	OFF, ON	Choose ON if you want the flanging effect to synchronize with the tempo.
MODE	MONO, STEREO	Selects whether the flanging is modulated in the same or the opposite way for left and right. **MONO:** Left and right are modulated in the same way. **STEREO:** Left and right are modulated in the opposite way.
BALANCE	0.0%–100.0%	Adjusts the flanging effect. Setting it to 100.0% maximizes the flanging effect.
LOW CUT	FLAT, 20Hz, 25Hz, 31.5Hz, 40Hz, 50Hz, 63Hz, 80Hz, 100Hz, 125Hz, 160Hz, 200Hz, 250Hz, 315Hz, 400Hz, 500Hz, 630Hz, 800Hz	Removes the frequency region below the specified frequency.
PHASER		
DEPTH	0.0%–100.0%	Adjusts the intensity of the phasing effect.
RATE (SYNC = OFF)	0.0%–100.0%	Sets the speed of the phasing effect.
STEP (SYNC = ON)	64.00–0.25 (steps)	
MANUAL	0.0%–100.0%	Sets the center frequency position at which the phasing effect is applied. By raising MANUAL, you can reduce the phasing effect in the low-frequency region. * As necessary, you can also lower DEPTH to lighten the phase effect.
RESO (RESONANCE)	0.0%–100.0%	Adjusts the amount of resonance. Raising the value emphasizes the effect and produces a strongly distinctive sound.
SYNC	OFF, ON	Choose ON if you want the phasing effect to synchronize with the tempo.
TYPE	4ST, 8ST, 12ST, BI-PHASE	Selects the structure of the phaser. **4ST:** 4-stage phaser (produces a light phase effect) **8ST:** 8-stage phaser (produces a typical phase effect) **12ST:** 12-stage phase (produces a deep phase effect) **BI-PHASE:** A phaser that connects two phase shift circuits in series (produces a distinctive phase effect)
BALANCE	0.0%–100.0%	Adjusts the phasing effect. Setting it to 100.0% maximizes the phasing effect.
SIDE BAND FILTER		
TYPE	SBF1, SBF2, SBF3, SBF4, SBF5, SBF6	Switches the range that can be adjusted by INTERVAL. Switch the TYPE if you want to narrow (or widen) the bands when adjusting INTERVAL.
INTERVAL	0.0%–100.0%	Adjusts the spacing of the bands. As you raise INTERVAL, the spacing between the bands becomes wider, so that only specific frequency regions are passed.
WIDTH	0.0%–100.0%	Adjusts the width of the bands. As you raise WIDTH, the width of each band becomes narrower, so that only specific frequency regions are passed.
BALANCE	0.0%–100.0%	Adjusts the side band filter effect. Setting it to 100.0% maximizes the side band filter effect.
GAIN	-INF, -53.0dB–0.0dB–+10.0dB	Sets the output gain.
COMPRESSOR		
BALANCE	0.0%–100.0%	Adjusts the compression effect. Setting it to 100.0% maximizes the compression effect.
ATTACK	0.0ms–9.9ms, 11ms–1000ms	Sets the time from the moment that the input exceeds the level specified by THRESHLD until the volume starts being compressed. As the ATTACK is increased (lengthening the time), the beginning of the note will no longer be compressed.
RELEASE	0.0ms–9.9ms, 11ms–3000ms	Sets the time from the moment that the input falls below the level specified by THRESHLD until compression stops being applied.
THRESHLD (THRESHOLD)	0dB–-40dB	Sets the level at which compression begins. Set a lower value if you want to apply compression deeply, or if the input level is low. Because setting a low value also lowers the output level, raise GAIN to make adjustments.

Parameter	Value	Explanation
RATIO	1:1.0–1:INF	Sets the compression ratio. The higher the ratio, the more compression is applied to the sound when its level exceeds the THRESHLD setting. If the ratio is set to 1:INF, the sound will not become any louder than the level specified by THRESHLD.
KNEE	HARD, 1dB–20dB	Adjusts the character of the compression. HARD compresses the sound suddenly, producing a hard sound. Higher values compress the sound gently, producing a softer sound.
GAIN	-40dB–0dB–+40dB	Sets the output level. Set this so that the volume is essentially the same whether the MASTER FX Sw is on or off.
FET COMP 76		
IN LEVEL	-INF–0.00	Adjusts the input volume.
OUT LEVEL	-INF–0.00	Adjusts the output volume.
ATTACK	0.0–7.0	Sets the time from the moment that the input exceeds the level specified by THRESHLD until the volume starts being compressed. When set to 0.0, the time it takes for compression to start is the longest.
RELEASE	0.0–7.0	Sets the time from the moment that the input falls below the level specified by THRESHLD until compression stops being applied. When set to 0.0, the time it takes for compression to stop is the longest.
RATIO	4, 8, 12, 20, ALL	Sets the compression ratio. The 4:1, 8:1, 12:1, 20:1, and ALL settings behave the same as when all buttons are pressed.
BALANCE	0%–100%	Adjusts the compression effect. Setting it to 100.0% maximizes the compression effect.
SDD-320		
MODE	1, 2, 3, 4, 1+4, 2+4, 3+4	Switches the mode.
LO GAIN	-15.0dB–15.0dB	Adjusts the amount of boost or cut applied to the low-frequency region.
HI GAIN	-15.0dB–15.0dB	Adjusts the amount of boost or cut applied to the high-frequency region.
LEVEL	0.0%–100.0%	Adjusts the chorus effect. Setting it to 100.0% maximizes the chorus effect.
TRANSIENT		
ENV DEPTH	0.0%–100.0%	Adjusts the depths of ATTACK and RELEASE.
ATTACK	-100.0%–0.0%–100.0%	Emphasizes or weakens the attack.
RELEASE	-100.0%–0.0%–100.0%	Emphasizes or weakens the release.
LEVEL	-INF, -53.0dB–10.0dB	Adjusts the volume of the transient effect.
TRANSIENT2		
ENV DEPTH	0.0%–100.0%	Adjusts the depths of ATTACK and RELEASE.
ATTACK	-100.0%–0.0%–100.0%	Emphasizes or weakens the attack.
RELEASE	-100.0%–0.0%–100.0%	Emphasizes or weakens the release.
LEVEL	-INF, -53.0dB–10.0dB	Adjusts the volume of the transient effect.
LP LEVEL	-INF, -53.0dB–10.0dB	Sets the LPF level of the filter.
BP LEVEL	-INF, -53.0dB–10.0dB	Sets the BPF level of the filter.
HP LEVEL	-INF, -53.0dB–10.0dB	Sets the HPF level of the filter.
BYPASS	-INF, -53.0dB–10.0dB	Sets the bypass level.
q	0.125, 0.25, 0.5, 1.0, 2.0, 4.0, 8.0, 16.0	Adjusts the character of the filter.
NOISE		
COLOR	0.0%–100.0%	Moves a filter that is applied to noise. If COLOR is set to 0, no noise is output.
LEVEL	-INF, -53.0dB–10.0dB	Sets the noise level.
DIRECTION	UP, DOWN	Switches the direction in which the filter is moved by COLOR.
303 VINYLSIM		
COMP (COMPRESSOR)	0.0%–100.0%	Sets the compression feel, a unique part of the analog record's sound.
NOISE	0.0%–100.0%	Adjusts the volume of the noise.
WOW FLUT (WOW & FLUTTER)	0.0%–100.0%	Sets the inconsistencies (wow/flutter) heard when the analog record "rotates".
LEVEL	0.0%–100.0%	Adjusts the volume of the effect sound.
404 VINYLSIM		
FREQ (FREQUENCY)	0.0%–100.0%	Sets the frequency characteristics of the playback system.
NOISE	0.0%–100.0%	Adjusts the volume of the noise.
WOW FLUT (WOW & FLUTTER)	0.0%–100.0%	Sets the inconsistencies (wow/flutter) heard when the analog record "rotates".
CASSETTE SIM		
TONE	0.0%–100.0%	Sets the tone.
HISS	0.0%–100.0%	Adjusts the volume of the noise.
AGE	0.0–60.0yr (years)	Sets how many years the cassette tape has deteriorated.
DRIVE	0.0%–100.0%	Adjusts the amount of distortion.
WOW FLUT (WOW & FLUTTER)	0.0%–100.0%	Sets the inconsistencies (wow/flutter) heard when the analog record "rotates".
LEVEL	-INF, -53.0dB–10.0dB	Adjusts the volume of the cassette simulator.
DJFX DELAY		
LENGTH	230ms–12ms	Sets the length of the loop.
TIME (SYNC = OFF)	10ms–800ms	Adjusts the interval between the original sound and its delayed repetition.
NOTE (SYNC = ON)	1/32, 1/16T, 1/32D, 1/16, 1/8T, 1/16D, 1/8, 1/4T, 1/8D, 1/4, 1/2T, 1/4D, 1/2, 1/1T, 1/2D, 1/1	

Parameter	Value	Explanation
LOOP SW (LOOP SWITCH)	OFF, ON	Turn this ON while a sound is playing to make the sound play back in a loop, at a length specified by the LENGTH parameter. * Delay is applied only when LOOP SW is ON. Turn this OFF to disable the loop.
FEEDBACK	0.0%–100.0%	Adjusts the amount of feedback for the delay.
LEVEL	0.0%–100.0%	Sets the volume of the delay.
SYNC	OFF, ON	When this is ON, the effect sound synchronizes with the tempo.
SBF-325		
DEPTH	0%–100%	Adjusts the intensity of the flanging effect.
NOTE (SYNC = ON)	2/1, 1/1D, 2/1T, 1/1, 1/2D, 1/2D, 1/1T, 1/2, 1/4D, 1/2T, 1/4, 1/8D, 1/4T, 1/8, 1/16D, 1/8T, 1/16, 1/32D, 1/16T, 1/32, 1/64D, 1/32T, 1/64, 1/128D, 1/64T	Sets the rate of the flanging effect.
RATE (SYNC = OFF)	0.02Hz-5.00Hz	
MANUAL	0.0%–100.0%	Sets the center frequency position at which the flanging effect is applied. By raising MANUAL, you can reduce the flanging effect in the low-frequency region. * As necessary, you can also lower DEPTH to make the flanging effect shallower.
RESO (RESONANCE)	0.0%–100.0%	Adjusts the amount of resonance. Raising the value emphasizes the effect and produces a strongly distinctive sound.
MODE	FL1, FL2, FL3, CHO	Selects the type of the flanging effect. **FL1:** Standard mono flanger **FL2:** Stereo flanger that preserves the original stereo positioning **FL3:** Cross-Mix flanger that produces a more intense effect **CHO:** Chorus effect
SYNC	OFF, ON	Choose ON if you want the flanging effect to synchronize with the tempo.
MOD PHASE	NORMAL, INVERSE	Adjusts the phase of the modulation applied to the right channel. Normally, this is set to NORMAL. If this is set to INVERSE, the modulation of the right channel (upward/downward movement) is reversed.
L PHASE	NORMAL, INVERSE	Adjusts the phase of the flanging sound when it is mixed with the direct sound. **NORMAL:** Normal phase **INVERSE:** Inverted phase
R PHASE		
LEVEL	0.0%–100.0%	Adjusts the volume of the flanger.

