ear Up!

OPERATING SYSTEM FOR THE ROLAND TR-8

TRGR8

User Guide

Version 1.0.0

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GUIDE

Contents

TRGR8 is a custom operating system that supports most of the stock Roland TR-8's functionality. This guide covers what TRGR8 adds and changes, from shaping a single step to recording an entire performance. For the original panel layout, basic modes and standard pattern workflow, see the Roland TR-8 Owner's Manual.

At the instrument

03–04 Live knob values, pickup and step parameter locks
05 Persistent mutes and solos
06 Programming the four effect lanes
07–08 Accent / ten drum articulations
09–11 Reverb / ten spaces and their controls
12–15 Delay / ten echoes and tempo sync
16–18 External input / ten sidechain shapes
19–20 Scatter / ten ways to rearrange a beat
21–24 Sampling, tone editing and the twelve mute groups

At the computer and in the studio

25–27 Librarian / build kits, back up songs and import factory sounds
28–29 USB multitrack recording, assignable outputs and MIDI
30–31 Power-on settings, autosave and troubleshooting
32 Walkthrough / record a one-bar performance
33–34 Computer pattern editor and MIDI note / control maps
35–36 Pad colors, firmware updates and recovery

Keep the companion Cheat Sheet by the instrument for a quick reminder of panel shortcuts.

PERFORMANCE

Read a knob and pick it up

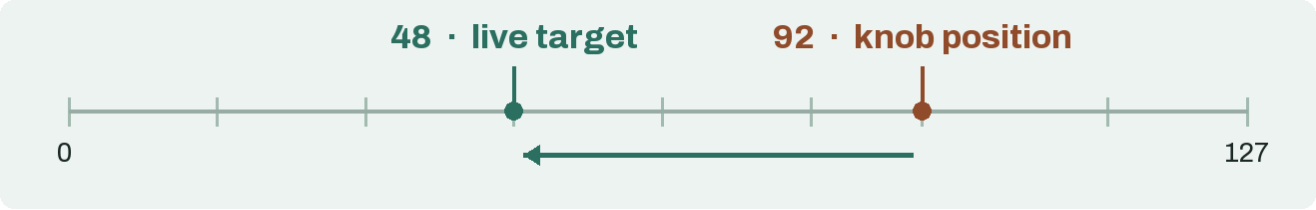
Turn a drum's knob or fader to see its current value on the display. A number that stays still as you turn tells you where to meet the saved setting.

Read the panel

During normal playing, a strip's TUNE, DECAY, level fader and any extra instrument controls show 0–127. The number stays up for about two seconds after the last movement, then tempo returns. On CH TUNE, for example, 64 tells you the control is near its midpoint. The number is a control position. A particular instrument determines what that position sounds like.

Why a knob sometimes waits

Suppose your live CH TUNE is 48. You hold a step and turn the knob up to 92 to give just that hit a higher pitch. When you release the pad, the live setting is still 48, although the physical knob is near 92. Turn back toward 48. The display holds at 48 until you reach or cross it. From there the number and the live sound follow your hand.



After a MIDI edit. A DAW can move a stored value while the knob stays put. Reach the displayed target to take control again. Each absolute knob and fader picks up independently.

With the relative dials. TEMPO and the large SCATTER dial turn endlessly. Each click changes the current selection directly.

Try it with a running hi-hat Set CH on four steps. Give one hit a high TUNE lock using the instructions on page 4. Watch the number as you return the knob to its live setting, then listen to which hats follow your hand.

SEQUENCER

Give one hit its own settings

A parameter lock lets a step remember a knob or fader value. The next unlocked hit uses the live value, even if that hit follows immediately.

1. Choose the lane. Press TR-REC, select variation A or B for editing, and press the instrument button for the sound you want to change.

2. Hold a step and move its controls. Keep the numbered pad down while turning one or several controls on that instrument. You can lock several at once. Editing an empty step this way creates a hit.

3. Release and listen. The display briefly shows the last edited control's live target. Let the pattern loop to hear the locked hit against its neighbors. Parameters you left alone still follow the live strip.

Instrument	Controls available on a single step
BD · bass drum	TUNE, ATTACK, COMP, DECAY and level fader
SD · snare drum	TUNE, SNAPPY, COMP, DECAY and level fader
Other nine strips	TUNE, DECAY and level fader

Keep the hit or erase it

Hold the step first, then tap CLEAR. Removes all locks for the selected instrument on that step. The hit stays and plays with its live settings.

Hold CLEAR first, then tap the step. Removes the selected instrument's hit and its locks. Other drums at that position keep playing.

A tuned kick pickup Put BD on steps 1, 5, 9 and 13. Hold 13, raise TUNE and shorten DECAY. Sweep live DECAY across the other three hits. The fourth keeps its short tail. Each pattern and A/B variation remembers its own locks.

PERFORMANCE

Keep mutes and solos on stage

In INST PLAY, pad 16 changes what the eleven instrument pads do. Its light tells you what the next pad press will do. Your selection keeps sounding as you move between modes.

Pad 16	Pads 1–11 and the instrument buttons
Steady red · play	Play sounds normally. A previously chosen mute or solo selection still applies to the sequence.
Blinking red · mute	Tap any instruments to mute them. Tap a selected instrument again to remove its mute.
Blinking blue · solo	Tap instruments to solo them together. Tap a selected instrument again to remove it from the solo group.

Move between the three states

From steady red, tap pad 16 once for mute editing, again for solo editing, and again for normal play. Entering an editor by itself leaves the audible selection alone. The first solo you select replaces all mutes. The first mute you select replaces all solos.

For a breakdown, enter mute editing and tap CH and OH. Return to steady red to play fills over the muted-hat pattern. For a bass-drum solo, cycle to blinking blue and select BD. The old hat mutes clear the moment you select BD.

Bring everybody back. In INST PLAY hold pad 16, then press CLEAR. You can do this from any of its three states. You can also toggle the selected instruments individually.

After a kit change or restart. Mutes and solos carry across kits, patterns, and stop/start. After a stopped autosave, the unit recalls the selection when powered back on.

Pad order from left to right is BD, SD, LT, MT, HT, RS, HC, CH, OH, CC, RC. Pads 12–15 are the performance roll and fill pads.

Mute groups (ChGr). To cut a ringing sound when another drum hits, assign both tones to the same group in Edit (page 24). Pad 16 + CLEAR restores muted or soloed instruments and leaves those tone assignments in place.

SEQUENCER

Program the four effect lanes

ACCENT, REVERB, DELAY and EXT IN each have a STEP button. Tap the button in TR-REC to see that effect's own row of sixteen steps.

Choose the variation to edit, tap the section's STEP button, then tap numbered pads to toggle its steps. For reverb and delay, also choose which instruments can feed the effect. In DRUM SELECT KIT, hold the effect's STEP button and press the instrument buttons to toggle their sends.

