

TRITON Extreme FAQs

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In Track Sampling - Triton Studio/Extreme

The Triton Studio Series keyboards have the ability to sample in any of three modes, Program, Combination and Sequence. This feature allows the user to sample external audio or the Triton Studio's outputs while the sequencer is running. We will assume for the sake of this tutorial that we are sampling from a microphone connected to Input 1- a mono audio source, and there is MIDI data on tracks 1-15 and the sample data would be placed on track 16. Please note that individual outputs 1 and 2 must be monitored to hear the incoming audio signal.

First we set up the sample's parameters.

1. While in **SEQ**uence mode, press the MENU button and select "P0 Play/Rec".
2. Touch the "Sampling" tab on the bottom right hand corner of the screen, and open the upper right hand corner pull down menu.
3. Touch "Select Bank & Smpl No." This opens up a new window where we set up the sample destination parameters.
4. Touch the box left of "Auto +12dB On" and left of "Program" to check them.
5. Select the program location where the newly created sample will 'live.' For this example we will use the next available program location in the I-E Bank, program number "I-E014 InitialProgIE014"
6. Select the multisample (MS) location and original key for the sample to go. For this example we will use 000: NewMS___000 and Orig Key C3.
7. Touch the box left of "Seq.Event" to check it and select Track 16.
8. Touch "OK"

Next, we set up the recording parameters. (For recording Triton Studio's outputs go to step3)

1. Touch the "Input" tab at the upper left corner and set it to "Analog".
2. Set the BUS for Input 1 to outputs 1/2 by touching the "Select" tab. (For stereo sampling set Inputs 1 and 2's BUS to outputs 1 and 2 respectively.)
3. Set the "Source BUS" to "Indiv. 1/2" (L/R for recording the Studio's outputs).
4. Touch the "Trigger" tab to choose what will start sampling. Setting the trigger to "Sampling START SW" triggers sampling by pressing sampling START/STOP button. "Note On" triggers sampling when a note is pressed. "Threshold" triggers sampling when the audio signal crosses a certain dB level and "Sequencer START SW" triggers sampling when the sequencer is started. For this example we will set the trigger to be "Sampling START SW"
5. Set the sampling mode by touching the "Mode" tab and selecting "L-Mono". ("Stereo" for stereo recording.)
6. Press the sampling "Rec" button to arm the sampler.
7. Adjust the input's level by turning the level knob so that there is a clear and high signal coming into Studio.
8. Press the sequencer START/STOP button to start the sequencer.
9. Press the sampling START/STOP button to start sampling and again to stop sampling.
10. Stop the sequencer.

You now have a perfectly aligned sample on Track 16. Don't forget to save your data!



Routing Insert Effects and Individual Outputs – TRITON Classic/Studio/Extreme

The TRITON Classic, Extreme and TRITON Studio's HI synthesis allows for very simple routing of sounds to any of the 6 outputs in the sequencer mode. In addition, you can choose whether sounds are routed dry or with insert effects. This tutorial will discuss both processes. Please take the time to read both, as the first section will provide insight for the second.

Tutorial 1 - Assigning Non-Effectuated (Dry) signals to individual outs

1. Press the SEQ button to enter Sequence Mode.
2. Press the MENU button.
3. Touch "P8-Insert Effect" on the screen.
4. You should be on a screen that reads "Effect RoutingT01-08" at the top of the screen. If not, touch the "Routing 1-8" tab on the bottom of the screen.

On this screen, you'll notice that the first 8 tracks of the sequence are listed, each track is defaulted to "L/R", which means that each track is set to output to the stereo Left and Right jacks on the back of the unit. This can be changed for each track. We'll use track 1 for our example:

5. Under the "**IFX/Indiv. Output select BUS**" parameter, Touch the arrow next to ">L/R" for track 1. A screen will appear with various choices.
6. On the right side of the menu, you can touch 1, 2, 3, 4, 1/2, 3/4 to route your tracks to that output/pair of outputs. (1 for output 1, 2 for output 2, 3 for output 3, etc...)
7. Repeat for track 2-16 as needed.

Note: You can continue on to tracks 9-16 by touching the "Routing 9-16" tab at the bottom of the screen.

Tutorial 2 - Assigning tracks to individual outs with Insert Effects

Insert effects are effects that can be assigned to specified tracks. Much like our previous example, insert effects can be set to output whatever signal is routed to them to individual outs.

First, let's get an insert effect assigned in the Sequencer mode:

1. Press the SEQ, button to enter the Sequencer Mode.
2. Touch "P8-Insert Effect" on the screen.
3. Touch the "Insert FX" tab at the bottom of the screen. This is where you can assign up to 5 insert effects which the 16 tracks can be routed to taste.
4. Using the value slider, buttons or dial, select an effect of your choice for "IFX1".
5. Touch the "Off" tab so that it says "On".