Parameter	Value	Explanation
REV PAN DELAY		
DLY NOTE (DLY SYNC = ON)	1/64T, 1/128D, 1/64, 1/32T, 1/64D, 1/32, 1/16T, 1/32D, 1/16, 1/8T, 1/16D, 1/8, 1/4T, 1/8D, 1/4, 1/2T, 1/4D, 1/2, 1/1T, 1/2D, 1/1, 2/1T, 1/1D, 2/1	Sets the time from when a sound is input to the reverse delay until the delayed sound is heard.
DLY RATE (DLY SYNC = OFF)	1ms–1300ms	
FEEDBACK	0.0%–98.0%	Adjusts the feedback amount of the reverse delay.
PAN NOTE (PAN SYNC = ON)	2/1, 1/1D, 2/1T, 1/1, 1/2D, 1/2D, 1/1T, 1/2, 1/4D, 1/2T, 1/4, 1/8D, 1/4T, 1/8, 1/16D, 1/8T, 1/16, 1/32D, 1/16T, 1/32, 1/64D, 1/32T, 1/64, 1/128D, 1/64T	Sets the rate of the auto pan effect.
PAN RATE (PAN SYNC = OFF)	0.05Hz–10.00Hz	
THRESHLD	0.0%–100.0%	Sets the volume at which the reverse delay will begin to be applied.
DLY SYNC	OFF, ON	Synchronizes to the tempo if this is ON.
H DAMP (HIGH DAMP)	200Hz, 250Hz, 315Hz, 400Hz, 500Hz, 630Hz, 800Hz, 1kHz, 1.25kHz, 1.6kHz, 2kHz, 2.5kHz, 3.15kHz, 4kHz, 5kHz, 6.3kHz, 8kHz, 10kHz, 12.5kHz, FLAT	Sets the frequency above which H Damp cuts the high-frequency region.
BALANCE	0.0%–100.0%	Adjusts the reverse delay effect. Setting it to 100.0% maximizes the reverse delay effect.
WAVE	TRI, SQR, SIN, SAW1, SAW2, TRP	Selects how the stereo position changes. **TRI:** Triangle wave **SQR:** Square wave **SIN:** Sine wave **SAW1/2**: Sawtooth wave **TRP:** Trapezoidal wave
PAN SYNC	OFF, ON	If this is ON, the auto pan rate is synchronized to the tempo.
DEPTH	0.0%–100.0%	Adjusts the stereo spread depth of the auto pan effect.
LEVEL	0.0%–100.0%	Adjusts the volume of the delay.
ROLL		
INTERVAL	1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/128	Sets the roll interval.
LEVEL	0.0%–200.0%	Adjusts the volume of the roll.
ROLL SW (ROLL SWITCH)	OFF, ON	When turned ON while a sound is playing, the currently sounding note is rolled. Turn this OFF to cancel the roll.

Parameter	Value	Explanation
ROLL2		
INTERVAL	1/1, 1/2, 1/4, 1/8, 1/16, 1/32, 1/64, 1/128	Sets the roll interval. By changing this parameter while the ROLL SW is ON, you can add a turntable scratch-like effect to the roll.
LEVEL	0.0%–200.0%	Adjusts the volume of the roll.
ROLL SW (ROLL SWITCH)	OFF, ON	When turned ON while a sound is playing, the currently sounding note is rolled. Turn this OFF to cancel the roll.

AFX

Parameter	Value	Explanation
ROUTING	FILTER DRIVE, FLTER, DRIVE	Changes the routing.
CUTOFF	0.0%–100.0%	Sets the cutoff frequency.
RESO	0.0%–100.0%	Adjusts the amount of resonance. Raising the value emphasizes the frequencies around cutoff point and produces a strongly distinctive sound.
FLT TYPE (FILTER TYPE)	HPF12dB, LPF12dB, HPF24dB, LPF24dB, BPF12dB	Sets the filter type.
FLT IN G (FILTER IN GAIN)	0.0%–100.0%	Sets the input level of the filter. Increasing the input level will produce a distortion effect.
DRIVE	0.0%–100.0%	Sets the degree of distortion.
OFFSET	-100.0%–0.0%–100.0%	Sets the distortion balance between the left and right channels.
DRV IN G (DRIVE IN GAIN)	0.0%–100.0%	Sets the input level of the distortion.
OUT GAIN	0.0%–100.0%	Sets the output level of the analog effect.

GEN

Parameter	Value	Explanation
Global		
PHASE	NORMAL, INVERSE	Sets the polarity of the signal to positive (NORMAL) or inverted (INVERSE).
DELAY	0–3840Smp (samples)	Sets the initial delay of the sound in samples.
CATEGORY: ANALOG		
808 Bass Drum		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
TONE	-100.0%–0.0%–100.0%	Adjusts the attack strength of the bass drum.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
808 Snare Drum		
TONE	-100.0%–0.0%–100.0%	Adjusts the timbre of the sound.
SNAPPY	0.0%–100.0%	Adjusts the volume of the snare wires (resonating wires) of the snare drum.
808 Low Tom, 808 High Tom		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
COLOR	0.0%–100.0%	Adjusts the amount of ambience (amount of noise).
808 Rim Shot (Global parameters only)		
808 Hand Clap		
CLP SIZE (CLAP SIZE)	-100.0%–0.0%–100.0%	Adjusts the thickness of the sound.
TAIL LVL (TAIL LEVEL)	0.0%–100.0%	Adjusts the level of the noise's decay.
808 Closed HiHat (Global parameters only)		
808 Open HiHat		
MUTE DCY (MUTE DECAY)	0.0%–100.0%	Adjusts the intensity of the mute effect when muted via MUTE TRG.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
808 Cymbal		
TONE	-100.0%–0.0%–100.0%	Adjusts the timbre of the sound.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
808 Cow Bell		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DETUNE	-100.0%–0.0%–100.0%	Sets the offset pitch of the second oscillator.
909 Bass Drum		
PITCH	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DECAY	0.0%–100.0%	Adjusts the length of the decay.
TUNE	-100.0%–0.0%–100.0%	Adjusts the intensity of the pitch envelope effect.
ATTACK	0.0%–100.0%	Adjusts the attack strength of the bass drum.
909 Snare Drum		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
TONE	0.0%–100.0%	Adjusts the timbre of the sound.
SNAPPY	0.0%–100.0%	Adjusts the volume of the snare wires (resonating wires) of the snare drum.
909 Low Tom, 909 High Tom		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
COLOR	0.0%–100.0%	Adjusts the amount of ambience (amount of noise).
DECAY	0.0%–100.0%	Adjusts the length of the decay.
909 Rim Shot (Global parameters only)		
CATEGORY: ACB		
8X Bass Drum		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DECAY	0.0%–100.0%	Adjusts the length of the decay.
COARSE	-12St–0–12St	Sets the pitch in semitones.
BODY DEP (BODY DEPTH)	0.0%–100.0%	Adjusts the pitch bend amount.
BODY DCY (BODY DECAY)	-100.0%–0.0%–100.0%	Adjusts the pitch bend decay.
RFM TYP (REFORMER TYPE)	0.0%–100.0%	Sets the tonal characteristics of the reformer.
REFORMER	0.0%–100.0%	Adjusts the reformer effect. Setting it to 100.0% maximizes the reformer effect.
RFM DEP (REFORMER DEPTH)	0.0%–100.0%	Adjusts the intensity of the reformer.
ATTACK	0.0%–100.0%	Adjusts the attack strength of the bass drum.
EXCITE	0.0%–100.0%	Adjusts the amount of added odd harmonic distortion.
MODEL	TR-8, TR-08, 8 LONG, 08 LONG	Sets the modeling algorithm.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
8X Snare Drum		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
SNAPPY	0.0%–100.0%	Adjusts the volume of the snare wires (resonating wires) of the snare drum.
SNPY DCY (SNAPPY DECAY)	0.0%–100.0%	Adjusts the time taken for the noise to fade to silence.
COARSE	-12St–0–12St	Sets the pitch in semitones.
DETUNE	-100.0%–0.0%–100.0%	Sets the offset pitch of the second oscillator.
OSC DCY (OSCILLATOR DECAY)	0.0%–100.0%	Sets the time taken for the oscillators to fade to silence.
RFM TYP (REFORMER TYPE)	0.0%–100.0%	Sets the tonal characteristics of the reformer.
REFORMER	0.0%–100.0%	Adjusts the reformer effect. Setting it to 100.0% maximizes the reformer effect.
RFM DEP (REFORMER DEPTH)	0.0%–100.0%	Adjusts the intensity of the reformer.
OSC MIX (OSCILLATOR MIX)	-100.0%–0.0%–100.0%	Adjusts the blend ratio between the two oscillators.
P.ENV (PITCH ENVELOPE)	0.0%–100.0%	Adjusts the depth of the pitch envelope.