Put reverb on just the last kick

Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
BD	1	·	·	·	5	·	·	·	9	·	·	·	13	·	·	·
Reverb	·	·	·	·	·	·	·	·	·	·	·	·	13	·	·	·

Use BD on 1, 5, 9 and 13. Enable the BD reverb send for this kit, then light only 13 on the reverb row. Raise REVERB LEVEL and start. The first three kicks stay dry. The fourth starts a tail that can ring into step 1. If a send-enabled snare plays on 13 too, both hits feed the reverb. Turn off the snare's kit send to keep it dry.

Accent and external input. Accent acts on every sounding drum on a marked step. An EXT IN step triggers its shape regardless of which drums play there. Neither requires a drum's reverb or delay send.

Change the sound. Hold the section's STEP button and turn SCATTER. The ring shows position 1–10. The display names the effect. Release STEP and the ring returns to Scatter.

Clear one or all. In TR-REC on the chosen effect row, hold CLEAR and tap one pad to erase that step. To clear all sixteen, hold the effect's STEP button first, then press CLEAR. Only that effect in the selected A or B variation clears. An existing reverb or echo can finish ringing.

ACCENT

Accent the sound of a hit

An accent can make a drum louder, bend its pitch, shorten its tail or add a second strike. One accent type applies to every drum sounding on a marked step.

Hold ACCENT STEP and turn SCATTER to choose a type. Release STEP, enter TR-REC, tap ACCENT STEP and light the steps to treat. ACCENT LEVEL sets intensity. At minimum you hear an ordinary hit. For a quick comparison in INST PLAY, hold ACCENT STEP and tap instrument pads, then release STEP and play them again.

01 CLAS Classic

Raises hit velocity. Start with alternating plain and accented hats, then bring LEVEL up until the pulse becomes audible without overpowering the backbeat.

02 SnAP Snap

Adds a short stick-like attack that blends into the drum within about 6 ms. Use it when a snare needs to cut through a busy step while keeping the body of its sound.

03 droP Drop

Starts above the drum's set pitch and slides down to it in about 64 ms. Raise LEVEL to exaggerate the bend. A low tom or a long kick makes the landing easy to hear.

04 ScoP Scoop

Starts below the set pitch and rises into it over about 128 ms. Give the drum enough decay for the upward movement to finish. It makes a useful pickup on the hit before a downbeat.

05 StAr Stair

Steps through a pitch contour. At full LEVEL you hear root, minor third, fifth, minor third. Each marked step with one or more sounding drums advances it once. It starts again with the pattern.

ACCENT

Shape articulation and sticking

These five accents change what a player might do with the stick, shell or timing. A sparse pattern makes their differences easier to hear.

06 CHoP Chop

Shortens the hit's decay as LEVEL rises. Alternate accented and plain open hats to switch between clipped punctuation and long open notes with one drum lane.

07 bArk Bark

Drives the hit into asymmetric saturation and mixes it with the original attack. Try short snare or rim accents first. Increase LEVEL until the grit sits above the clean hits.

08 StEL Steel

Adds two short, inharmonic resonances at the attack. A plain rim or clap reveals the metallic edge. Higher LEVEL brings the extra ring forward.

09 HAnd Hand

Alternates between a higher, tighter attack and a lower, softer strike. Mark a string of repeated snare or tom hits to hear the hands alternate. Occasional isolated accents make the change subtler.

10 doub Double

Adds a quieter second strike. LEVEL opens the gap from roughly 3 to 46 ms. The gap is capped at half the current step, so fast patterns keep the extra hit close to its partner.

Hear accent and a lock together

Put a low tom on steps 1, 5, 9 and 13 and accent all four. Select StAr, then raise LEVEL. Hold LT step 13 and change its TUNE. The accent shapes the hit after the step's settings are applied. Removing the lock leaves the accent row in place.

REVERB

Place a drum in a space

A reverb step opens the send from eligible drums into a shared stereo space. You can give one clap a tiled reflection and leave the next clap dry.

Make a repeatable listening pattern

1. Route one source. In DRUM SELECT KIT, hold REVERB STEP. Enable HC and switch off the other instrument sends for this example. Use a kit you are happy to edit.

2. Mark one hit. In TR-REC, put claps on 5 and 13. Tap REVERB STEP and light only 13. Start the pattern. Step 5 gives you a dry reference every bar.

3. Choose a room. Hold REVERB STEP. The ring shows 1–10 and the display names the space. Turn SCATTER to 2, tiLE, and let go. Bring REVERB LEVEL up around halfway.

Reverb knob	What to listen for
LEVEL	Blends the wet return into MIX. Turn it down to compare with the dry clap. Tile has a stronger response through the middle of the control.
TIME	Adjusts decay length. At the fully clockwise position the display reads Sync briefly. Each space then uses the musical duration shown on pages 10–11.
GATE	Changes a different property in each space. In Room it holds a gate open longer. In other types it can brighten reflections, add spring drip or widen a tail.

A tail crosses step boundaries Once a clap has entered the reverb, its reflections can ring through later dry steps. To hear the difference between silence and a naturally decaying tail, leave a gap after the wet clap.

REVERB

Rooms, plates and springs

The ring numbers follow the panel in order. Each entry gives the GATE behavior and the nominal decay when TIME is fully clockwise. A beat is a quarter note.

01 Room Stereo drum room / 1 beat

Places the drum in a compact room with a controlled tail. Turn GATE up to keep the reflections audible longer. Fully clockwise GATE lets them decay naturally. Try it on a backbeat when you want the snare to occupy a believable space.

02 tiLE Tiled booth / ½ beat

Short, hard wall reflections put a bright edge around the hit. GATE brightens the reflections. Start with LEVEL at noon and a short rim or clap. Adjust GATE until you can hear the room without losing the initial crack.

03 PLAt Plate / 2 beats

Many closely spaced reflections merge into a smooth, dense tail. Turn GATE up for more high-frequency sheen. On a snare, lengthen TIME until the wash almost meets the next backbeat, then ease LEVEL down.

04 SPrg Spring tank / 1 beat

Turns an impact into a metallic, rippling response. Higher GATE increases dispersion, spreading the spring's resonances into a more pronounced drip. A single rimshot leaves space to hear the tank ring.

05 Chbr Echo chamber / 2 beats

A pair of early wall reflections gives the drum a sense of distance before the tail develops. GATE brings that pair forward. Use a tom with moderate decay and compare the first instant of the return at low and high GATE.

REVERB

Gates, blooms and long tails

Give these spaces a little silence after the hit. On a fast, busy pattern, a long tail can become a background texture before you hear what starts it.

06 GAtE Gated snare room / 1 beat

A broad wash cuts short after a reverb step. Below tempo sync, GATE sets an opening of about 25–535 ms. In sync it spans one eighth of a beat through one beat. Turn it until the wash closes just ahead of your next backbeat.

07 bLom Reverse bloom / 2 beats

Backward fragments of the new hit feed the reverb and make the return swell. GATE blends more of that backward movement into the input. Try one clap on 13 and listen between the clap and the next downbeat.