To the right, you'll notice a box that says "L/R"; very similar to the one in the first tutorial. This is the individual assign for the effect. So, any track that is routed to it will subsequently come out of the output you've specified, with the selected effect.

6. Under "Bus. Sel.", Touch the arrow next to ">L/R" for IFX1. A screen will appear with various choices.
7. You can touch 1, 2, 3, 4, 1/2, 3/4 to route your tracks to that output/pair of outputs. (1 for output 1, 2 for output 2, 3 for output 3, etc...)

Now, we can set tracks to use that effect and come out of the selected output. Again, let's use track 1 as our example:

8. On the bottom of the Screen, Touch the "Routing 1-8" tab.
9. Under the **"IFX/Indiv. Output select BUS"** parameter, Touch the arrow next to ">L/R" for track. A screen will appear with various choices.
10. Select "IFX 1" as the insert effect bus you route to.

Track 1 is now routed to IFX1, which is set to come out of the output you selected for step 8



Using the Cue List feature – TRITON Classic/Studio/Extreme

TRITON offers two very different types of sequencing; Linear sequencing, in which you record your song tracks straight through, much like in a studio, and Non-linear.

Non-linear sequencing entails chaining the contents of multiple song locations to create a complete song. In this method, song 1 could contain just the verse, song 2 the chorus, song 3 the bridge, etc. You could then arrange these mini sequences into a full song using the CUE LIST mode. Cue List is basically an ordered list of how you want these parts chained, to give you the final arrangement of your data.

You will first need to record your parts in SEQ mode as separate songs. When you have at least 2 songs, with at least 1 measure each recorded, you can begin creating your Cue List. When finished creating your Cue List, you may convert it to one completed Song.

NOTE: When creating new songs, make sure you set the song length of each song to only as long as you need it to be. Keep in mind the default song length is 64 measures. To set/change a song's length:

1. Press the Menu Button.
2. Touch "Track Edit" on screen.
3. Touch the arrow at the top right hand side of the screen to access the edit menu.
4. Touch "Set Song Length".
5. Using the value wheel slider or buttons, select the song length by measure.
6. Touch "OK".

You should repeat this method for each song you intend to use in your Cue List.

To convert a collection of sequences into a full song:

1. Press the SEQ button to enter the Sequencer Mode.
2. Press the Menu button.
3. Touch "P1 Cue List" on the screen.
4. Touch the arrow pointing to the selected song on the screen.
5. When the menu appears, select the first song that you wish to play from the list.
6. When the song you have selected is on the correct step, touch "Insert" on the bottom of the screen.
7. Continue to follow steps 4 through 6 until your songs/sequences are in the correct order.

The "Load FX" box: You can decide if the introduction of a new song in the Cue List also introduces that song's effect settings. In other words, if each of your songs has different effects, checking the "FX" box next to the song will load the effects for that song. But note that this will likely introduce a short delay before the next Song Step plays, while the effects are being loaded, so use the feature only if you have planned for this delay! If you just check the "FX" box for the first song entered in the Cue List, then that song's effects will be used for all songs to follow.

The “Repeat” feature: Next to each song is an area marked “Rep” with a number. You can tell the cue list how many times to repeat the current song until it moves on to the next. This makes it unnecessary to enter the same song over and over again in the Cue List. The range is from once to 99 times, or a setting called FS (footswitch) which will repeat until you press an assigned pedal to move to the next step – great for endless soloing, or “vamping” on a section freely.

NOTE: When converting to a finished song, make sure to write to a song number that is not being used. For example, if you have songs 0-5 being used for parts of the cue list, convert to song position 6, which leaves the initial song parts intact.

Once all your songs are in order and you’re ready to convert them into a finished song:

8. Touch the arrow at the top right hand side of the screen. A menu will appear.
9. Touch “Convert to Song”.
10. When the menu appears, select the SONG number that you wish to assign your converted song to.

You may notice slight pauses in between each song in the Cue List: This is normal. Once the songs are converted they are “connected”, and the pauses will go away. The reason you experience pauses in the Cue List is because the songs are still in their separate locations, and the sequencer needs time to jump from one location to the next. Past that, if a converted song still seems to have pauses, this may have to do with information not starting exactly at the beginning of a song, which depends on how it’s played. Quantizing these parts should help tighten the gaps.



Recording a Sample – TRITON Classic/Studio/Extreme

In order to run audio into the TRITON Classic or TRITON Studio, the Audio inputs have to first be turned on. To do this we'll enter the Sampling mode:

1. Press the Sampling button to enter the Sampling mode.
2. Press the Menu button.
3. Touch "P0 – Recording" on the screen.
4. Touch the "Input Setup" tab on the bottom of the screen.
5. Touch the "off" parameter to the right of "Select: >" for Input 1.
6. Using the value wheel, slider or buttons, change "off" to "L/R".
7. Touch the "off" parameter to the right of "Select: >" for Input 2.
8. Using the value wheel, slider or buttons, change "off" to "L/R".