Parameter	Value	Explanation
P. DECAY (PITCH DECAY)	0.0%–100.0%	Adjusts the decay time of the pitch envelope.
MODEL	TR-8, TR-08	Sets the modeling algorithm.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
8X Tom		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
COARSE	-12St–0–12St	Sets the pitch in semitones.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
RFM TYP (REFORMER TYPE)	0.0%–100.0%	Adjusts the reformer effect. Setting it to 100.0% maximizes the reformer effect.
REFORMER	0.0%–100.0%	Sets the tonal characteristics of the reformer.
RFM DEP (REFORMER DEPTH)	0.0%–100.0%	Adjusts the intensity of the reformer.
COLOR	0.0%–100.0%	Adjusts the volume of the tom noise.
COLR TON (COLOR TONE)	0.0%–100.0%	Adjusts the tom noise character.
COLR DCY (COLOR DECAY)	0.0%–100.0%	Adjusts the time taken for the noise to fade to silence.
MODEL	LOW, MID, HIGH, FULL	Sets the modeling algorithm.
8X Rim Shot		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
TONE	-100.0%–0.0%–100.0%	Adjusts the timbre of the sound.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
COARSE	-12St–0–12St	Sets the pitch in semitones.
BODY	0.0%–100.0%	Adjusts the volume of the body resonance.
NOISE	0.0%–100.0%	Adjusts the volume of the snappy.
8X Hand Clap		
FILTER	-100.0%–0.0%–100.0%	Adjusts the clap brightness.
CLAPS	0.0%–100.0%	Adjusts the amount of claps.
SPEED	0.0%–100.0%	Adjusts the speed of clapping.
MIX	-100%–0–100%	Adjusts the balance between Clap and Tail sounds.
CLAP DCY (CLAP DECAY)	0.0%–100.0%	Adjusts the time taken for the Clap to fade to silence.
TAIL DCY (TAIL DECAY)	0.0%–100.0%	Adjusts the time taken for the Tail to fade to silence.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
8X Closed HiHat		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
TONE	-100.0%–0.0%–100.0%	Adjusts the timbre of the sound.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
COARSE	-12St–0–12St	Sets the pitch in semitones.
SCULPT	0.0%–100.0%	Adjusts the timbre of the hi-hat.
XMOD	0.0%–100.0%	Adjusts the depth of the cross-modulation between the oscillators.
BLEND	0.0%–100.0%	Increases or reduces the number of the oscillators.
DETUNE	0.0%–100.0%	Widens and narrows the spread tuning of the oscillators.
AMP MOD (AMPLITUDE MODULATION)	0.0%–100.0%	Adjusts the depth of the amplitude cross-modulation.
8X Open HiHat		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
TONE	-100.0%–0.0%–100.0%	Adjusts the timbre of the sound.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
COARSE	-12St–0–12St	Sets the pitch in semitones.
SCULPT	0.0%–100.0%	Adjusts the timbre of the hi-hat.
XMOD	0.0%–100.0%	Adjusts the depth of the cross-modulation between the oscillators.
BLEND	0.0%–100.0%	Increases or reduces the number of the oscillators.
DETUNE	1.0%–100.0%	Widens and narrows the spread tuning of the oscillators.
AMP MOD (AMPLITUDE MODULATION)	0.0%–100.0%	Adjusts the depth of the amplitude cross-modulation.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
8X Crash Cymbal		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
TONE	-100.0%–0.0%–100.0%	Adjusts the timbre of the sound.
DECAY	0.0%–100.0%	Time taken for the sound to fade to silence
COARSE	-12St–0–12St	Pitch of the cymbal in semitones
SCULPT	-100.0%–0.0%–100.0%	Adjusts the timbre of the cymbal.
FILTER	0.0%–100.0%	Adjusts the middle frequency characteristic.
BLEND	0.0%–100.0%	Increases or reduces the number of the oscillators.
DETUNE	1.0%–100.0%	Widens and narrows the spread tuning of the oscillators.
AMP MOD (AMPLITUDE MODULATION)	0.0%–100.0%	Adjusts the depth of the amplitude cross-modulation.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
8X Cow Bell		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DETUNE	-100.0%–0.0%–100.0%	Adjusts the second oscillator's pitch.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
COARSE	-12St–0–12St	Sets the pitch in semitones.
UNISON	-12.00St–0–12.00St	Adds an additional detunable voice.
OSC MIX (OSCILLATOR MIX)	-100.0%–0.0%–100.0%	Adjusts the blend ratio between the two oscillators.
XMOD	0.0%–100.0%	Adjusts the depth of the cross-modulation between the oscillators.
NOISE	0.0%–100.0%	Adjusts the modulation noise amount.
RATIO	0.01–2.00	Sets the modulation oscillator's relative pitch.
SHAPE	0.0%–100.0%	Adjusts the cowbell oscillator shape. Lower values produce classic square sound, higher values produce a sine-like sound.

Parameter	Value	Explanation
8X Conga		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
COARSE	-12St–0–12St	Sets the pitch in semitones.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
MODEL	LOW, MID, HIGH, FULL	Sets the modeling algorithm.
8X Claves		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
COARSE	-12St–0–12St	Sets the pitch in semitones.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
8X Maracas		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
ATTACK	0.0%–100.0%	Adjusts the attack strength.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
9X Bass Drum		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DRIVE	0.0%–100.0%	Adjusts the amount of waveshaping applied to the oscillator.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
COARSE	-12St–0–12St	Sets the pitch in semitones.
P. AMOUNT (PITCH AMOUNT)	0.0%–100.0%	Adjusts the depth of the pitch envelope.
P. DECAY (PITCH DECAY)	0.0%–100.0%	Adjusts the decay time of the pitch envelope.
ATTACK	0.0%–100.0%	Adjusts the attack strength of the bass drum.
MODEL	TR-8, TR-09, ATTACK, LOW	Sets the modeling algorithm.
9X Snare Drum		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
SNAPPY	0.0%–100.0%	Adjusts the volume of the snare wires (resonating wires) of the snare drum.
SNPY DCY (SNAPPY DECAY)	0.0%–100.0%	Adjusts the time taken for the noise to fade to silence.
DETUNE	-100.0%–0.0%–100.0%	Adjusts the second oscillator's pitch.
FREQ MOD (FREQUENCY MODULATION)	0.0%–100.0%	Adjusts the depth of the frequency cross-modulation between the oscillators
OSC DCY (OSCILLATOR DECAY)	0.0%–100.0%	Adjusts the time taken for the oscillators to fade to silence.
COARSE	-12St–0–12St	Sets the pitch in semitones.
MODEL	TR-8, TR-09, ATTACK	Sets the modeling algorithm.
9X Tom		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DETUNE	-100.0%–0.0%–100.0%	Adjusts the second oscillator's pitch.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
COARSE	-12St–0–12St	Sets the pitch in semitones.
OSC MIX (OSCILLATOR MIX)	-100.0%–0.0%–100.0%	Adjusts the blend ratio between the two oscillators.
COLOR	0.0%–100.0%	Adjusts the volume of the tom noise.
COLR TON (COLOR TONE)	0.0%–100.0%	Adjusts the tom noise character.

Parameter	Value	Explanation
COLR DCY (COLOR TONE)	0.0%–100.0%	Adjusts the time taken for the noise to fade to silence.
DETAIL	0.0%–100.0%	Enhances the high frequency components.
SHAPE	0.0%–100.0%	Waveshapes the signal. Lower values produce classic square sound, higher values produce a sine-like sound.
MODEL	LOW, MID, HIGH, FULL	Sets the modeling algorithm.
9X Rim Shot		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
BODY	0.0%–100.0%	Adjusts the volume of the body resonance.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
COARSE	-12St–0–12St	Sets the pitch in semitones.
NOISE	0.0%–100.0%	Adjusts the volume of the snappy.
FREQ MOD (FREQUENCY MODULATION)	0.0%–100.0%	Adjusts the depth of the cross-modulation between the oscillators.
O1 TUNE (OSCILLATOR 1 TUNE)	0.0%–100.0%	Adjusts the pitch of oscillator 1.
O2 TUNE (OSCILLATOR 2 TUNE)	0.0%–100.0%	Adjusts the pitch of oscillator 2.
O3 TUNE (OSCILLATOR 3 TUNE)	0.0%–100.0%	Adjusts the pitch of oscillator 3.
O1 DECAY (OSCILLATOR 1 DECAY)	0.0%–100.0%	Adjusts the duration of oscillator 1.
O2 DECAY (OSCILLATOR 2 DECAY)	0.0%–100.0%	Adjusts the duration of oscillator 2.
O3 DECAY (OSCILLATOR 3 DECAY)	0.0%–100.0%	Adjusts the duration of oscillator 3.
9X Hand Clap		
FILTER	-100.0%–0.0%–100.0%	Adjusts the clap brightness.
CLAPS	0.0%–100.0%	Adjusts the amount of claps.
SPEED	0.0%–100.0%	Adjusts the speed of clapping.
MIX	-100.0%–0.0%–100.0%	Adjusts the balance between Clap and Tail sounds.
CLAP DCY (CLAP DECAY)	0.0%–100.0%	Adjusts the time taken for the Clap to fade to silence.
TAIL DCY (TAIL DECAY)	0.0%–100.0%	Adjusts the time taken for the Tail to fade to silence.
9X Closed HiHat		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DECAY	0.0%–100.0%	Adjusts the length of the decay.
ERROR	0.0%–100.0%	Adjusts the amount of noise blended into the DA converter.
9X Open HiHat		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DECAY	0.0%–100.0%	Adjusts the length of the decay.
ERROR	0.0%–100.0%	Adjusts the amount of noise blended into the DA converter.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
9X Crash Cymbal, 9X Ride Cymbal		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DECAY	0.0%–100.0%	Adjusts the length of the decay.

Parameter	Value	Explanation
808 Bass Line		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
EXCITE	0.0%–100.0%	Adjusts the amount of added odd harmonic distortion.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
COARSE	-12St–0–12St	Sets the pitch in semitones.
ATTACK	0.0%–100.0%	Adjusts the attack strength of the bass drum.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
909 Bass Line		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DRIVE	0.0%–100.0%	Adjusts the amount of waveshaping applied to the oscillator.
DECAY	0.0%–100.0%	Adjusts the length of the decay.
COARSE	-12St–0–12St	Sets the pitch in semitones.
P. AMOUNT (PITCH AMOUNT)	0.0%–100.0%	Adjusts the depth of the pitch envelope.
ATTACK	0.0%–100.0%	Adjusts the attack strength of the bass drum.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
707/727 Common		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DECAY	0.0%–100.0%	Adjusts the length of the decay.
707 Bass 1-2, 707 Bass 2-1		
ATTACK	0.0%–100.0%	Adjusts the attack strength of the bass drum.
707 Snare 1-2, 707 Snare 2-1		
SNAPPY	-100.0%–0.0%–100.0%	Adjusts the volume of the snare wires (resonating wires) of the snare drum.
707 Tom		
COLOR	-100.0%–0.0%–100.0%	Adjusts how much the pitch changes.
MODEL	LOW, MID, HIGH, FULL	Sets the modeling algorithm.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
707 Rim-Cow Bell, 707 Cow Bell-Rim, 707 Clap-Tamb, 707 Tamb-Clap, 707 Closed HiHat, 707 Open HiHat, 707 Crash Cymbal, 707 Ride Cymbal, 707 Bongo H-L, 707 Bongo L-H, 727 Conga Mt-Op, 727 Conga Op-Mt, 727 Conga Op-Mt, 727 Low Conga, 727 High Timbale, 727 Low Timbale, 727 Agogo Lo-Hi, 727 Agogo Hi-Lo, 727 Cabasa-Ma, 727 Maracas-Ca, 727 Whistle S, 727 Whistle L, 727 Quijada, 727 Star Chime (Global parameters and 707/727 common parameter only)		
606 Common		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DECAY	0.0%–100.0%	Adjusts the length of the decay.
606 Bass Drum		
ATTACK	0.0%–100.0%	Adjusts the attack strength of the bass drum.
606 Snare Drum		
SNAPPY	-100.0%–0.0%–100.0%	Adjusts the volume of the snare wires (resonating wires) of the snare drum.
606 Tom		
COLOR	0.0%–100.0%	Adjusts the volume of the snare noise.
MODEL	FLOOR, LOW, MID HIGH, FULL	Sets the modeling algorithm.