08 SLAP Slapback room / ½ beat

Short left and right reflections sit ahead of the room tail. GATE increases their level. In free time the reflections arrive around 75 and 108 ms. In sync the left lands a sixteenth note after the hit and the right an eighth note after it.

09 Cath Cathedral / 4 beats

A sustained field of late reflections gives a spacious decay. GATE widens the late sound from mono to stereo. A lone clap through headphones makes the change in width easy to place while the attack stays centered.

10 dEEP Abyss / 8 beats

The longest, darkest space has slow movement across the stereo field. GATE adds that movement. At 120 BPM its synced decay is nominally four seconds. Mark just one hit and let the next bar pass before adding more.

DELAY

Put repeats on the grid

Delay takes a copy of the drums sent to it on marked steps. Choose the spacing, the strength of each return, and how much repeats again.

1. Choose an instrument. In DRUM SELECT KIT, hold DELAY STEP and enable SD. For a clear first listen, leave the other sends off.

2. Choose when it echoes. In TR-REC, place snares on 5 and 13. Tap DELAY STEP and light only 13. Start the pattern and bring DELAY LEVEL up.

3. Choose an echo. Hold DELAY STEP and turn SCATTER. Release it when the name you want appears. For the first pass, try Echo with TIME low and FEEDBACK near its lower third.

Delay knob	What it changes
LEVEL	Sets how prominently you hear the delay alongside the original hit. Turn it up first if the first echo is hard to hear.
FEEDBACK	Sends some of each repeat back through the delay. Raise it to hear a longer series. On Pong it also brings out the answer on the opposite side.
TIME	Sets the gap or rhythm. Fully clockwise locks every variation to its own tempo division. Pong, Sync and Ratchet also offer eight divisions below the end stop.

When you change tempo. Synced intervals follow the current sequencer tempo, including taps or an incoming clock. Page 15 translates the divisions into milliseconds for a 120 BPM session.

A single echo on the last snare Choose Sync, set TIME fully clockwise and keep FEEDBACK low. At a sixteenth-note scale the dotted-quarter echo arrives six steps after the source. An echo from step 13 crosses into the next bar.

DELAY

Clean, moving and multi-head echoes

The note value in each heading is the interval at fully clockwise TIME. Below that position a free-time control lets you place the echo by ear.

01 Echo Clean echo / quarter

The clearest starting point. TIME sweeps from about 10 ms to 1 second before the sync position. Successive repeats get darker. Start short to thicken a snare, then sweep up until the first echo separates into a distinct answer.

02 Pong Stereo ping-pong / dotted quarter

The first repeat appears on the left. Bring FEEDBACK up to hear the right-hand reply and continuing exchanges. TIME selects a clock division throughout its travel. Listen in stereo with one isolated clap.

03 tAPE Tape echo / dotted eighth

The echo has slow pitch drift. Loud repeats soften, and each trip around the feedback path loses brightness. TIME sweeps roughly 10 ms to 1 second in free time. Try a pitched tom and let two or three repeats trail it.

04 bUCt Bucket-brigade echo / eighth

A short, dark delay softens the attack on successive repeats. Free TIME spans roughly 15–426 ms. Raise FEEDBACK on a bright hat, then bring LEVEL down until the soft repeats fill the spaces between the crisp hits.

05 HEAd Three-head echo / dotted quarter total

Three taps fall at one third, two thirds and the end of the interval. Early taps spread to opposite sides. Free TIME adjusts the overall span from about 10 ms to 1 second. Sync gives a measured three-part reply to a single drum.

DELAY

Reverse, ducked and rhythmic echoes

Try these on a short pattern with one obvious gap. Listen both to the timing of the first repeat and to what happens to later repeats when a new hit arrives.

06 rEvr Reverse fragments / quarter

Overlapping backward fragments turn a decay into a swell. Free TIME sets spacing over roughly 30–600 ms. A long tom or textured clap offers more material to reverse than a very short click.

07 Sync Centered clock delay / dotted quarter

Repeats stay in the middle. Below the end stop TIME selects one of eight clock divisions. Try a straight eighth against quarter-note kicks, then move one position higher for a dotted eighth that crosses the original pulse.

08 dUCK Ducking delay / quarter

Fresh input pulls down the echoes, which rise in the spaces between hits. Free TIME spans roughly 10 ms to 1 second. Mark consecutive snares and leave a gap to hear the repeats emerge. The external input has its own independent duck.

09 FLAm Stereo flam / thirty-second

Short, offset left and right repeats turn a hit into a double. Free TIME runs from about 5 to 132 ms before the sync position, taking the effect from a tight flam to a short slap. Keep FEEDBACK low for a single pair.

10 rAtC Ratchet / dotted quarter total

Four taps fit inside the chosen interval, at one eighth, five eighths, seven eighths and the end. The final gaps get shorter. TIME chooses a clock division below the end stop. Place a rim before an empty beat to hear the accelerating finish.

DELAY

Tempo sync by ear and by number

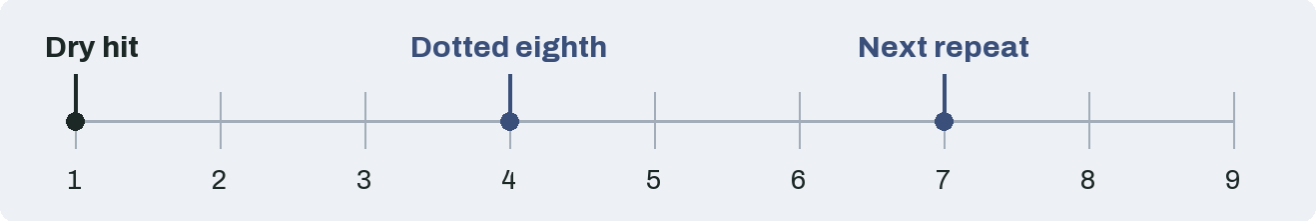
Turn REVERB TIME or DELAY TIME all the way clockwise. The display shows Sync for about two seconds. Each effect has its own TIME knob, so you can sync either one or both.

Delay sync measures the spacing of repeats. Reverb sync sets a nominal decay time. The drum still enters the reverb on its programmed step. A gate can cut a reverb short, and a dark tail may become inaudible before its nominal duration.

The eight positions on Pong, Sync and Ratchet

TIME, low to high	At 120 BPM	How it fits a straight grid
1 · Thirty-second	62.5 ms	Half a sixteenth-note step
2 · Sixteenth triplet	83.3 ms	Three in an eighth note
3 · Sixteenth	125 ms	One step
4 · Eighth triplet	166.7 ms	Three in a quarter note
5 · Eighth	250 ms	Two steps
6 · Dotted eighth	375 ms	Three steps
7 · Quarter	500 ms	Four steps
8 · Dotted quarter	750 ms	Six steps

On the other seven delays, moving TIME back from maximum returns to free timing. On these three, turning back moves through the eight divisions. The Sync variation's name also appears while selecting it with DELAY STEP held.



A dotted-eighth delay on a sixteenth-note grid. With feedback, the second echo lands three steps after the first.