At this point you can input your microphone or line signal to the audio input(s). Make sure to set the line/mic switch to whichever one you are using. Now, we can adjust gain and record a sample:

9. Touch the "Recording" tab on the bottom of the screen to return to the sampling area.
10. Press the Rec/Write button.
11. Talk into the mic, or play your audio source and look at the level meters on the lower right hand side of the screen.

Make sure the levels aren't clipping. If they are too loud it will say "ADC Overload!". If you need to adjust the gain, you can do so with the input gain knob on the back of the unit near the inputs, or, you can also touch the Recording dB level indicator on the bottom right hand side of the screen and adjust it with the value slider, knobs or dial. Once you have desired level:

12. Press the Start/Stop button and play your sound source or speak into the mic.
13. When you have finished recording, press the Start/Stop button again.

You have just created your first sample. You can hear the sample by touching the keys noted in the "Original Key" and "Top key", and all keys in between those.



Recording Vocodered Audio – TRITON Studio/Extreme

A Vocoder takes an audio signal from a microphone or sound-generating device (called the Modulator) and imposes that vocal/rhythmic characteristic onto another sound (usually a synth, called the Carrier). The pitch of the sound being modulated is dictated by notes played on the synth. The TRITON's Vocoder effect uses panning to differentiate which signal is the Carrier (left channel panning) and which is the Modulator (right channel panning).

With the TRITON Studio/Extreme, it is possible to record the "vocodered" signal to a track in sequencer mode. However, it is a two-part process that involves first recording the keyboard part then the audio signal. Please note that individual outputs 1 and 2 must be monitored to hear the incoming audio signal.

First, let's plug in the Microphone or other audio source:

1. Find the audio inputs on the back of the TRITON.
2. Plug in your microphone or other sound source into input 1. If you're using a Mic. Set the Mic./Line switch next to the input to "Mic.". For any other audio device, select "Line."

Next, we'll set up the input to route correctly to the Vocoder effect:

1. Press the Global button.
2. Press the Menu button.
3. Touch the "P0" box at the top of the TRITON's screen.
4. Touch the "Input/Sampling" tab on the bottom of the screen.

You will see information for each input, noted by "Input 1" and "Input 2" on the left side of the screen. Since we've placed the Mic./audio source into Input 1, we will be working with the parameters for Input 1 on this screen.

5. Touch the "off" parameter to the right of "Select: >" for Input 1.
6. Using the value wheel, slider or buttons, change "off" to "IFX 2". Note IFX2 is the correct FX BUS for any of the preset Vocoder settings.
7. Touch the "L000" parameter next to "Pan" for Input 1.
8. Using the value wheel, slider or buttons, change "L000" (Hard left panning) to "R127" (Hard right). This defines the input as the Modulator as explained earlier.

Now, setup a Vocoder program on a track in Sequencer mode, for this example we'll use I-E012 on Track 1. We will also need to copy the effects parameters for the Vocoder program into Sequencer mode.

To copy the effects into Sequencer Mode...

1. Press the SEQ button.
2. Press the MENU button.
3. Touch "P8 Insert Effects".
4. Go to the upper right hand corner pull down menu and select "Copy Insert Effect".
5. Select "Program I-E012" as the copy destination and touch the box next to "ALL" to put a check in it; touch "OK" when done
6. Touch the "Routing 1-8" tab on the bottom left of the screen.
7. Route Track 1 to Insert FX2 by touching the "BUS Select" field (set to L/R by default) and setting it to IFX2 by turning the value wheel.
8. Touch the "Insert FX" tab on the bottom of the screen
9. Set the output for the last insert effect in the chain (IFX5 in this example) to individual out puts 1 and 2 by touching the "Bus Select" field and setting it to "1/2".

Record the keyboard passage for the Vocoder. Once that is done, all you would need to do is record the audio on sequence Track 2. To do this...

Set up the sample's parameters.

1. Press the MENU button and select "P0 Play/Rec".
2. Touch the "Sampling" tab on the bottom right hand corner of the screen, and open the upper right hand corner pull own menu.
3. Touch "Select Bank & Smpl No." This opens up a new window where we set up the sample destination parameters.
4. Touch the box left of "Auto +12dB On" and left of "Program" to check them.
5. Select the program location where the newly created sample will 'live.' For this example we will use the next available program location in the I-E Bank, program number "I-E014 InitialProgIE014"
6. Select the multisample (MS) location and original key for the sample to go. For this example we will use 000: NewMS___000 and Orig Key C3.
7. Touch the box right of "Seq.Event" to check it and select "Track 2".
8. Touch "OK"

Next, we set up the recording parameters.