Parameter	Value	Explanation
606 Closed HiHat		
TONE	-100.0%–0.0%–100.0%	Adjusts the brightness of the cymbal.
606 Open HiHat		
TONE	-100.0%–0.0%–100.0%	Adjusts the brightness of the cymbal.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
CR78 Common		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DECAY	0.0%–100.0%	Adjusts the length of the decay.
CR78 Bass Drum		
ATTACK	0.0%–100.0%	Adjusts the attack strength of the bass drum.
CR78 Snare Drum		
SNAPPY	-100.0%–0.0%–100.0%	Adjusts the volume of the snare wires (resonating wires) of the snare drum.
CR78 HiHat, CR78 Cymbal		
METALLIC	0.0%–100.0%	Adjusts the level of the metal-like overtones.
CR78 Metallic, CR78 Low Conga, CR78 Low Bongo, CR78 High Bongo, CR78 Claves-Rim, CR78 Maracas, CR78 Tamb 1-2, CR78 Guiro 1-2, CR78 Cow Bell (Global parameters and 707/727 common parameter only)		
CATEGORY: FM		
FM Common		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
DECAY	0.0%–100.0%	Adjusts the length of the decay.
FM DEPTH	0.0%–100.0%	Adjusts the output level of the modulator.
FM RATIO	0.100–25.600	Adjusts the pitch of the modulator. * FM Tom Model's FM modulator uses a fixed pitch and is measured in percentage.
FM DECAY	0.0%–100.0%	Adjusts the decay length of the modulator.
FM FBK (FM FEEDBACK)	0.0%–100.0%	Adjusts the feedback amount of the modulator.
FEEDBACK	0.0%–100.0%	Adjusts the feedback amount of carrier 1.
COLOR	0.0%–100.0%	Adjusts the carrier waveform.
HPF FREQ (HPF FREQUENCY)	0.0%–100.0%	Adjusts the cutoff frequency of the high-pass filter.
LPF FREQ (LPF FREQUENCY)	0.0%–100.0%	Adjusts the cutoff frequency of the low-pass filter.
LPF RESO (LPF RESONANCE)	0.0%–100.0%	Adjusts the amount of resonance for the low-pass filter.
FM Kick Model1, FM Kick Model2, FM Snare Model, FM Tom Model Only		
P. DECAY (PITCH DECAY)	0.0%–100.0%	Adjusts the decay time of the pitch envelope.
FM Kick Model1, FM Kick Model2 Only		
P. AMOUNT (PITCH AMOUNT)	0.0%–100.0%	Adjusts the depth of the pitch envelope.
BODY	0.0%–100.0%	Adjusts the volume of carrier 2.
CLICK	0.0%–100.0%	Adds a transient by adjusting the phase of carrier 1.

Parameter	Value	Explanation
FM Snare Model		
COARSE	-24St–24St	Sets the pitch of the carrier in semitones
NOISE	0.0%–100.0%	Adjusts the amount of noise that is blended with the original sound.
P. AMOUNT (PITCH AMOUNT)	-100.0%–0.0%–100.0%	Adjusts the depth of the pitch envelope.
FM Tom Model		
NOISE	0.0%–100.0%	Adjusts the amount of noise that is blended with the original sound.
FM FREQ (FM FREQUENCY)	0.0%–100.0%	Adjusts the frequency of modulator 1.
P. AMOUNT (PITCH AMOUNT)	-100.0%–0.0%–100.0%	Adjusts the depth of the pitch envelope.
FM Clap Model		
CLAPS	0.0%–100.0%	Adjusts the length for repeating the envelope.
SPEED	0.0%–100.0%	Adjusts the interval for repeating the envelope.
NUANCE	0.0%–100.0%	Adjusts the Q for the band-pass filter.
FM Cymbal Model		
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
FM Perc Model		
P. AMOUNT (PITCH AMOUNT)	0.0%–100.0%	Adjusts the depth of the pitch envelope.
P. ATTACK (PITCH ATTACK)	0–1000	Adjusts the attack time for the pitch envelope.
P. DECAY (PITCH DECAY)	0–1000	Adjusts the decay time of the pitch envelope.
HRM LVL (HARMONIC LEVEL)	0–1000	Adjusts the level of carrier 2.
HRM RTO (HARMONIC RATIO)	0.100–25.600	Adjusts the pitch of carrier 2.
NOTE	C-1–G-9	Sets the pitch of the sound in traditional note values.
CATEGORY: ACB		
VA Common		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
COARSE	-12St–0–12St	Sets the pitch in semitones.
P. DECAY1 (PITCH DECAY 1)	0.3ms–1000ms	Sets the length of the first decay stage of the pitch envelope.
P. BREAK (PITCH BREAK)	0.0%–100.0%	Adjusts the pitch at where Decay 1 transitions to Decay 2.
P. DECAY2 (PITCH DECAY 2)	0.3ms–1000ms	Sets the length of the second decay stage of the pitch envelope.
P. CURVE (PITCH CURVE)	E100.0%–LINEAR–L100.0%	Changes the shape of the decay stages.
P. AMOUNT (PITCH AMOUNT)	-100.0%–100.0%	Adjusts the depth of the pitch envelope.
A. ATTACK (AMPLITUDE ATTACK)	1ms–1000ms	Sets the time taken for the sound to increase to full volume.
A. HOLD (AMPLITUDE HOLD)	0ms–6.00s	Sets the sustain (hold) time of the sound.
A.H STEP (AMPLITUDE HOLD STEP)	0.0–127.5Stp	
A. DECAY (AMPLITUDE DECAY)	1ms–1000ms	Sets the time taken for the sound to decrease to silence.
A. CURVE (AMPLITUDE CURVE)	E100.0%–LINEAR–L100.0%	Changes the shape of the envelope stages.
A.H SYNC (AMPLITUDE HOLD SYNC)	TIME, STEP	**TIME:** The Hold time is set by milliseconds. **STEP:** The Hold time is set by steps.
MODEL	LOW, MID, HIGH	Sets the modeling algorithm. * Only applies to Sine, Tri, Sqr, Saw, and Super Saw.
VA Tri, VA Sqr Only		
PW (PULSE WIDTH)	0.0%–100.0%	Adjusts the waveform.
VA SuperSaw		
DETUNE	0.0%–100.0%	Adjusts the strength of the detuning effect.
VA Noise		
TONE	-100.0%–0.0%–100.0%	Adjusts the frequency of the noise.
COLOR	WHITE, PINK	Adjusts the timbre of the noise.
CATEGORY: PCM		
PCM Common		
TUNE	-100.0%–0.0%–100.0%	Adjusts the tuning (pitch).
RATE	-1.00–1.00	Sets the playback direction and speed.
COARSE	-24St–24St	Sets the pitch in semitones.
SPREAD	-50cent–50cent	Adjusts the amount of detuned voice that is added in the left or right channel.
BIT DOWN	0–12	Lowers the fidelity of the sound.
A. ATTACK (AMPLITUDE ATTACK)	0.0%–100.0%	Adjusts the time taken for the sound to increase to full volume.
A. HOLD (AMPLITUDE HOLD)	0ms–6.00s	Sets the sustain (hold) time of the sound.
A.H STEP (AMPLITUDE HOLD STEP)	0.5–128.0Stp	
A. DECAY (AMPLITUDE DECAY)	0.0%–100.0%	Sets the time taken for the sound to decrease to silence.
H. MODE (HOLD MODE)	WHOLE, TIME, STEP	**WHOLE:** The entire PCM is played back. **TIME:** The Hold time is set by milliseconds. **STEP:** The Hold time is set by steps.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
CATEGORY: SAMPLE		
TUNE	50.0%–200.0%	Adjusts the tuning (pitch).
SPEED	0.0%–200.0%	Sets the overall playback speed without changing the pitch. * This can only be set when stretch mode is ON and BPM SYNC is OFF.
COARSE	-12St–12St	Sets the pitch of the sample in semitones.
BPM SYNC	OFF, ON	Enables or disables tempo sync (references the sample BPM).

Parameter	Value	Explanation
STRETCH	OFF, CLASSIC, PERC., ENSEMBLE	**OFF:** No stretching algorithm is applied. **CLASSIC:** A basic algorithm reminiscent of vintage samplers **PERC.:** An algorithm ideal for transient-heavy samples **ENSEMBLE:** An algorithm better for melodic material * The TR-1000 supports a maximum of two instances of ENSEMBLE per kit.
SLICE	OFF, ON	Enables or disables the non-destructive slicing.
RATE	-100.0%–100.0%	Changes the pitch and playback direction simultaneously. If BPM SYNC is ON, and STRETCH is set to OFF, only the playback direction is changed.
BPM	40.0–300.0	Sets the tempo of the sample.
BIT RDCT (BIT REDUCE)	OFF, 12 bit, 8 bit	Sets the bit resolution of the sample.
ATTACK	OFF–1000ms	Sets the time taken for the sample to increase to full volume.
HLD MODE (HOLD MODE)	WHOLE, TIME, STEP	Sets how the HOLD and DECAY parameters behave. **WHOLE:** The entire sample is played without any decrease in volume. **TIME:** Units of milliseconds and seconds are used. **STEP:** Units of sequencer steps are used.
HOLD	0ms–6s	Sets how long the sample volume is held until the decay stage.
HLD STEP (HOLD STEP)	0.0–127.5Stp	
DECAY	0.3ms–1000ms	Sets how long the sample volume takes to return to silence.
CURVE	E100.0%–LINEAR–L100.0%	Changes the shape of the envelope.
MUTE TRG (MUTE TRIGGER)	OFF–RC	Selects the instrument to mute.
START	-	Sets the starting position of the sample/slice.
LOOP	OFF, FWD, PP, PLAYTHRU	**OFF:** The sample does not loop. **FWD:** The sample loops from the start point. **PP:** At the end of the sample, the playback is reversed from the end point. **PLAYTHRU:** The sample ignores incoming notes until the playback is finished.
ZOOM	1x–11x	Sets the level of magnification applied to the display.
Slice Off		
END	-	Sets ending position of the sample.
Slice On		
SLICE NUM (SLICE NUMBER)	1–16	Selects the slice for editing in the first page.
SELECT	1–16	Selects the slice for editing in the second page.
LENGTH	-	Sets the ending position of the slice.
CURSOR	-	Sets a position in the waveform display for adding new slices.