Two clocks that fit together Try tiLE and tAPE on the same clap with both TIME knobs fully clockwise. At 120 BPM the tile decay is about 250 ms and the tape repeat arrives around 375 ms. Change tempo and the relationship holds.

EXTERNAL INPUT

Give an outside sound a rhythm

Connect a sustained synth, player or loop to the rear EXT IN jacks. TRGR8 can dip its level, move a dip between speakers, filter it or open it only on selected steps.

1. Set the source level. Start with SIDE CHAIN down. Play a sustained sound and raise EXT IN LEVEL until you can hear it clearly alongside the drums. Use MIX or PHONES for stereo monitoring when the source is routed to MIX.

2. Write the rhythm. In TR-REC choose A or B, tap EXT IN STEP and light the pads where the shape should begin. Hold EXT IN STEP and turn SCATTER to pick a shape. Release the button and bring SIDE CHAIN up.

Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
BD	1	·	·	·	5	·	·	·	9	·	·	·	13	·	·	·
EXT IN	·	·	·	4	·	·	·	8	·	·	·	12	·	·	·	16

On a sixteenth-note grid the kick above lands on each beat. The external sound dips one step ahead of it. Move the EXT IN lights to 1, 5, 9 and 13 for a dip on the kick instead. A muted or absent BD still leaves the external rhythm running.

LEVEL and SIDE CHAIN. LEVEL sets the overall incoming level. SIDE CHAIN goes from dry at minimum to full depth at maximum. Each lit step restarts the shape. An unlit step lets an existing shape finish, except for Gate's open/closed pattern.

Monitor or record the result. STOP opens the input for monitoring. USB input 14 and the onboard sampler receive a mono blend after input level and sidechain. Set the shape before recording if you want the pumping baked into the take.

EXTERNAL INPUT

Ducks and rhythmic pumps

Try a held chord with EXT IN LEVEL at a comfortable listening level. Begin with one marked step each beat, then remove three of the four to hear an entire shape in isolation.

01 dUCK Classic duck

Both sides dip together, reaching a full-depth dip in about 4 ms. Recovery has a fixed time. Put it on the kick's steps for fast clearance, then raise SIDE CHAIN only as far as the bass drum needs.

02 PUMP Offbeat swell

The input dips and swells smoothly back to full level on the offbeat eighth. At 120 BPM that point is a quarter of a second after the trigger. A four-on-the-floor trigger row gives a sustained pad a regular breathing motion.

03 HoLd Hold and release

Holds the input down for a sixteenth note, then releases it over an eighth note. This leaves a deliberate pocket after the hit. Try it under a kick with a longer decay and compare the space with Classic Duck.

04 doub Double dip

The first trigger is followed by a shallower second dip a dotted eighth later. At a sixteenth-note scale, that second dip is three steps away. Light only step 1 at first so a fresh trigger cannot restart the shape early.

05 triP Triplet dip

Three progressively lighter dips land one third of a beat apart. One lit step produces the entire group. Try it in the last beat of an otherwise straight bar to hear triplet motion without changing the pattern scale.

EXTERNAL INPUT

Chops, filters and stereo motion

These shapes work particularly well on sustained material. For Pan, monitor the stereo MIX or PHONES. A mono recording folds the left and right movement together.

06 Chop Sixteenth-note chop

One trigger chops the incoming sound into four sixteenths over a beat. Short ramps soften the edges. Leave room after the trigger to hear all four, then adjust SIDE CHAIN for a tremble or a deeper interruption.

07 LoDU Low duck

The dip targets bass below a crossover around 180 Hz. The upper part of a chord carries on while the kick claims the low end. Full depth takes about 4 ms. Match its steps to BD and compare it with full-band dUCK.

08 FiLt Filter sweep

The trigger darkens the source and opens the filter over one beat. SIDE CHAIN sets how far the color changes. Try a bright sustained chord or percussion loop. A bass-only source can make the movement hard to hear.

09 PAn Alternating sides

Successive marked steps duck alternating sides of the stereo input. Use an evenly spaced row for a left-right pulse. A source audible on both sides makes the handoff easiest to hear.

10 GAtE Step gate

The input opens for the duration of each lit step. Adjacent lights join into one longer opening. In a variation with gate steps, unlit steps close it at full depth. Try 1, 4, 7–8, 11 and 14–16. Clearing the whole row or stopping opens the input.

Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
EXT IN	1	·	·	4	·	·	7	8	·	·	11	·	·	14	15	16

Gate example at full depth. Steps 7–8 form one opening. Steps 14–16 form a longer one.

SCATTER

Play fills with Scatter

Scatter captures the stereo mix and plays slices of it against the beat. The programmed drums continue underneath. Drum attacks, reverb tails and a sustained external sound give the slices different material to work with.

Start a pattern. With DEPTH off, turn the large dial for type 1–10. Press DEPTH to switch the dial to depth 1–10, then press it again to return to type. Press SCATTER ON to engage. Normal Scatter leaves the first cycle dry. Let the pattern go around again before comparing depths.

01 Beat repeat **Repeat the start of each four-step group**

On affected steps, the start of the group is punched in twice, or four times from depth 7. Put a kick on step 1 and try depth 10. A single recorded attack becomes a clearly repeated figure.

02 Reverse **Turn the previous step around**

Reads the preceding step backward, including its decay. A crash or snare with a tail gives an audible swell. A silent preceding step gives the effect very little to play.

03 Ratchet **Retrigger the current attack**

Starts with two slices, rises to four from depth 4, then eight from depth 8. Higher depths also shorten each slice. Try it on a busy snare ending for a fast roll.

04 Live gate **Chop the moving mix**

Opens and closes the live sound twice per affected step, or four times from depth 6. The open time narrows with depth. A held chord reveals the cuts even between drum attacks.

05 Pair exchange **Reorder adjacent hits**

Uses earlier audio to exchange the feel of neighboring steps. Give adjacent steps different voices, such as rim and hat. Their swapped positions are much easier to hear than two identical hats.

SCATTER

Scratches, triplets and break fills

Depth adds affected positions to the phrase. At depth 1, only positions 8 and 16 of a full sixteen-step phrase are treated. As depth rises, more positions join, eventually including downbeats.

06 Bidirectional scratch **Move forward and back**

Alternates forward and backward slices around the current attack. Two slices become four from depth 7. A textured sample gives this a different character from a clean synth kick.

07 Four-step rewind **Walk back through the previous phrase**

Reaches successively farther back and reverses the chosen audio. A bar with four different hits makes the reverse path audible. Give Scatter time to capture the phrase first.

08 Triplet roll **Divide a straight beat into threes**

Anchors to the beginning of the four-step group and rolls in three slices, or six from depth 8. Try it at the end of a straight sixteenth-note pattern.

09 Reverse ratchet **Repeat backward swells**

Replays backward grains with space between them. Two become four from depth 6, with a tighter gate higher up. A long clap or reverb return makes the swells easier to hear.