1. Touch the "Input" tab at the upper left corner and set it to "Analog".
2. Set the BUS for Input 1 to outputs 1/2 by touching the "Select" tab. (For stereo sampling set Inputs 1 and 2's BUS to outputs 1 and 2 respectively.)
3. Set the "Source BUS" to "IFX2".
4. Touch the "Trigger" tab to choose what will start sampling. Setting the trigger to "Sampling START SW" triggers sampling by pressing sampling START/STOP button. "Note On" triggers sampling when a note is pressed. "Threshold" triggers sampling when the audio signal crosses a certain dB level and

“Sequencer START SW” triggers sampling when the sequencer is started. For this example we will set the trigger to be “Sampling START SW”

5. Set the sampling mode by touching the “Mode” tab and selecting “L-Mono”. (“Stereo” for stereo recording.)
6. Press the sampling “Rec” button to arm the sampler.
7. Adjust the input’s level by turning the level knob so that there is a clear and high signal coming into Studio.
8. Press the sequencer START/STOP button to start the sequencer.
9. Press the sampling START/STOP button to start sampling and again to stop sampling.
10. Stop the sequencer.

You now have a perfectly aligned Vocoded sample on Track 2. You can now delete Track 1 if you are satisfied with the performance. Don’t forget to save your data!



Bank Change Messages For Korg Products

Most sequencers have an event edit mode, which allows inputting controller messages. Bank change messages require these events: Beat one, tick one: Controller 0 with its value - Beat one, tick two: Controller 32 with its value - Beat one, tick three: Program change. Make sure that Program Change and Exclusive filters are set to enable (ENA) to receive these commands. Note: These listing covers all possible bank changes in the product lines specified for each chart. Since some models don't have all of the mentioned banks, some messages will not be received.

X Series/N364/264/Trinity Series/ Z1/Z1EX

| BANK A | | | BANK B | | | BANK C | | |
|----------------|--------------|--|-------------------------------|--------------|--|--------------------------|--------------|--|
| Message | Value | | Message | Value | | Message | Value | |
| Controller 0 | 0 | | Controller 0 | 0 | | Controller 0 | 0 | |
| Controller 32 | 0 | | Controller 32 | 1 | | Controller 32 | 2 | |
| Program Change | 0-99 (0-127) | | Program Change | 0-99 (0-127) | | Program Change | 0-99 (0-127) | |
| BANK D | | | BANK S/M (Trinity) | | | GM BANK (X and N Series) | | |
| Message | Value | | Message | Value | | Message | Value | |
| Controller 0 | 0 | | Controller 0 | 0 | | Controller 0 | 56 | |
| Controller 32 | 3 | | Controller 32 | 4 | | Controller 32 | 0 | |
| Program Change | 0-99 (0-127) | | Program Change | 0-99 (0-127) | | Program Change | 1-128 | |
| | | | GM DRUM BANK (X and N Series) | | | | | |
| Message | Value | | Message | Value | | | | |
| Controller 0 | 62 | | Controller 0 | 62 | | | | |
| Controller 32 | 0 | | Controller 32 | 0 | | | | |
| Program Change | * | | Program Change | * | | | | |

Triton Classic/Studio/Extreme/Rack/Le/Karma

| BANK INT-A | | | | BANK INT-B | | | | BANK INT-C | | | |
|----------------|-------|--------|--|----------------|-------|--------|--|----------------|-------|--------|--|
| Message | Value | | | Message | Value | | | Message | Value | | |
| Bank Map | (GM) | (Korg) | | Bank Map | (GM) | (Korg) | | Bank Map | (GM) | (Korg) | |
| Controller 0 | 63 | 0 | | Controller 0 | 63 | 0 | | Controller 0 | 63 | 0 | |
| Controller 32 | 0 | 0 | | Controller 32 | 1 | 1 | | Controller 32 | 2 | 2 | |
| Program Change | 0-127 | 0-127 | | Program Change | 0-127 | 0-127 | | Program Change | 0-127 | 0-127 | |
| BANK INT-D | | | | BANK INT-E | | | | BANK INT-F | | | |
| Message | Value | | | Message | Value | | | Message | Value | | |
| Bank Map | (GM) | (Korg) | | Bank Map | (GM) | (Korg) | | Bank Map | (GM) | (Korg) | |
| Controller 0 | 63 | 0 | | Controller 0 | 63 | 0 | | Controller 0 | 63 | 0 | |
| Controller 32 | 3 | 3 | | Controller 32 | 4 | 4 | | Controller 32 | 5 | 5 | |
| Program Change | 0-127 | 0-127 | | Program Change | 0-127 | 0-127 | | Program Change | 0-127 | 0-127 | |