FILTER

Parameter	Value	Explanation
MODEL	SV FILTER, EQUALIZER	Selects the filter type. * To open the pop-up menu, press the [ENTER] button.
SV FILTER		
CUTOFF	8.2Hz–44701Hz	Sets the starting frequency of the filter. Frequencies higher or lower than this number will be attenuated based on the TYPE parameter.
RESO (RESONANCE)	0.0%–100.0%	Adjusts the amount of resonance. Raising the value emphasizes the frequencies around cutoff point and produces a strongly distinctive sound.
TYPE	LPF, HPF, BPF	Changes the direction of the filtering.
SW (SWITCH)	OFF, ON	Turns the filter on/off.
ATTACK	OFF–1000ms	Sets the time taken for the cutoff frequency to increase from the cutoff value.
HOLD	0ms–6.00s	Sets how long the cutoff frequency stays in position after the attack stage (hold time).
HLD STEP (HOLD STEP)	0.0–127.5Stp	
DECAY	0.3ms–1000ms	Sets the time taken for the cutoff frequency to decrease back to the cutoff value.
CURVE	E100.0%–LINEAR–L100.0%	Changes the shape of the attack and decay stages.
HLD MODE (HOLD MODE)	TIME, STEP	Sets the unit for the hold time.
AMOUNT	-100.0%–0.0%–100.0%	Sets the intensity and polarity of the envelope.
EQUALIZER		
LOW F (LOW FREQUENCY)	20Hz–400Hz	Sets the frequency of the low band.
LOW G (LOW GAIN)	-15.0dB–15.0dB	Sets the volume of the low band.
SW (SWITCH)	OFF, ON	Turns the equalizer on/off.
BALANCE	0.0%–100.0%	Sets the amount of equalized signal that is blended with the un-equalized signal.
HIGH F (HIGH FREQUENCY)	2.0kHz–16.0kHz	Sets the frequency of the high band.
HIGH G (HIGH GAIN)	-15.0dB–15.0dB	Sets the volume of the high band.
GAIN	-15.0dB–15.0dB	Sets the volume of the equalized signal
MID1 F (MIDDLE 1 FREQUENCY)	200Hz–8000Hz	Sets the frequency of the first mid-spectrum band.
MID1 Q (MIDDLE 1 RESONANCE)	0.5–8.0	Sets the width of the first mid-spectrum band.
MID 1 G (MIDDLE 1 GAIN)	-15.0dB–15.0dB	Sets the volume of the first mid-spectrum band.
MID2 F (MIDDLE 2 FREQUENCY)	200Hz–8000Hz	Sets the frequency of the second mid-spectrum band.
MID2 Q (MIDDLE 2 RESONANCE)	0.5–8.0	Sets the width of the second mid-spectrum band.
MID2 G (MIDDLE 2 GAIN)	-15.0dB–15.0dB	Sets the volume of the second mid-spectrum band.

AMP

Parameter	Value	Explanation
TYPE	ENVELOPE, TRANSIENT	Selects the amp type. * To open the pop-up menu, press the [ENTER] button.
VELO CRV (VELOCITY CURVE)	ORIGIN, COMMON	Sets the velocity curve. **ORIGIN:** This is a velocity curve based on the TR-8S, which responds differently for each sound. **COMMON:** This is the dedicated velocity curve used for the TR-1000. The response works the same for all sounds.
GAIN	-INF, -60.0dB–24.0dB	Sets the gain of the amplifier.
A LEVEL	-INF, -60.0dB–6.0dB	Sets the volume of the layer A.
B LEVEL	-INF, -60.0dB–6.0dB	Sets the volume of the layer B.
A/B MIX	A100.0%–CENTER–B100.0%	Adjusts the mix level of the layers.
A PAN	L100.0%–CENTER–R100.0%	Sets the pan of the layer A.
B PAN	L100.0%–CENTER–R100.0%	Sets the pan of the layer B.
MIX CRV (MIX CURVE)	LINEAR, LOG, FADE, SWITCH, SELECTOR	Sets the curve of the A/B MIX. **LINEAR:** a linear curve that crossfades A and B **LOG:** a curve that crossfades while reducing the drop in volume that occurs around the center **FADE:** a curve that attenuates only one of the signals with the center as the boundary **SWITCH:** a curve for which A and B switch at the center position **SELECTOR:** a curve in which only A is heard at the minimum position, only B is heard at the maximum position, and both A and B are heard at an equal volume at any other position
ENVELOPE		
ATTACK	OFF, 1ms–1000ms	Sets the attack time of the amp envelope.
HOLD	0ms–6.00s	Sets the hold time of the amp envelope.
HLD STEP (HOLD STEP)	0.0–127.5Stp	
DECAY	0.3ms–1000ms	Sets the decay time of the amp envelope.
CURVE	E100.0%–LINEAR–L100.0%	Sets the curve of the amp envelope.
H. MODE (HOLD MODE)	WHOLE, TIME, STEP	**WHOLE:** The entire sound is played back. **TIME:** The hold time is set by milliseconds. **STEP:** The hold time is set by steps.
SW (SWITCH)	OFF, ON	Turns on/off the ENVELOPE.

Parameter	Value	Explanation
TRANSIENT		
ATTACK	-100.0%–0.0%–100.0%	Emphasizes or softens the attack.
RELEASE	-100.0%–0.0%–100.0%	Emphasizes or softens the release.
DEPTH	0.0%–100.0%	Adjusts the intensity of the attack and release.
SW (SWITCH)	OFF, ON	Turns on/off the TRANSIENT.

COMP

Parameter	Value	Explanation
MODEL	COMPRESSOR, CH COMP 4000G	Selects the compressor model. * To open the pop-up menu, press the [ENTER] button. **COMPRESSOR:** A versatile compressor with traditional settings **CH COMP 4000G:** A vintage-inspired compressor with a smooth character
COMPRESSOR		
ATTACK	0.0ms–1000ms	Sets the time from the moment that the input exceeds the level specified by THRESHLD until the volume starts being compressed. As the ATTACK is increased (lengthening the time), the beginning of the note will no longer be compressed.
RELEASE	0.0ms–3000ms	Sets the time from the moment that the input falls below the level specified by THRESHLD until compression stops being applied.
GAIN	-40dB–+40dB	Sets the output level of the compression effect.
THRESHLD (THRESHOLD)	-40dB–0dB	Sets the level at which compression begins. Set a lower value if you want to apply compression deeply, or if the input level is low. Because setting a low value also lowers the output level, raise GAIN to make adjustments.
RATIO	1:1.0–1:INF	Sets the compression ratio. The higher the ratio, the more compression is applied to the sound when its level exceeds the THRESHLD setting. If the ratio is set to 1:INF, the sound will not become any louder than the level specified by THRESHLD.
SW (SWITCH)	OFF, ON	Turns the compressor on/off.
KNEE	HARD, 1dB–20dB	Adjusts the character of the compression. HARD compresses the sound suddenly, producing a hard sound. Higher values compresse the sound gently, producing a softer sound.
BALANCE	0.0%–100.0%	Adjusts the compression effect. Setting it to 100.0% maximizes the compression effect.
CH COMP 4000G		
FAST ATK (FAST ATTACK)	OFF, ON	Switches between slow (OFF) and fast (ON) responses for the compressor to take effect.
RELEASE	0.0ms–4000ms	Specifies the time from the moment that the input falls below the level specified by THRESHLD until compression stops being applied.
LEVEL	-INF, -60.0dB–+24.0dB	Sets the volume of the compression effect.

Parameter	Value	Explanation
THRESHLD (THRESHOLD)	-60.0dB–0.0dB	Sets the level at which compression begins. Set a lower value if you want to apply compression deeply, or if the input level is low. Because setting a low value also lowers the output level, raise GAIN to make adjustments.
RATIO	0.00–1.00	Sets the compression ratio.
SW (SWITCH)	OFF, ON	Turns the compressor on/off.
BALANCE	0.0%–100.0%	Adjusts the compression effect. Setting it to 100.0% maximizes the compression effect.

IFX

Parameter	Value	Explanation
TYPE	BYPASS, DRIVE, CRUSHER, FILTER, BOOST, ISOLATOR, SATURATOR, EQUALIZER, FREQ SHIFT, RING MOD, SPREAD, CHORUS, PITCH DELAY, FLANGER, PHASER, DELAY, SDD-320, FATTENER, SBF-325	Selects the type of the INST FX. * To open the pop-up menu, press the [ENTER] button. **BYPASS:** No INST FX effect is applied. **DRIVE:** Uncolored distortion **CRUSHER:** Produces a lo-fi effect. **FILTER:** Low-pass filter/High-pass filter (cuts the high or low-frequency region) **BOOST:** Low boost/High boost (boosts the low or high-frequency region) **ISOLATOR:** Blocks sounds in the specified frequency range. **SATURATOR:** Combination of overdrive and filter **EQUALIZER:** Multi-band equalizer as seen in mixing consoles **FREQ SHIFT:** Converts the input to either a higher or lower frequency. **RING MOD:** Converts the input into both higher and lower frequencies. **SPREAD:** Adds spaciousness to the input. **CHORUS:** Creates lush, detuned modulation **PITCH DELAY:** Echoes the sound at different times and pitches **FLANGER:** Produces a metallic resonance that rises and falls like a jet airplane taking off or landing. **PHASER:** Adds phase-shifted sound to create a swirling effect. **DELAY:** Echoes the sound at different times. **SDD-320:** A clear-sounding chorus based on the Roland DIMENSION D (SDD-320) **FATTENER:** Compresses the input and adds distortion. **SBF-325:** Reproduces Roland's SBF-325 analog flanger. It provides three types of flanging effect (which adds a metallic resonance to the original sound) and a chorus-type effect.
SW (SWITCH)	OFF, ON	Turns this ON to apply the effect.
DRIVE		
BALANCE	0.0%–100.0%	Adjusts the drive effect. Setting it to 100.0% maximizes the drive effect.
DRIVE	0.0%–100.0%	Adjusts the depth of distortion. Because increasing the DRIVE also increases the output level, make adjustments by lowering the Level.
LEVEL	-INF, -60.0dB–0.0dB	Sets the output level.
HPF FREQ (HIGH-PASS FILTER FREQUENCY)	27.2Hz–720Hz	Sets the frequency below which the low-frequency region of the input is cut. As you raise the HPF FREQ value, the region being cut extends into the high-frequency region.
PRE EQ F (PRE EQUALIZER FILTER)	28.4Hz–7092Hz	Sets the center frequency of the EQ that is applied before distorting the sound.
PRE EQ L (PRE EQUALIZER LOW GAIN)	-53.7dB–0.0dB–10.0dB	Sets the low-frequency level of the EQ that is applied before distorting the sound.
PRE EQ H (PRE EQUALIZER HIGH GAIN)	-53.7dB–0.0dB–10.0dB	Sets the high-frequency level of the EQ that is applied before distorting the sound. By slightly decreasing the high-frequency level, you can reduce the higher-order partials that are generated when the sound is distorted.
PST EQ F (POST EQUALIZER FREQUENCY)	28.4Hz–7092Hz	Sets the center frequency of the EQ that is applied after distorting the sound.
PST EQ L (POST EQUALIZER LOW GAIN)	-53.7dB–0.0dB–10.0dB	Sets the low-frequency level of the EQ that is applied after distorting the sound.
PST EQ H (POST EQUALIZER HIGH GAIN)	-53.7dB–0.0dB–10.0dB	Sets the high-frequency level of the EQ that is applied after distorting the sound.
CRUSHER		
BALANCE	0.0%–100.0%	Adjusts the lo-fi effect. Setting it to 100.0% maximizes the lo-fi effect.
SAMPLE	12000Hz–720Hz	Sets the sampling frequency at which CRUSHER resamples the sound. Higher settings of this parameter lower the sampling frequency, producing a more lo-fi sound.
FILTER	331Hz–15.4kHz	Sets the cutoff frequency of the low-pass filter that is applied before CRUSHER resamples the sound. By lowering the FILTER value, you can reduce harsh high-frequency noise.
FILTER		
CUTOFF	LP 100.0%–FLAT–HP 100.0%	Sets the starting frequency of the filter. Lowering the CUTOFF (toward LP) applies an low-pass filter effect, lowering the cutoff frequency. Raising the CUTOFF (toward HP) applies an high-pass filter effect, raising the cutoff frequency.
RESO (RESONANCE)	0.0%–100.0%	Adjusts the amount of resonance. Raising the value emphasizes the frequencies around cutoff point and produces a strongly distinctive sound.
TYPE	-24dB, -18dB, -12dB	Sets the filter type.
CLIPPER	OFF, ON	Turn this ON if you want to prevent excessive volume from occurring when RESO is raised.
GAIN	-15.0dB–0.0dB–15.0dB	Adjusts the output volume of the filter.