10 Break fill **Play a four-step figure**

Moves from a pickup to a double, a reverse figure and a tight closing roll. Raise depth to hear more of the figure in each four-step group.

Three ways to perform Default latch turns Scatter on or off with each press. Setup pad 5 lit makes it momentary. For a one-cycle fill during playback, hold DEPTH and press SCATTER ON. Record stereo MIX to capture Scatter. Individual USB drum tracks stay dry.

Which beats does depth reach?

Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Depth 1	·	·	·	·	·	·	·	8	·	·	·	·	·	·	·	16
Depth 5	·	2	·	4	·	·	7	8	·	·	·	12	·	14	15	16
Depth 10	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

Highlighted positions can be sliced. What you hear at each one depends on the selected type and the audio captured there.

SAMPLER

Record a sound from EXT IN

Each instrument has a row of tone pads shared by all sixteen kits. Record a kick under BD once. Several kits can choose that kick, and each kit can also choose a different BD.

1. Prepare the sound. Feed the rear EXT IN L/R jacks and listen on MIX or PHONES. Set EXT IN LEVEL. The recorder combines left and right to mono after level and sidechain. Set SIDE CHAIN to minimum for a dry take, or run the desired pattern to capture its movement.

2. Arm an empty tone. Press DRUM SELECT INST, then the instrument button, for example BD. Tap its first unused numbered pad. On a fresh BD row that is pad 4. Solid gold and flashing Stby mean you can monitor and adjust the level.

3. Take it. Tap the same pad again. It flashes gold and the display flashes rEC. Play the sound and let its tail finish. Tap the same pad a third time to end recording. Wait through SAVE.

4. Audition and keep it. A successful recording opens Edit automatically. Tap the blinking gold pad to hear the take. Hold it for two seconds to exit. Your new tone is selected and blinks pink in DRUM SELECT INST. Play the instrument or enter notes for it as usual.

Where the time goes

The shared pool is 1.5 MiB, up to about 131 seconds of 24 kHz mono, 4-bit IMA ADPCM audio. Takes use whole 4 KiB sectors, so many short takes leave less total playing time. All eleven strips share these bytes. The connected Librarian shows free space and an estimated time remaining.

BD, LT, MT, HT, RS and HC start with three built-in pads. SD, CH, OH, CC and RC start with two. A silent take shows noIn and leaves its pad free. If memory fills during a take, recording stops and the captured audio is saved.

SAMPLER

Edit factory sounds, synths and recordings

Recordings and factory waveforms use all eleven faders. Synth drums light six controls for gain (SD), pitch (LT), attack (HC), decay (CH), choke group (CC) and filter (RC). Dark faders do nothing. Tap the gold pad to audition at full strip level and velocity. Set listening level with master VOLUME.

Strip / display	Parameter	Range and meaning
BD tYPE	Playback	Shot, triG (default), Loop. See page 23.
SD GAIn	Sample gain	0–6400%. Center is 100% or unity gain.
LT Ptch	Pitch	–12 to +12 semitones. Zero plays at the recorded pitch.
MT Strt	Start	0–100% coarse position. First frame of the playback region.
HT End	End	0–100% coarse position. Last frame of the region.
RS LPnt	Loop point	0–100% coarse position, constrained to the region.
HC Atck	Attack	About 0–1,000 ms. Higher values soften the start.
CH dEcY	Decay	About 2–2,000 ms, or FULL for the natural tail.
OH rEv	Reverse	OFF or On. Plays the trimmed region backward.
CC ChGr	Mute group	OFF or 1–12. The next hit on a group member cuts the others' tails.
RC FiLt	Low-pass filter	Cutoff 0–100%. Fully open bypasses the filter.

Find a control without changing it

Tap the instrument button beneath a fader. Its abbreviated name appears for up to two seconds and TEMPO now fine-adjusts it. Moving the fader shows the value. After about 0.3 seconds of stillness you see the name, then Edit returns two seconds after the last movement. The selected parameter stays active.

Leave or come back. Hold the gold pad for two seconds or press a button outside the editor controls to exit. In DRUM SELECT INST, choose a strip and hold an occupied tone pad for two seconds to edit it. Hold DRUM SELECT INST for two seconds to open the current sound. Pad 1 auditions a directly assigned factory wave.

SAMPLER

Shape the way a sample plays

Tone edits follow the sound across kits. A directly assigned factory waveform also shares its settings across strips. Use the kit's strip gain, pan and sends for changes specific to one kit.

Choose how a second hit behaves

BD fader	What another hit does	Good starting use
Shot	Once playing, it finishes before accepting another hit.	A long crash you want to ring through fast sequencer steps.
triG	Every hit restarts playback at the beginning of the chosen region.	Regular kicks, claps and repeated drum hits.
Loop	The region sustains. Tap the same live pad again to stop. Sequencer hits retrigger and transport stop releases loops.	A sustained chord, short texture or rhythmic loop.

Bring a quiet take up to level

Start with GAIn at 100% and audition the loudest part. Raise it until the hit balances against the rest of your kit. The upper half of the fader reaches 64×, about +36 dB. That amplifies room noise as well as the sound. If the attack becomes rough, lower sample gain and audition again. Leave Edit to set the live strip fader in context.

Pitch, envelope and filter

Select LT and turn TEMPO one click per semitone. An octave up (+12) plays back at twice the speed and halves the duration. An octave down (–12) doubles the duration. To soften a sharp edge, give Atck a small increase. For a shorter tail, move dEcY down from FULL. If a brief sample disappears, return attack to zero and decay to FULL while you check the trim.

Lower FiLt gradually to take brightness off a noisy hat. At full cutoff you hear the unfiltered tone. A filter sweep here edits the tone for every hit. A live volume change belongs on its strip fader.

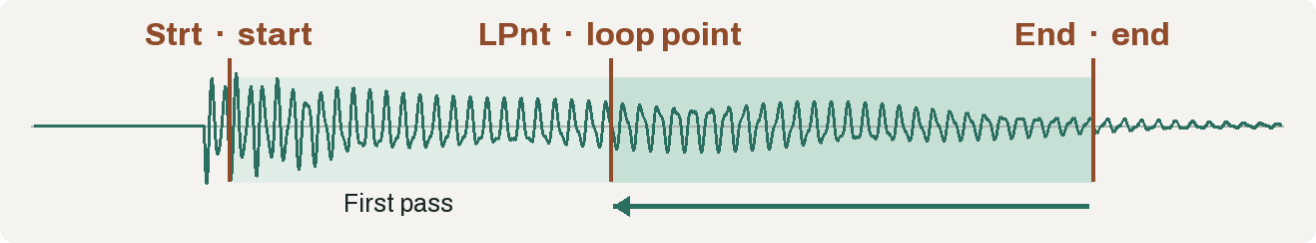
Move a fader while tapping the pad

Choose triG and tap the gold pad while you move End. Each tap plays the new trim. Between taps, a ringing sample keeps its place as long as that point is still inside the edited region. Repeated hits and abrupt edits get a short blend to soften clicks. With Reverse on, a new hit starts at End.