| BANK EXB-A | | | BANK EXB-B | | | BANK EXB-C | | |
|---------------------|--|-----------|--------------------------------|--------------|--------|-------------------|--------------|-----------|
| <i>Message</i> | <i>Value</i> | | <i>Message</i> | <i>Value</i> | | <i>Message</i> | <i>Value</i> | |
| Bank Map | (GM) | (Korg) | Bank Map | (GM) | (Korg) | Bank Map | (GM) | (Korg) |
| Controller 0 | 63 | 0 | Controller 0 | 63 | 0 | Controller 0 | 63 | 0 |
| Controller 32 | 8 | 8 | Controller 32 | 9 | 9 | Controller 32 | 10 | 10 |
| Program Change | 0-127 | 0-127 | Program Change | 0-127 | 0-127 | Program Change | 0-127 | 0-127 |
| BANK EXB-D | | | BANK EXB-E | | | BANK EXB-F | | |
| <i>Message</i> | <i>Value</i> | | <i>Message</i> | <i>Value</i> | | <i>Message</i> | <i>Value</i> | |
| Bank Map | (GM) | (Korg) | Bank Map | (GM) | (Korg) | Bank Map | (GM) | (Korg) |
| Controller 0 | 63 | 0 | Controller 0 | 63 | 0 | Controller 0 | 63 | 0 |
| Controller 32 | 11 | 11 | Controller 32 | 12 | 12 | Controller 32 | 13 | 13 |
| Program Change | 0-127 | 0-127 | Program Change | 0-127 | 0-127 | Program Change | 0-127 | 0-127 |
| BANK EXB-G | | | BANK EXB-H | | | GM BANK | | |
| <i>Message</i> | <i>Value</i> | | <i>Message</i> | <i>Value</i> | | <i>Message</i> | <i>Value</i> | |
| Bank Map | (GM) | (Korg) | Bank Map | (GM) | (Korg) | Bank Map | (GM) | (Korg) |
| Controller 0 | 63 | 0 | Controller 0 | 63 | 0 | Controller 0 | 56 or 121 | 56 or 121 |
| Controller 32 | 14 | 14 | Controller 32 | 15 | 15 | Controller 32 | 0 | 0 |
| Program Change | 0-127 | 0-127 | Program Change | 0-127 | 0-127 | Program Change | 0-127 | 0-127 |
| GM DRUM BANK | | | GM2 (Banks 1 through 9) | | | | | |
| <i>Message</i> | <i>Value</i> | | <i>Message</i> | <i>Value</i> | | | | |
| Bank Map | (GM) | (Korg) | Bank Map | (GM) | (Korg) | | | |
| Controller 0 | 62 or 120 | 62 or 120 | Controller 0 | 121 | 121 | | | |
| Controller 32 | 0 | 0 | Controller 32 | 1-9 | 1-9 | | | |
| Program Change | (See GM Drum Program Conversion chart) | | Program Change | 0-127 | 0-127 | | | |

i-Series (i5, i5M i3, i2, i1, iX300, XC Series)

| BANK A/B | | BANK C/D | | BANK E/F,User | | DRUMS Dr1-Dr8 | |
|--|--------------|---|--------------|---|--------------|--------------------------|--------------|
| <i>Message</i> | <i>Value</i> | <i>Message</i> | <i>Value</i> | <i>Message</i> | <i>Value</i> | <i>Message</i> | <i>Value</i> |
| Controller 0 | 0 | Controller 0 | 0 | Controller 0 | 0 | Controller 0 | 0 |
| Controller 32 | 0 | Controller 32 | 1 | Controller 32 | 2 | Controller 32 | 3 |
| Program Change | 0-127 | Program Change | 0-127 | Program Change | 0-127 | Program Change | 0-7 |
| (Numbers: 0-63 = A11-A88, 64-127 = B11-88) | | (Numbers: 0-63 = C11-C88, 64-127 = D11-D88) | | (Numbers: 0-63 = E11-E88, 64-127 = F11-F88) | | (Numbers: 0-7 = Dr1-Dr8) | |

iS-Series/i40M

| BANK A/B | | BANK C/D | | BANK E/F User-Drum | |
|--|--------------|---|--------------|---|--------------|
| <i>Message</i> | <i>Value</i> | <i>Message</i> | <i>Value</i> | <i>Message</i> | <i>Value</i> |
| Controller 0 | 0 | Controller 0 | 0 | Controller 0 | 0 |
| Controller 32 | 0 | Controller 32 | 1 | Controller 32 | 2 |
| Program Change | 0-127 | Program Change | 0-127 | Program Change | 0-127 |
| (Numbers: 0-63 = A11-A88, 64-127 = B11-88) | | (Numbers: 0-63 = C11-C88, 64-127 = D11-D88) | | (Numbers: 0-63 = E11-E88, 64-127 = F11-F88) | |