Parameter	Value	Explanation
BOOST		
BOOST	LO 100.0%–FLAT–HI 100.0%	Adjusts the amount of boost. Lowering the BOOST value (toward LO) boosts the low-frequency region. Raising the BOOST value (toward HI) boosts the high-frequency region.
FREQUENCY	262.0Hz–4192Hz	Sets the frequency below or above which the low or high-frequency region is boosted.
GAIN	-15.0dB–0.0dB–15.0dB	Sets the output gain.
ISOLATOR		
LOW	-0.00dB– -INF	Adjusts the level of the low-frequency region.
MID	-0.00dB– -INF	Adjusts the level of the mid-frequency region.
HIGH	-0.00dB– -INF	Adjusts the level of the high-frequency region.
SATURATOR		
DRIVE	0.0dB–48.0dB	Adjusts the strength of distortion.
SENSE	-60.0dB–0.0dB	Adjust this value so that the sound is not made louder when distortion is applied.
PST GAIN	-48.0dB–12.0dB	Sets the gain following distortion processing.
PRE TYPE	THRU, LPF, HPF, LSV, HSV	Selects the type of the pre-distortion filter. **THRU:** No filter is applied. **LPF:** Low-pass filter that passes sound below the specified frequency **HPF:** High-pass filter that passes sound above the specified frequency **LSV:** Shelf filter which boosts/cuts the sound below the specified frequency **HSV:** Shelf filter which boosts/cuts the sound above the specified frequency
PRE FREQ	20.0Hz–16000Hz	Sets the frequency of the pre-distortion filter.
PRE GAIN	-24.0dB–0.0dB–24.0dB	Adjusts the amount of boost/cut when PRE TYPE is set to LSV/HSV.
PST 1 T (POST 1 FILTER TYPE)	THRU, LPF, HPF, LSV, HSV	Selects the type of post-distortion filter 1.
PST 1 F (POST 1 FILTER FREQUENCY)	20.0Hz–16000Hz	Sets the frequency at which the post-distortion filter 1 operates.
PST 1 G (POST 1 FILTER GAIN)	-24.0dB–0.0dB–24.0dB	Adjusts the amount of boost/cut when PST 1 F is set to LSV/HSV.
PST 2 T (POST 2 FILTER TYPE)	THRU, LPF, HPF, LSV, HSV	Selects the type of post-distortion filter 2.
PST 2 F (POST 2 FILTER FREQUENCY)	20.0Hz–16000Hz	Sets the frequency at which the post-distortion filter 2 operates.
PST 2 G (POST 2 FILTER GAIN)	-24.0dB–0.0dB–24.0dB	Adjusts the amount of boost/cut when PST 2 F is set to LSV/HSV.

Parameter	Value	Explanation
PST 3 T (POST 3 FILTER TYPE)	THRU, LPF, HPF, BPF, PKG	Selects the type of post-distortion filter 3. **THRU:** No filter is applied. **LPF:** Low-pass filter that passes sound below the specified frequency **HPF:** High-pass filter that passes sound above the specified frequency **BPF:** Band pass filter that passes sound around the specified frequency **PKG:** Peak filter that boosts the set frequency
PST 3 F (POST 3 FILTER FREQUENCY)	20.0Hz–16000Hz	Sets the frequency at which the post-distortion filter 3 operates.
PST 3 G (POST 3 FILTER GAIN)	-24.0dB–0.0dB–24.0dB	Adjusts the amount of boost/cut when PST 3 F is set to PKG.
PST 3 Q (POST 3 Q)	0.5–16.0	Adjusts the width of the frequency range affected by the filter.
BALANCE	0.0%–100.0%	Adjusts the SATURATOR effect. Setting it to 100.0% maximizes the SATURATOR effect.
LEVEL	-INF, -60.0dB–0.0dB	Adjusts the output volume.
EQUALIZER		
LOW F (LOW FREQUENCY)	20Hz–400Hz	Sets the frequency of the low band.
LOW G (LOW GAIN)	-15.0dB–0.0dB–15.0dB	Adjusts the volume of the low band.
BALANCE	0.0%–100.0%	Adjusts the amount of the equalized signal that is blended with the un-equalized signal.
HIGH F (HIGH FREQUENCY)	2.0kHz–16.0kHz	Sets the frequency of the high band region.
HIGH G (HIGH GAIN)	-15.0dB–0.0dB–15.0dB	Adjusts the volume of the high band.
GAIN	-15.0dB–0.0dB–15.0dB	Adjusts the volume of the equalized signal.
MID1 F (MIDDLE 1 FREQUENCY)	200Hz–8000Hz	Sets the frequency of the first mid-spectrum band.
MID1 Q (MIDDLE 1 RESONANCE)	0.5–8.0	Adjusts the width of the first mid-spectrum band.
MID 1 G (MIDDLE 1 GAIN)	-15.0dB–0.0dB–15.0dB	Adjusts the volume of the first mid-spectrum band.
MID2 F (MIDDLE 2 FREQUENCY)	200Hz–8000Hz	Sets the frequency of the second mid-spectrum band.
MID2 Q (MIDDLE 2 RESONANCE)	0.5–8.0	Adjusts the width of the second mid-spectrum band.
MID2 G (MIDDLE 2 GAIN)	-15.0dB–0.0dB–15.0dB	Adjusts the volume of the second mid-spectrum band.
FREQ SHIFT		
FREQ (FREQUENCY)	-8000.0Hz–0Hz–+8000.0Hz	Shifts the frequency in a wide range.
FINE	-500.0Hz–0Hz–+500.0Hz	Shifts the frequency in a narrow range.
BALANCE	0.0%–100.0%	Adjusts the FREQ SHIFT effect. Setting it to 100.0% maximizes the FREQ SHIFT effect.

Parameter	Value	Explanation
RING MOD		
FREQ (FREQUENCY)	-8000.0Hz–0Hz–+8000.0Hz	Shifts the frequency in a wide range.
FINE	-500.0Hz–0Hz–+500.0Hz	Shifts the frequency in a narrow range.
BALANCE	0.0%–100.0%	Adjusts the RING MOD effect. Setting it to 100.0% maximizes the RING MOD effect.
SPREAD		
RATE	0.0Hz–200.0Hz	Sets the speed of the spreading effect.
MODE	SHIFT, RING	Sets the mode of modulation. **SHIFT:** Converts left/right in different directions. **RING:** Converts left/right by frequencies.
BALANCE	0.0%–100.0%	Adjusts the SPREAD effect. Setting it to 100.0% maximizes the SPREAD effect.
CHORUS		
RATE	0.333Hz–2.300Hz	Sets the speed of the chorus effect.
DEPTH	0.0%–100.0%	Adjusts the intensity of the chorus effect.
EQ LOW	-15.0dB–0.0dB–15.0dB	Sets the low-frequency volume.
EQ HIGH	-15.0dB–0.0dB–15.0dB	Sets the high-frequency volume.
BALANCE	0.0%–100.0%	Adjusts the chorus effect. Setting it to 100.0% maximizes the chorus effect.
PITCH DELAY		
TIME	1ms–380ms	Adjusts the interval between the original sound and its delayed repetition.
FEEDBACK	0.0%–99.9%	Adjusts the amount of feedback (amount of repetition).
BALANCE	0.0%–100.0%	Adjusts the delay effect. Setting it to 100.0% maximizes the delay effect.
COARSE	-24St–12St	Adjusts the amount of pitch shift in semitones.
FINE	-100cent–100cent	Adjusts the amount of of pitch shift in cents.
H DAMP (HIGH DAMP)	-0.0dB–40.0dB, -INF	Adjusts the amount by which the high-frequency region of the delay sound is cut at each repetition.
H DAMP F (HIGH DAMP FREQUENCY)	630Hz, 800Hz, 1kHz, 1.25kHz, 1.6kHz, 2kHz, 2.5kHz, 3.15kHz, 4kHz, 5kHz, 6.3kHz, 8kHz, 10kHz, 12.5kHz	Sets the frequency above which H Damp cuts the high-frequency region.
L DAMP	-0.0dB–40.0dB, -INF	Sets the amount by which the low-frequency region of the delay sound is cut at each repetition.
L DAMP F (LOW DAMP FREQUENCY)	80.0Hz, 100Hz, 125Hz, 160Hz, 200Hz, 250Hz, 315Hz, 400Hz, 500Hz, 630Hz, 800Hz	Sets the frequency below which L Damp cuts the low-frequency region.