SAMPLER

Trim, loop and set mute groups

Use a fader to get close, then use the TEMPO wheel for the last adjustment. Each wheel click moves a marker by one source frame, about 0.042 ms at 24 kHz.



1. Find the attack. Tap the pad and move MT (Strt) until the lead-in disappears. For finer control, tap the MT instrument button and turn TEMPO while you listen.

2. Find the end. Trim the tail with HT (End). A fader shows a coarse percentage. TEMPO shows the change in frames. After using the wheel, move the fader through the new value to pick it up.

3. Find a smooth loop. Set BD tYPE to Loop and move RS (LPnt) into the sustain. Forward playback starts at Strt, then repeats from LPnt to End. Nudge either marker with TEMPO. Loop boundaries with similar waveform levels usually meet more quietly.

Start and End keep at least 32 frames, about 1.33 ms, or the whole take if shorter. Loop stays between the two. A valid region can still contain silence. If a take becomes hard to hear, open End toward 100%, move Start toward 0%, turn reverse off and audition again.

Make two tones share a mute group (ChGr)

Try a recorded chord on OH and a synth kick on BD. Open the chord's editor, tap CC and turn TEMPO to group 1. Exit and give the kick the same ChGr value. In INST PLAY, let the chord ring, then tap BD. The kick ends the chord's tail. A third tone in group 1 can cut either one off.

Groups 1–12 work across recordings, factory waves and synths. Set a tone to OFF to remove it. The assignment follows that tone into each kit that uses it. Stop playback and release the controls to let your changes save.

Reverse for just one kit A shared recording plays backward in every kit using it when rEv is on. For one kit only, assign a separate edited copy in the Librarian.

LIBRARIAN

Build a kit on your computer

TRGR8 Librarian keeps a local library of instruments, kits and patterns. You can prepare a kit offline, then send it to one of the sixteen hardware kit slots over USB.

1. Make a kit. Open the desktop app, choose Kits, then New kit. Click its name to rename it. The rack has eleven strips in the same order as the panel.

2. Add sounds. Drag a WAV onto the strip that should play it. For a folder, choose Import → Choose folder. Review the suggested assignments before accepting. If several files go to the same strip, the last one becomes its active sound. The others remain in Instruments.

3. Audition and balance. Select a strip and click Audition for a sample. Open Sample settings for gain, pitch, trim and loop. All parameters exposes mode, envelope, reverse, choke group and filter. Use Choose sound to assign another library instrument or built-in tone. Audition built-in drum models on the TR-8.

4. Set the kit mix. In Strip mix, set kit gain (0–200, unity at 100), pan (−64 left to +63 right) and the reverb and delay sends. These settings can differ between two kits using the same sample. On the TR-8, hold a strip's instrument button and turn TEMPO in DRUM SELECT KIT for gain or DRUM SELECT INST for pan.

5. Send it. Connect the normally booted TR-8, stop playback and choose Send to TR-8. Pick the destination kit slot and confirm Queue and sync. The previous contents of an occupied slot are read into the local library. Select the same kit slot on the panel to play it.

Preparing away from the instrument Choose Queue for connection while offline. With Auto-sync queued changes enabled, queued work transfers when the TR-8 is connected and stopped. Keep the desktop app open during the transfer.

LIBRARIAN

Back up and restore a song

A kit tells the machine which drums to use. A pattern tells it what to play. Export a pattern with its intended kit and recordings when you want the performance to travel together.

What to keep	How to save it
One sound with edits	Select its strip and choose Save instrument, or open Instruments, select it and use Save file. The .trgr8 instrument preserves its playback settings.
A kit and its audio	In Kits choose the kit and Save file. The portable kit includes its referenced samples and strip settings.
A pattern and its kit	First select the kit you actually used. In Patterns, select the pattern and Save file. Tick Include [kit name] and its samples. Both A/B variations, weak hits, accents, flams, effect steps and parameter locks travel with the pattern.
Audio for another sampler	Use Export WAV. The original WAV is used when available. A recording made on the TR-8 decodes to a standard 24 kHz mono WAV. Use .trgr8 to carry the editor settings too.

Before you unplug

On connection the app reads all sixteen kits, sixteen patterns and the onboard recordings. Later reads reuse matching audio. Stop playback and choose Refresh device after a hardware edit. To keep an independent backup, save the required files to disk. Export unassigned recordings separately and make a note of device-wide settings such as output assignments and MIDI channel.

Restore or resolve two versions

Drop a saved .trgr8 file into a library. Send the kit and pattern to their intended slots, then select those slots on the panel. When local and device edits conflict, the app keeps the local edit and reads the device version separately. Compare them and send the version you want. A changed edit of a shared tone can need another free tone pad. This version appends new recordings to available pads. Exporting a file keeps the onboard recording and uses the same amount of flash.

LIBRARIAN

Import the factory library

TRGR8 can play built-in drum models, factory PCM and your own recordings. Some factory sounds are generated as you play. Others have a waveform you can import or export.

1. Use the supported update. Drop your original Roland TR-8 v1.61 update ZIP or TR8_UPD.BIN into the Librarian, or choose it through Import. The app verifies the image and processes it locally on your computer.

2. Find the sounds. The import creates 32 PCM instruments from the 909, 707 and 727 material, the sixteen base kit presets and sixteen patterns. It also builds playable TR-707 and TR-727 kits. Choose Factory in the collection filter to browse.

3. Choose how to use them. Load a whole kit, use Choose sound for one instrument, or export a factory wave at its native sample rate. A matching PCM bank on the TR-8 can play a reference directly. On an instrument with an empty donor bank, send the imported audio as user samples and allow space in the shared pool.

What to expect in a mixed kit

A kit can put a modeled bass drum next to a PCM cymbal and a clap you sampled yourself. Extracting the factory PCM does not create WAV files for synthesized voices. Choose a built-in tone on the target strip to play a model. The current importer accepts the base v1.61 update. A standalone 7X7 expansion file requires a separate importer.

Which app to open

On Apple Silicon Mac, open the app bundle. On Windows x64, extract the whole portable ZIP into a folder before opening TRGR8 Librarian.exe. Use the desktop app for USB transfers. You can organize and audition your library while the instrument is disconnected.

STUDIO

14 Input **class compliant** USB Interface

Connect the normally booted TR-8 directly by high-speed USB. Select TRGR8-OS as the DAW audio device, choose 48 kHz and enable its inputs. The stream carries 24-bit audio.

DAW input	Source	Use it for
1–2 · stereo	MIX L / R	Your performance with pan, reverb, delay, Scatter and MIX-routed EXT IN.
3 / 4 / 5	BD / SD / LT	Bass drum, snare drum, low tom. Create one mono track for each.
6 / 7 / 8	MT / HT / RS	Mid tom, high tom, rimshot.
9 / 10 / 11	HC / CH / OH	Handclap, closed hi-hat, open hi-hat.
12 / 13	CC / RC	Crash cymbal, ride cymbal.
14 · mono	EXT IN	Left and right averaged after EXT IN LEVEL and sidechain.