I30

| BANK A/B | | BANK C/D | | BANK E | |
|--|--------------|---|--------------|---------------------------|--------------|
| <i>Message</i> | <i>Value</i> | <i>Message</i> | <i>Value</i> | <i>Message</i> | <i>Value</i> |
| Controller 0 | 0 | Controller 0 | 0 | Controller 0 | 0 |
| Controller 32 | 0 | Controller 32 | 1 | Controller 32 | 2 |
| Program Change | 0-127 | Program Change | 0-127 | Program Change | 0-63 |
| (Numbers: 0-63 = A11-A88, 64-127 = B11-88) | | (Numbers: 0-63 = C11-C88, 64-127 = D11-D88) | | (Numbers: 0-63 = E11-E88) | |

| BANK F | | BANK G | | BANK R (Drums) | |
|--|--------------|-----------------------------|--------------|-----------------------|--------------|
| <i>Message</i> | <i>Value</i> | <i>Message</i> | <i>Value</i> | <i>Message</i> | <i>Value</i> |
| Controller 0 | 0 | Controller 0 | 0 | Controller 0 | 0 |
| Controller 32 | 3 | Controller 32 | 3 | Controller 32 | 4 |
| Program Change | 0-63 | Program Change | 64-127 | Program Change | 0-127 |
| (Numbers: 0-63 = F11-F88) | | (Numbers: 64-127 = G11-G88) | | | |
| *i30 GM Drum Bank Program Change Conversion | | | | | |
| Program Changes | | Drum Kits | | | |
| 00 - 15 -- Dr 11 | | 120 -- Dr 21 | | | |
| 16 - 17 -- Dr 12 | | 121 -- Dr 22 | | | |
| 25 -- Dr 13 | | 122 -- Dr 23 | | | |
| 32 - 39 -- Dr 14 | | 123 -- Dr 24 | | | |
| 40 -47 -- Dr 15 | | 124 -- Dr 25 | | | |
| 64 - 71 -- Dr 16 | | 125 -- Dr 26 | | | |
| 26 - 31 -- Dr 17 | | 126 -- Dr 27 | | | |
| 48 - 55 -- Dr 18 | | 127 -- Dr 28 | | | |

N5EX/N1/N1R/NS5R/NX5R Bank Changes

| Bank Name | Bank Select (MSB:LSB) |
|------------------|------------------------------|
| GM-a | 00:00(GS/XG) |
| | 00:01(GS) |
| r:01 | 01:xx |
| r:02 | 02:xx |
| r:03 | 03:xx |
| r:04 | 04:xx |
| r:05 | 05:xx |
| r:06 | 06:xx |
| r:07 | 07:xx |
| r:08 | 08:xx |
| r:09 | 09:xx |
| r:10 | 10:xx |
| r:11 | 11:xx |
| r:16 | 16:xx |
| r:17 | 17:xx |
| r:18 | 18:xx |
| r:19 | 19:xx |
| r:24 | 24:xx |
| r:25 | 25:xx |
| r:26 | 26:xx |
| r:32 | 32:xx |
| r:33 | 33:xx |
| r:40 | 40:xx |
| r:CM | 125:xx |
| | 127:xx(GS) |
| y:01 | 00:01(XG) |
| y:03 | 0:03 |
| y:06 | 0:06 |
| y:08 | 0:08 |
| y:12 | 00:12 |
| y:14 | 00:14 |
| y:16 | 0:16 |
| y:17 | 0:17 |
| y:18 | 0:18 |
| y:19 | 0:19 |
| y:20 | 0:20 |

| Bank | Bank Select |
|-------------|--------------------|
| y:24 | 0:24 |
| y:25 | 0:25 |
| y:27 | 00:27 |
| y:28 | 00:28 |
| y:32 | 0:32 |
| y:33 | 0:33 |
| y:34 | 0:34 |
| y:35 | 0:35 |
| y:36 | 0:36 |
| y:37 | 0:37 |
| y:38 | 0:38 |
| y:39 | 0:39 |
| y:40 | 0:40 |
| y:41 | 0:41 |
| y:42 | 00:42 |
| y:43 | 00:43 |
| y:45 | 00:45 |
| y:64 | 0:64 |
| y:65 | 0:65 |
| y:66 | 0:66 |
| y:67 | 0:67 |
| y:68 | 0:68 |
| y:69 | 0:69 |
| y:70 | 0:70 |
| y:71 | 0:71 |
| y:72 | 0:72 |
| y:96 | 00:96 |
| y:97 | 00:97 |
| y:98 | 00:98 |
| y:99 | 00:99 |
| y100 | 00:100 |
| y101 | 00:101 |
| ySFX | 64:xx |
| GM-b | 56:00 |
| | 57:00(05) |
| PrgU | 80:xx |
| PrgA | 81:xx |

| Bank Name | Bank Select (MSB:LSB) |
|------------------|------------------------------|
| PrgB | 82:xx |
| PrgC | 83:xx |
| CmbU | 88:xx |
| CmbA | 89:xx |
| CmbB | 90:xx |
| CmbC | 91:xx |
| yDr1 | 126:xx |
| yDr2 | 127:xx(XG) |
| | 120:xx(XG) |
| rDrm | 61:xx |
| | 120:xx(GS) |
| kDrm | 62:xx |
| | 120:xx(05) |
| **** | 63:xx |