Parameter	Value	Explanation
FLANGER		
DEPTH	0%–100%	Adjusts the intensity of the flanging effect.
RATE (SYNC = OFF)	3.99mHz–16.35Hz	Sets the rate of the flanging effect.
STEP (SYNC = ON)	64.00–0.25 (steps)	
MANUAL	0.0%–100.0%	Sets the center frequency position at which the flanging effect is applied. By raising MANUAL, you can reduce the flanging effect in the low-frequency region. * As necessary, you can also lower DEPTH to make the flanging effect shallower.
RESO (RESONANCE)	0.0%–100.0%	Adjusts the amount of resonance. Raising the value emphasizes the effect and produces a strongly distinctive sound.
MODE	MONO, STEREO	Selects whether the flanging is modulated in the same or the opposite way for left and right. **MONO:** Left and right are modulated in the same way. **STEREO:** Left and right are modulated in the opposite way.
SYNC	OFF, ON	Choose ON if you want the flanging effect to synchronize with the tempo.
LOW CUT	FLAT, 20Hz, 25Hz, 31.5Hz, 40Hz, 50Hz, 63Hz, 80Hz, 100Hz, 125Hz, 160Hz, 200Hz, 250Hz, 315Hz, 400Hz, 500Hz, 630Hz, 800Hz	Sets the frequency below which the low-frequency region is cut.
BALANCE	0.0%–100.0%	Adjusts the flanging effect. Setting it to 100.0% maximizes the flanging effect.

Parameter	Value	Explanation
PHASER		
DEPTH	0.0%–100.0%	Adjusts the intensity of the phasing effect.
RATE (SYNC = OFF)	63.87mHz–130.8Hz	Sets the speed of the phasing effect.
STEP (SYNC = ON)	64.00–0.25 (steps)	
MANUAL	0.0%–100.0%	Sets the center frequency position at which the phasing effect is applied. By raising MANUAL, you can reduce the phasing effect in the low-frequency region. * As necessary, you can also lower DEPTH to lighten the phase effect.
RESO (RESONANCE)	0.0%–100.0%	Adjusts the amount of resonance. Raising the value emphasizes the effect and produces a strongly distinctive sound.
TYPE	4ST, 8ST, 12ST, BI-PHASE	Selects the structure of the phaser. **4ST:** 4-stage phaser (produces a light phase effect) **8ST:** 8-stage phaser (produces a typical phase effect) **12ST:** 12-stage phase (produces a deep phase effect) **BI-PHASE:** A phaser that connects two phase shift circuits in series (produces a distinctive phase effect)
SYNC	OFF, ON	Choose ON if you want the RATE parameter to synchronize with the tempo.
BALANCE	0.0%–100.0%	Adjusts the phasing effect. Setting it to 100.0% maximizes the phasing effect.

Parameter	Value	Explanation
DELAY		
TIME (SYNC = OFF)	1ms–580ms	Adjusts the interval between the original sound and its delayed repetition.
NOTE (SYNC = ON)	1/32, 1/16T, 1/32D, 1/16, 1/8T, 1/16D	
FEEDBACK	0.0%–99.8%	Adjusts the amount of feedback (amount of repetition).
BALANCE	0.0%–100.0%	Adjusts the delay effect. Setting it to 100.0% maximizes the delay effect.
HIGH CUT	630Hz, 800Hz, 1kHz, 1.25kHz, 1.6kHz, 2kHz, 2.5kHz, 3.15kHz, 4kHz, 5kHz, 6.3kHz, 8kHz, 10kHz, 12.5kHz, FLAT	Sets the frequency above which the high-frequency region of the delay is cut.
PHASE	NORMAL, INVERSE	Sets the polarity of the delayed signal.
SYNC	OFF, ON	Choose ON if you want the delay time to synchronize with the tempo.
H DAMP (HIGH DAMP)	-0.0dB–40.0dB, -INF	Adjusts the amount by which the high-frequency region of the delay sound is cut at each repetition.
H DAMP F (HIGH DAMP FREQUENCY)	630Hz, 800Hz, 1kHz, 1.25kHz, 1.6kHz, 2kHz, 2.5kHz, 3.15kHz, 4kHz, 5kHz, 6.3kHz, 8kHz, 10kHz, 12.5kHz	Sets the frequency above which H DAMP cuts the high-frequency region.
L DAMP	-0.0dB–40.0dB, -INF	Adjusts the amount by which the low- frequency region of the delay sound is cut at each repetition.
L DAMP F (LOW DAMP FREQUENCY)	80.0Hz, 100Hz, 125Hz, 160Hz, 200Hz, 250Hz, 315Hz, 400Hz, 500Hz, 630Hz, 800Hz	Sets the frequency below which L DAMP cuts the low-frequency region.
SDD-320		
MODE	1, 2, 3, 4, 1+4, 2+4, 3+4	Switches the mode.
LO GAIN	-15.0dB–0.0dB–15.0dB	Adjusts the amount of boost or cut applied to the low-frequency region.
HI GAIN	-15.0dB–0.0dB–15.0dB	Adjusts the amount of boost or cut applied to the high-frequency region.
LEVEL	0.0%–100.0%	Adjusts the chorus effect. Setting it to 100.0% maximizes the chorus effect.
FATTENER		
EVEN	0.0%–100.0%	Raising the value adds even-numbered secondary harmonics.
ODD	0.0%–100.0%	Raising the value adds odd-numbered secondary harmonics.
LEVEL	0.0%–100.0%	Adjusts the volume of the effected sound.

Parameter	Value	Explanation
SBF-325		
DEPTH	0%–100%	Adjusts the intensity of the flanging effect.
NOTE (SYNC = ON)	2/1, 1/1D, 2/1T, 1/1, 1/2D, 1/2D, 1/1T, 1/2, 1/4D, 1/2T, 1/4, 1/8D, 1/4T, 1/8, 1/16D, 1/8T, 1/16, 1/32D, 1/16T, 1/32, 1/64D, 1/32T, 1/64, 1/128D, 1/64T	Sets the rate of the flanging effect.
RATE (SYNC = OFF)	0.02Hz-5.00Hz	
MANUAL	0.0%–100.0%	Sets the center frequency position at which the flanging effect is applied. By raising MANUAL, you can reduce the flanging effect in the low-frequency region. * As necessary, you can also lower DEPTH to make the flanging effect shallower.
RESO (RESONANCE)	0.0%–100.0%	Adjusts the amount of resonance. Raising the value emphasizes the effect and produces a strongly distinctive sound.
MODE	FL1, FL2, FL3, CHO	Selects the type of the flanging effect. **FL1:** Standard mono flanger **FL2:** Stereo flanger that preserves the original stereo positioning **FL3:** Cross-Mix flanger that produces a more intense effect **CHO:** Chorus effect
SYNC	OFF, ON	Choose ON if you want the flanging effect to synchronize with the tempo.
MOD PHASE	NORMAL, INVERSE	Adjusts the phase of the modulation applied to the right channel. Normally, this is set to NORMAL. If this is set to INVERSE, the modulation of the right channel (upward/downward movement) is reversed.
L PHASE	NORMAL, INVERSE	Adjusts the phase of the flanging sound when it is mixed with the direct sound. **NORMAL:** Normal phase **INVERSE:** Inverted phase
R PHASE		
LEVEL	0.0%–100.0%	Adjusts the volume of the flanger.

MOD

Parameter	Value	Explanation
WAVE	SINE, TRI, SAW, SQR, RANDOM	Selects the waveform of the LFO.
TIME	10.0s–100ms	Sets the speed of the LFO
STEP	64.00Stp–0.25Stp	
NOTE	4/1–1/64	
PHASE	0–359deg	Sets the phase of the LFO.
TARGET	-	Selects the parameter to be modulated by the LFO.
AMOUNT	-100.0%–0.0%–100.0%	Adjusts the depth of the LFO effect.
MODE	PATTERN	The LFO starts at its PHASE value when the pattern starts.
	TRIGGER	The LFO starts at its PHASE value whenever the sound is triggered.
	TRIG 1X	The LFO starts at its PHASE value and ends after one complete cycle.
	TRIG 1/2X	The LFO starts at its PHASE value and ends after half of a cycle.
	FREE	The LFO is free-running.
SYNC	TIME, STEP, NOTE	Synchronizes the speed of the LFO by different units.
S&H	OFF, 1/64–3/4, TRIGGER	Adds a stair-stepped quality to the LFO shape. **1/64–3/4:** The step width is a relative value based on the TIME, STEP and NOTE parameters. **TRIGGER:** Holds the peak value when a note is triggered.

MIXER

Parameter	Value	Explanation
PAN	L100.0%–CENTER–R100.0%	Sets the position in the stereo field.
RVB SEND (REVERB SEND)	0.0%–100.0%	Adjusts the level of audio sent to the reverb effect.
DLY SEND (DELAY SEND)	0.0%–100.0%	Adjusts the level of audio sent to the delay effect.
FX ROUTE	THROUGH, MASTER, ANALOG	Sets the destination for the signal. **THROUGH:** The signal bypasses master and analog effects. **MASTER:** The signal is routed to the master effects. **ANALOG:** The signal bypasses the master effects and is routed directly to the analog effects.
SC DEPTH (SIDE CHAIN DEPTH)	0.0%–100.0%	Adjusts the depth of the side chain effect (p. 61).
TRK GAIN (TRACK GAIN)	-INF, -6.0dB–24.0dB	Adjusts the ouptut volume of the entire track to the MIX OUT.
INDV OUT (INDIVIDUAL OUT)	PARA, INDIV, TRIG A&B, TRIG A, TRIG B, DIR ANA8, DIR ANA9, MIX ONLY	Sets how the INDIVIDUAL OUT/TRIGGER OUT jacks (hereafter INDV/TRIG OUT) function. **PARA:** The track sound is output from both the INDV/TRIG OUT and the MIX OUT. **INDIV (Individual):** The track sound is output only from the INDV/TRIG OUT, and not from the MIX OUT. **TRIG (TRIGGER):** A trigger signal is output from the INDV/TRIG OUT, while the track sound is output from the MIX OUT. **DIR ANA8/9 (Direct Analog 808/909):** The analog generator sound is directly output from the INDV/TRIG OUT. * DIR ANA8/9 only applies to analog GENs. **MIX ONLY:** The track sound is output only from the MIX OUT, and not from the INDV/TRIG OUT.