Record the performance and the clean parts

Arm one stereo track for inputs 1–2, eleven mono drum tracks for 3–13 and a mono external track for 14. The drum tracks include voice processing, level faders and kit gain. They remain available regardless of MIX/A/B assignment, pan or master volume. Shared reverb, delay and Scatter are captured on the stereo MIX.

DAW outputs 1–2 go to MIX and PHONES after the recording tap. Play a backing track there while recording drums. If the drums sound doubled as soon as you arm the DAW, disable input monitoring on those tracks while listening directly. When mixing a recording, audition the summed stereo print or the stems separately before combining them.

Host setup Select TRGR8-OS in your audio settings. A high-speed connection offers all fourteen inputs. At full speed the host receives the stereo mix. Allow recording access if your computer or mobile device asks.

STUDIO

Route the jacks and sync MIDI

Use the two mono assignable outputs for an external processor or separate mixer channels. Use MIDI to play the drum voices, change kits or follow another device's clock.

Put a kick on A and a snare on B

1. Enter setup. Hold PTN SELECT while powering on. Release it when START/STOP blinks. Hold A and press BD. Hold B and press SD. While holding A or B you can see the sources assigned to that jack.

2. Save and connect. Press START/STOP to save and restart. Connect ASSIGNABLE OUT A and B to separate line inputs. Each source feeds one analog destination. Assigned drums leave MIX and PHONES, follow instrument level, and bypass master VOLUME, reverb, delay and Scatter.

3. Return a source to MIX. Reopen setup, hold its assigned output button and tap the same instrument again. For an external source, use EXT IN STEP in place of the instrument button. Its level and sidechain act before routing. The separate USB tracks still carry those sources.

Choose a MIDI clock and avoid a double note

For a DAW-led session use setup pad 1 lit (Auto). Incoming USB clock has priority over DIN. Leave pad 6 dark to follow incoming Start, Continue and Stop. Light pad 6 if you want the tempo from the external clock but prefer to start and stop from the panel. Dark pad 1 selects internal tempo.

Use the default drum channel 10 or set it with TEMPO in setup. Incoming Program Change 0–15 selects kits 1–16. With both MIDI directions connected, check whether the DAW echoes its input to the TR-8. If it does, turn DIN Thru off on setup pad 2 or remove the return route. An echo loop can cause repeated hits and controllers.

USB MIDI and USB audio can share the same cable. DIN Thru forwards incoming five-pin data to five-pin OUT, including timing and SysEx. It is independent of the selected rhythm channel.

SYSTEM

Choose the power-on settings

Hold PTN SELECT when switching on, or during the three-second TrG8 greeting. Release when START/STOP blinks. Change the controls below, then press START/STOP to save and restart. Powering off before saving discards the changes.

Control	What you choose	Default
TEMPO	Rhythm MIDI channel 1–16, Off or Omni. Omni receives on all and sends on 10.	10
Pad 1	Lit follows external clock automatically. Dark selects the internal clock.	Auto
Pad 2	Lit forwards incoming DIN MIDI to MIDI OUT. Dark turns DIN Thru off.	On
Pad 5	Lit makes Scatter momentary. Dark makes SCATTER ON latch until pressed again.	Latch
Pad 6	Lit keeps transport local while receiving clock. Dark also follows external transport.	Follow
SCALE	Lit guards scale changes with hold SCALE + turn TEMPO. Dark lets you tap SCALE.	Tap
TR-REC	Lit cycles strong → weak → off. Dark uses hold instrument + tap step for weak hits.	Hold instrument
KIT	Lit recalls effect types per kit. Dark shares the four choices across kits.	Per kit
A or B + source	Toggle a drum or EXT IN between MIX and the held assignable output.	All MIX
TAP + TEMPO	Choose panel sleep delay, Off or 1–60 minutes. Playback and Sample Edit keep the panel awake.	Off
DEPTH + SCATTER	Hold DEPTH and turn the dial to preview one of six step-pad palettes.	Palette 1

The first time you select shared effects, the current kit supplies the four starting types. Returning to per-kit recalls each kit's own choices. Switching to shared again recalls the shared choices. Instrument sends stay with the kit, and effect steps stay with the pattern variation.

Pads 3, 4, 7 and 8 have no function in TRGR8 power-on settings.

SYSTEM

Save your work and find a fault

Stop the transport, release the controls and allow at least a second of idle time for autosave to begin. Let any sample SAVE finish before switching off. Export a portable copy for work you want to keep off the instrument.

Protect a pattern before experimenting

Select the pattern. Hold PTN SELECT and turn TEMPO clockwise to protect it. Temporary changes can still be heard, but leaving the pattern or rebooting restores the saved version. Hold PTN SELECT and turn TEMPO counterclockwise to unlock. A separate kit, sample or device setting has its own scope.

What you notice	What to check first
A drum has gone quiet	Hold pad 16 and press CLEAR in INST PLAY. Check strip level, kit gain and A/B routing. If a tail ends exactly when another drum hits, check the CC fader (ChGr) on both tones. See page 24.
An effect seems silent	Check the current A/B variation and the effect's step lights. For reverb and delay also check that instrument's kit send and the wet LEVEL. Compare with a single hit routed to MIX.
A recorded hit sounds tiny	In Edit try triG, GAIn around 100%, Start near 0%, End near 100%, zero attack, FULL decay and full cutoff. Disable choke and reverse while comparing. Audition with the gold pad.
The recorder says noIn or FULL	For noIn, listen to the input, check its level and try each side separately. For FULL, check remaining bytes and available pads in the Librarian. Save important sounds to files.
Only stereo appears in the DAW	Select TRGR8-OS at 48 kHz and enable mono inputs in the DAW. Check the USB cable and high-speed connection. On macOS, grant the recording app microphone access if capture is silent.
The Librarian shows Queued	Stop transport, connect to the desktop app in normal playing mode and choose Refresh device. Check for a separate device copy if both sides changed.

GUIDE

Record a one-bar performance

Build a short pattern that exercises a sample, a pitch lock, a reverb throw and a sidechain. Use a kit and pattern you can edit, or save copies in the Librarian first.

Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
BD	1	·	·	·	5	·	·	·	9	·	·	·	13	·	·	·
HC	·	·	·	·	5	·	·	·	·	·	·	·	13	·	·	·
CH	·	·	3	·	·	·	7	·	·	·	11	·	·	·	15	·
Reverb	·	·	·	·	·	·	·	·	·	·	·	·	13	·	·	·
EXT IN	1	·	·	·	5	·	·	·	9	·	·	·	13	·	·	·

1. Make the sound. Record a short clap from EXT IN onto the first free HC tone pad. In Edit choose triG and start at 100% gain. Trim to the attack, audition it, then hold the gold pad to finish. For the sidechain demonstration feed a steady chord into EXT IN after recording the clap.

2. Write the groove. Choose a sixteenth-note scale and enter the three drum rows above in TR-REC. Hold CH step 15 and turn its TUNE higher. Release, then pick the live knob back up if you want to tune the other three hats.