- * (GS) : after GS Reset
- * (XG) : after XG System ON
- * (05) : 05R/W Ma

N5EX/N1/N1R/NS5R/NX5R Drum Banks

| yDr2' Bank (Bank MSB=127) Drum Kit List (Drum Bank) | | 'rDrm' Bank (Bank MSB=61) Drum Kit List (Drum Bank) | | 'kDrm' Bank (BankMSB=62) Drum Kit List (Drum Bank) | |
|--|----------------------|---|----------------------|--|----------------------|
| <u>Program No.</u> | <u>Drum Kit Name</u> | <u>Program No.</u> | <u>Drum Kit Name</u> | <u>Program No.</u> | <u>Drum Kit Name</u> |
| (PC# xxh) | | (PC# xxh) | | (PC# xxh) | |
| 1 (00h) | Standard | 1 (00h) | STANDARD | 1(00h)...16(0Eh) | GM Kit |
| 2 (01h) | Standard | 2 (01h) | STANDARD | 17(10h)...24(17h) | Power Kit |
| 9 (08h) | Room | 9 (08h) | ROOM | 25(18h) | Dance Kit |
| 17 (10h) | Rock | 17 (10h) | POWER | 26(19h) | Analog Kit |
| 25 (18h) | Electro | 25 (18h) | ELECTRONIC | 27(1Ah)...32(1Fh) | Dance Kit |
| 26 (19h) | Analog | 26 (19h) | ANALOG | 33(20h)...40(27h) | Jazz Kit |
| 33 (20h) | Jazz | 27 (1Ah) | DANCE | 41(28h)...48(2Fh) | Brush Kit |
| 41 (28h) | Brush | 33 (20h) | JAZZ | 49(30h)...56(37h) | Orch Kit |
| 49 (30h) | Classic | 41 (28h) | BRUSH | 57(38h)...64(3Fh) | GM Kit |
| | | 49 (30h) | ORCHESTRA | 65(40h)...72(47h) | Perc Kit |
| 'yDr1' Bank (Bank MSB=126) Drum Kit List (Drum Bank) | | 50 (31h) | ETHNIC | 73(48h) | User Kit 1 |
| <u>Program No.</u> | <u>Drum Kit Name</u> | 51 (32h) | KICK&SNARE | 74(49h) | User Kit 2 |
| (PC# xxh) | | 57 (38h) | SFX | 75(4Ah)..128(7Fh) | GM Kit |
| 1 (00h) | SFX 1 | 128 (7Fh) | C/M | | |
| 2 (01h) | SFX 2 | | | | |



Creating a User Drum Kit - Triton Classic/Studio/Extreme

When creating your own drum kit you need to “listen” to it through the parameters of a Program. You’ll find it much easier to start from an existing Drum Program that already has the effects and general “vibe” that you like. Later you can make a copy of that Program to adjust further after you’ve created your custom drum kit/drum-map.

Pick your desired drum Program:

1. Press the PROGRAM button.
2. Using the touch screen, cursor arrows and/or value dial, select a Drum Program that you would like to edit.

Drum kits are created and stored in Global Mode and then referenced by Programs as needed.

Creating the drum kit:

3. Press the GLOBAL button.
4. Press the MENU button
5. Touch “P5-Drum kit”.
6. Touch the arrow pointing to the drum kit and select a user Drum kit (#48 or higher).
7. Touch the pull down menu arrow at the top right side of the screen.
8. Touch “Copy Drum kit” to copy into your user kit, the drum kit you want to edit.
9. Touch “OK”.
10. Touch the Pull down menu arrow at the top right side of the screen.
11. Touch “Rename drum kit” to name the drum kit that you are creating.
12. Touch “OK”.

You can select the note you wish to have the info displayed for by holding the Enter button and touching the key you are interested in editing at the same time. At this point, you can change the sample, as well as the pitch, filter and various other parameters for that sample. You can repeat this on any key you like, until your kit is on the whole to your satisfaction.

Now, you need to write the changes so they stay:

1. To write the changes, touch the arrow at the top right side of the screen.
2. Touch “Write Drum Kits”.
3. Touch “OK” twice.

Now that you have created a drum kit to your specifications, all that’s left to do is to put that kit into a program so that you may have access to it in Program, Combination and Sequence modes. To have

access you must place it into a Program. The easiest method is to place it back into the Program you've been using to audition it with, but copying that Program to a new location so you don't mess up existing Combinations and Songs.