List of scales (when KEY is C)

SCALE	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
Chromatic	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Major (Ionian)	✓		✓		✓	✓		✓		✓		✓
Minor (Aeorian)	✓		✓	✓		✓		✓	✓		✓	
Dorian	✓		✓	✓		✓		✓		✓	✓	
Phrygian	✓	✓		✓		✓		✓	✓		✓	
Lydian	✓		✓		✓		✓	✓		✓		✓
Mixolydian	✓		✓		✓	✓		✓		✓	✓	
Locrian	✓	✓		✓		✓	✓		✓		✓	
Minor Pentatonic	✓			✓		✓		✓			✓	
Minor Blues	✓			✓		✓	✓	✓			✓	
Bebop Minor (Bebop Dorian)	✓		✓	✓	✓	✓		✓		✓	✓	
Harmonic Minor	✓		✓	✓		✓		✓	✓			✓
Melodic Minor	✓		✓	✓		✓		✓		✓		✓
Major Pentatonic	✓		✓		✓			✓		✓		
Major Blues	✓		✓	✓	✓			✓		✓		
Bebop Majo	✓		✓		✓	✓		✓	✓	✓		✓
Altered	✓	✓		✓	✓		✓		✓		✓	
Whole Tone	✓		✓		✓		✓		✓		✓	
Diminished Whole-Half	✓		✓	✓		✓	✓		✓	✓		✓
Diminished Half-Whole	✓	✓		✓	✓		✓	✓		✓	✓	
Gypsy Minor (Hungarian Minor)	✓		✓	✓			✓	✓	✓			✓
Romanian Minor (Ukrainian Dorian)	✓		✓	✓			✓	✓		✓	✓	
Spanish 8 Notes	✓	✓		✓	✓	✓	✓		✓		✓	
Bhairav Thaat (Mayamalavagowla)	✓	✓			✓	✓		✓	✓			✓
Marva Thaat (Gamanasrama)	✓	✓			✓		✓	✓		✓		✓
Purvi Thaat (Kamavardani)	✓	✓			✓		✓	✓	✓			✓
Todi Thaat (Shubhapantuvarali)	✓	✓		✓			✓	✓	✓			✓
Arabic	✓		✓		✓	✓	✓		✓		✓	
Egyptian	✓		✓			✓		✓			✓	
Chinese	✓				✓		✓	✓				✓
Pelog	✓	✓		✓				✓	✓			
Hirajoshi	✓		✓	✓				✓	✓			
Miyakobushi	✓	✓				✓		✓	✓			
Ryukyu	✓				✓	✓		✓				✓

Error messages

Message	Description	Operation
USB memory Not Ready!	The USB flash drive is not inserted, or is inserted incompletely	Turn off the unit, firmly insert the USB flash drive, and then turn on the unit once again.
	The USB flash drive was removed after you selected data that was on the USB flash drive.	
	The USB flash drive is not formatted correctly.	Use the TR-1000 to format the USB flash drive.
Read Error!	The TR-1000 is having difficulty reading the USB flash drive, or the data inside of it.	Make sure that the USB flash drive is correctly inserted. Do not use this file.
Write Error!	The TR-1000 is having difficulty writing to the USB flash drive.	Make sure that the USB flash drive is correctly inserted. Use the TR-1000 to format the USB flash drive.
USB Memory Full!	The USB flash drive has run out of available storage space.	Delete unneeded data.
System Memory Damaged!	The contents of the TR-1000's save area may be damaged.	Execute the factory reset operation (p. 54). If this does not solve the problem, contact your dealer or Roland Support.
MIDI Buffer Full!	There are too many MIDI messages being transmitted to the TR-1000.	Reduce the amount of MIDI messages that are being transmitted.
MIDI Offline!	The device attached to the MIDI IN port is not sending essential MIDI data.	Check that there is no problem with the MIDI cable connected to the TR-1000's MIDI IN, and that the MIDI cable was not disconnected.
Now Playing!	The operation requires the sequencer to be stopped.	Stop playback before you execute the operation.
Now Recording!	The operation requires the recording to be stopped.	Stop recording before you execute the operation.
Not Found !	The TR-1000 cannot find the expected file.	Make sure that the file exists on the USB flash drive.
Unsupported FILE	The format is unsupported	In order to load the file, you'll need to convert it to a supported format (p. 84).
Unsupported USB Memory!	The USB flash drive format is unsupported.	Format USB flash drive on the TR-1000. If this fails, exchange the USB flash drive.
	The capacity of the USB flash drive is over 64GB.	Use a USB flash drive with a capacity of 64GB or less.
Internal Storage Full!	The internal storage has run out of available storage space.	Erase unused data.
Incorrect File!	The file type is unsupported.	In order to load the file, you'll need to convert it to a supported format (p. 84).
Assigned SMP! Continue?	The sample data is currently assigned to an INST and/or KIT. Deleting the sample will effect the INST/KIT data.	Confirm if you want to delete an assigned sample/Folder.
Same name already exists	An sample with same name exists.	Create a different name.
SMP Memory Full	The project has run out of available sample slots.	Optimize sample slots (p. 43), or unassign SAMPLE GENs from KIT.
Error! Reload Project.	The analog calibration could not be completed.	Download and install the latest firmware on the TR-1000, then run the calibration process again. If this does not solve the problem, contact your dealer or Roland Support.
Can not Copy Morph!	Morph slot can only be copied within the same type of tracks.	Copy the Morph slot to the same track type.
Import Error!	Import to user memory failed.	–

List of shortcut keys

Target	Operation	Shortcut
Reloading		
Pattern	Reloads the saved pattern.	[MENU] + [PTN SELECT]
Variation	Reloads the saved variation.	[MENU] + [A]–[H]
Kit	Reloads the saved kit.	[MENU] + [KIT]
Song	Reloads the saved song.	[MENU] + [SONG]
Track	Reloads the track with instrument.	[MENU] + [BD]–[RC]
INST	Reloads the instrument.	[MENU] + [INST]
Track/Kit Knob	Reloads the saved knob position.	[MENU] + knobs
Parameter	Reloads the parameters assigned to [C1]–[C6] knobs to their saved settings.	[MENU] + [C1]–[C6]
Initializing		
GEN	Initializes the generator settings.	[EXIT] + [GEN]
Filter	Initializes the filter settings.	[EXIT] + [FILTER]
Amp	Initializes the amp settings.	[EXIT] + [AMP]
IFX	Initializes the instrument effect settings.	[EXIT] + [FX]
Parameter	Initializes the parameters assigned to [C1]–[C6] knobs.	[EXIT] + [C1]–[C6]
Copying		
Track/INST	Copies selected track with instrument. * In the event of copying from a Layer track to a Single track, only Layer A is copied. * Analog instruments cannot be copied. If the operation is performed with an analog instrument as the source, only the track information will be copied.	[COPY] + [BD]–[RC]
Variation	Copies selected variation.	[COPY] + [A]–[H]
Morph Slot	Copies one morph slot to another.	[COPY] + [1]–[16] * In Morph edit
Snapshot	Copies one Snapshot to another.	[COPY] + [1]–[16] * In SNAPSHOT play mode
Step	Copies Step Setting (including Motion).	[COPY] + [1]–[16]
Reflecting		
Snapshot	Reflects current knob values to selected Snapshot.	[KNOB ASSGN] + [1]–[16] * In SNAPSHOT play mode
Clearing		
Snapshot	Clears selected step's Snapshot.	[CLEAR] + [1]–[16] * In SNAPSHOT play mode
Morph Slot	Clears selected step's morph.	[CLEAR] + [1]–[16] * In Morph edit
Motion (All)	Clears all Motion from the pattern.	[CLEAR] + [MOTION ON]
Motion (Knob)	Clears Motion of a specific knob.	[CLEAR] + [KNOB]
Variation	Clears Variation of all data.	[CLEAR] + [A]–[H]
Track	Clears all steps in a track.	[CLEAR] + [BD]–[RC]
Knob Assign	Clears all knob assignments from a track's instrument.	[CLEAR] + [KNOB ASSGN] * Selected track
Pattern	Clears the entire pattern.	[CLEAR] + [1]–[16] * In Pattern Select
Step (real-time)	Clears notes in real time.	[SHIFT] + [CLEAR]
Mute	Disables all Mutes.	[CLEAR] + [MUTE]
Editing		
Reverb send	Adjusts reverb send.	[BD]-[RC] + REVERB [LEVEL]
Delay send	Adjusts delay send.	[BD]-[RC] + DELAY [LEVEL]
Velocity	Adjusts the velocity of the step.	[1]–[16] + ACCENT [LEVEL] * In TR-REC
MORPH slot	Selects the MORPH slot.	[MORPH] + [1]–[16]

Main specifications

User Drum Kits	2,048 (128 kits x 16 projects)
User Patterns	2,048 (128 patterns x 16 projects)
Step Sequencer	Layer Track x 4 Single Track x 6 1 exclusive part for trigger out 16 steps per 1 variation 8 (A–H) variations per 1 pattern 4 Fill-in patterns per 1 pattern
Generator	Analog: 16 tones ACB: 77 tones FM: 7 tones PCM: 341 tones Sample: 2,121 tones
Sampler	Internal Data Format: 16-bit linear Import Format: WAV, AIFF, MP3 * Dedicated software supports WAV, AIFF, MP3, FLAC, M4A. Sample Rate: 48 kHz Sampling Time: The maximum is 16 minutes (1 Sample).
Effects	FILTER: 2 types AMP: 2 types COMP: 2 type INST FX: 18 types REVERB: 6 types DELAY: 4 types MASTER FX: 22 types ANALOG FX: FILTER, DRIVE
Internal Storage	Size: 46 GB (USER Area)
Display	Graphic OLED display
External Storage	USB flash drive (sold separately) for backup, restore, import, and export functions
Connectors	PHONES jack: Stereo 1/4-inch phone type MIX OUT (L/MONO,R) jacks: 1/4-inch phone type ANALOG FX OUT (L/MONO, R) jacks: 1/4-inch phone type INDIVIDUAL OUT/TRIGGER OUT (BD–RC) jacks: 1/4-inch phone type EXTERNAL IN (L/MONO 1, R/MONO 2) jacks: 1/4-inch phone type TRIGGER/CV (TRG IN, TRG OUT, FILTER CV IN, CLK OUT) jacks: Miniature phone type PEDAL (CONTROL) jack MIDI (IN, OUT1 DIN SYNC1, OUT2/THRU DIN SYNC2) jack USB (COMPUTER) port: USB Type-C (Audio/MIDI) USB (EXTERNAL DEVICE) port: USB A AC IN jack
Power consumption	38 W * Power consumption when in off mode (when the power automatically turns off): 0.2 W
Dimensions	486 (W) × 311 (D) × 125 (H) mm 19-3/16 (W) × 12-1/4 (D) × 4-15/16 (H) inches
Weight	5.5 kg 12 lbs 3 oz
Accessories	Power cord, Owner's Manual, USB Type-C to USB Type-C cable (with ferrite core)
Options (sold separately)	Pedal Switch: FS-5U, FS-6 Expression Pedal: EV-5 USB flash drive (up to 64 GB)

* This document explains the specifications of the product at the time that the document was issued. For the latest information, refer to the Roland website.