3. Create the throw. Enable only HC's reverb send in DRUM SELECT KIT. Select tiLE with REVERB STEP + SCATTER. In TR-REC mark reverb step 13. Raise LEVEL and set TIME fully clockwise. Step 5 gives a dry comparison.

4. Make space for the kick. Choose PUMP with EXT IN STEP + SCATTER. Mark the four kick positions on the EXT IN row and raise SIDE CHAIN until the chord rises between kicks. Try LoDU to keep its upper frequencies steady.

5. Capture two passes. Record USB MIX and the individual inputs. Leave the first pass straight, then hold DEPTH and press SCATTER ON during playback for a fill. Compare the stereo take with dry HC on USB 9. Stop, allow autosave and export the pattern with the intended kit.

LIBRARIAN

Write two variations of a pattern

The computer grid shows all eleven instrument lanes at once. Use it to lay out a beat, then add locks, effect steps and performance gestures on the TR-8.

1. Create the base. In Patterns choose New pattern and give it a name. Choose A above the sixteen-step grid. Click a numbered cell to place a hit, then click it again to remove it. To start from a hardware pattern instead, connect normally, refresh, and select its Device entry.

2. Make B answer A. Choose B and enter a second set of hits. Try the two rows below on SD, with BD on 1, 5, 9 and 13 in both variations. B adds a pickup at step 16. Selecting A or B above the grid changes which variation you edit.

Step	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
SD · A	·	·	·	·	5	·	·	·	·	·	·	·	13	·	·	·
SD · B	·	·	·	·	5	·	·	·	·	·	·	·	13	·	·	16

3. Send the pattern. Choose Send to TR-8 and its pattern slot. Stop playback to let the transfer complete. On the TR-8 choose PTN SELECT and the corresponding numbered pad. Choose a kit separately so the intended sounds play the hits.

4. Refine it at the panel. Choose A or B to play one variation. Hold A and press B to play both in sequence. While running, hold TR-REC and press A or B to choose which variation you are editing. On B, hold SD step 16 and shorten DECAY. Light that step in the delay row for a final echo.

5. Bring the edits home. Stop and let autosave finish. Refresh device in the Librarian. Choose the intended kit, return to the finished pattern and use Save file with Include [kit name] and its samples checked. Page 26 describes how to restore the pair.

STUDIO

Map a MIDI track to the panel

Send note numbers rather than relying on octave names in your DAW. A controller change (CC) moves the live control and can leave the physical knob waiting for pickup.

Strip	Note	Alt. note in	Tune CC	Decay CC	Level CC
BD	36	35	20	23	24
SD	38	40	25	28	29
LT	43	41	46	47	48
MT	47	45	49	50	51
HT	50	48	52	53	54
RS	37	—	55	56	57
HC	39	—	58	59	60
CH	42	44	61	62	63
OH	46	—	80	81	82
CC	49	—	83	84	85
RC	51	—	86	87	88

The Note column gives the number the TR-8 sends and receives. The alternate number also triggers that drum on input. BD ATTACK and COMP use CC 21 and 22. SD SNAPPY and COMP use CC 26 and 27. Note velocities 110–127 request an accent.

Automate a performance control

Section	MIDI control changes
Groove / EXT IN	9 Shuffle, 71 Accent level, 12 External level, 13 Sidechain amount
Delay / Reverb	16 Delay level, 17 Time, 18 Feedback. 89 Reverb time, 90 Gate, 91 Level.
Scatter	68 Type, 69 Depth, 70 On/off. Type and Depth spread the range 0–127 across ten positions. For On/off use 0–63 off and 64–127 on.

Master VOLUME and FINE are local panel controls. For USB recording and clock setup, see pages 28–30.

SYSTEM

Choose and read the pad colors

The sixteen pads change jobs with the panel mode. A step palette makes groups of four easier to count. Kit selection, recording, mute and solo use their own signals.

Enter power-on settings with PTN SELECT. Hold DEPTH and turn SCATTER to preview palettes 1–6. Look at the actual pads under your stage lighting, then press START/STOP to save and restart. The four columns below correspond to the four beats of a sixteen-step, sixteenth-note bar.

Palette	1–4	5–8	9–12	13–16
1	Red	Orange	Yellow	White
2 · dim	Red	Orange	Yellow	White
3	Blue	Purple	Magenta	Gold
4	Green	Dim green	Green	Dim green
5	White	Red	Green	White
6	Pink	Mint	Gold	White

When the pads change jobs

PTN SELECT and KIT. Pattern selection uses green. DRUM SELECT KIT uses blue, with the chosen kit blinking. In DRUM SELECT INST, a selected tone blinks. A newly recorded tone leaves Edit blinking pink.

TR-REC. Lit pads show the selected instrument or effect row. A weak drum hit appears dimmer. The moving green playhead shows the current step during playback.

INST PLAY. Pad 16 signals play, mute edit or solo edit. In mute edit muted voices go dark. In solo edit the selected voices light blue. Pads 12 and 13 give eighth- and sixteenth-note rolls. Pads 14 and 15 supply two fill rhythms. Hold a roll pad and an instrument pad together to hear the figure.

Sampler. Solid gold and Stby mean armed. Blinking gold and rEC mean recording. A blinking gold pad with Edit is the audition pad. Read the display to distinguish the two blinking states.

SYSTEM

Update and recover the instrument

On Mac and Windows, open Install or update OS in the desktop Librarian. Start an existing TRGR8 normally and connect USB. The app displays the installed and included versions. The Technical Manual covers first installation on page 3 and routine updates on page 18.

Install or update with the Librarian

For a routine update, click Update TRGR8. Stop playback and let the instrument save. The app backs up your music, writes the update and restarts the TR-8. Leave USB connected until it confirms the installed version. The backup location appears in the installer.

Your TR-8 today	Choose in the Librarian
Running Roland's OS	Choose Roland OS · First install. Back up your stock kits and patterns if desired. To include factory waves, drop the Roland v1.61 ZIP into the installer. Follow the pad-1 and pad-2 prompts.
Already running TRGR8	Connect in normal mode. Choose Update TRGR8 when an update is available. An existing installation keeps its recordings during a routine update.
Already in drive mode	Identify the previously installed OS. If you are unsure, restart normally and check it before choosing a file.

Install with Finder or File Explorer

Choose the First Install download for a stock TR-8 or Update for an existing TRGR8. Power on holding pad 1, release it and connect USB. Drag TR8_UPD.BIN to the top level of the TR-8 drive, wait for copying to finish, eject and unplug USB. Press flashing pad 2. Keep power connected until all eleven instrument buttons and all sixteen pads blink together.

Power-cycle with no buttons held. The display shows TrG8 for three seconds, then the tempo. Play a familiar sound. The original Roland v1.61 ZIP is a separate download for importing factory sounds into the Librarian (page 27).

If the updater reports an error, note the display, the download you chose and the last step you completed. See the Technical Manual, page 18.