1. Press the PROGRAM button. You'll still be on the current drum Program you've been listening to.
2. Touch your pull down menu and TOUCH "Write Program".
3. Touch the "T" to change the name of the Program.
4. Select an unused location (perhaps in the E Bank) to save your copied Program into.
5. Touch "OK" to save.
6. Now you will be automatically taken to that new Program location.
7. Press, the MENU button.
8. TOUCH "P1" Edit Basic.
9. Touch the "OSC" tab on the bottom.
10. Touch the arrow that is pointing to the drum kit and select your new user drum kit.
11. Touch your pull down menu and TOUCH "Write Program".
12. Touch "OK" to save.
13. You now have your drum program saved pointing to your newly-created drumkit.



Getting Samples into the Sequencer – TRITON Classic/ Studio/Extreme

When a sample is recorded it is not immediately available to be used in the sequencer. A series of steps must be taken to enable you to do this. Before we begin with these steps, it is essential that you understand the architecture of a program within the TRITON.

Program Architecture

Sample < Multisample < Program

The sample is the basic element. The sample can exist by itself or with multiple other samples assigned to different keys within what's called a **multisample**. A multisample is then placed in a program. The sample then exists in the selected program for as long as the TRITON's power is on. (Note: The E bank is a blank bank that is dedicated solely for the temporary storage of programs that use RAM samples). Once the sample has been placed into a program it can be used in the sequencer like any other program.

Placing a Sample into a Multisample

1. Press the SAMPLING button to enter the sampling mode.
2. Touch the "recording" tab at the bottom of the screen.
3. Touch the field next to the arrow next to "MS" in the upper left part of the screen.
4. Using the value slider, buttons, or wheel select a new MS. Choose mono or stereo based on the sample that you are using.
5. Touch the field next to the arrow that is halfway down the screen on the left.
6. Using the value slider, buttons, or wheel select your sample. Original key is the key on the keyboard that the sample starts on. Top key is where the sample extends to.

Converting the Multisample to a Program

1. Touch the arrow in the top right corner of the P0 Recording page of the sampling mode.
2. Touch "Convert MS to Program" and select the area in the E (or preferred) bank where you would like the program to exist.

Now you can select your new sample-based Program for use in the Sequencer!

NOTE: Keep in mind that this newly created program will only exist until the TRITON is powered down. So, don't forget to save your sample data!!



Saving, Referencing and Loading Samples – TRITON Classic/ Studio

Samples that are recorded into TRITON Classic or TRITON Studio are not held in memory after the machine is turned off. This makes it necessary to save the samples onto media. You can save sample data onto 3.5" floppy disks/external media via the optional EXB-SCSI expansion (Classic/Studio), to the internal hard drive or CD-RW (Studio). For large quantities of samples larger media is recommended, since disks hold only 1.44 Megs each, and in most cases, multiple disks are required. Be sure to have a number of freshly formatted disks available before you begin...

To save sampling data onto floppy:

1. Insert a formatted floppy disk into the disk drive.
2. Press the DISK button to enter the Disk mode.
3. Touch the "Save" tab at the bottom of the screen.
4. Touch the arrow at the top right hand side of the screen. A menu will appear.
5. Touch "Save Sampling Data". A new window will appear.
6. Touch the boxed "T" next to "Newfile". This will allow you to name the sample file as you see fit. When you touch "T", you will be brought to a screen that looks like typewriter. Give the file a name by touching the various keys on the screen.
7. When you have completed the naming process, touch the "OK" button at the bottom right hand side of the screen. This will bring you back out to the original screen.
8. Touch the box next to "All", to ensure that it is checked. This will insure that all samples and multisamples will be saved onto the disk(s).
9. Touch "OK" to commence saving.

Saving a "Divided File"

Sometimes, when there is more sample information than what will fit on a disk, a window will appear asking if you wish to make a "Divided File". The TRITON is telling you that it has started to save a sample, but ran out of room on the current disk, and requires another disk to continue saving the sample it's working on. If this happens:

1. Press "O.K."

When the time comes to divide the file, a window will appear. The left side says "Select other medium".

2. Insert a new disk into the disk drive.
3. Touch "Select other medium". It will look at the disk, and display it's contents on the screen. It should be blank.
4. Touch "Select". The remaining portion of the sample will be saved onto the disk. The TRITON will then continue saving the next successive sample.

You may repeat this process until all samples are saved. Note, this will not be required with external SCSI media, because external drives are large enough to do all data in one shot.

We also recommend that you save any PCG data (Programs/Combinations etc.) that you have made referencing these samples. Save only the needed Bank(s) to keep the file size small, and name the PCG file the same name as your saved samples for easy reference.

Looking at the files

The most important file is on the first disk. It is the name of the file followed by “.KSC”. This is a Korg Script File. The script file is very helpful, because loading that file creates a ‘chain reaction’ which loads ALL of the samples that have been saved, and puts them back into the right places in the TRITON.

Loading sample files back into the TRITON:

1. With the first disk of the series in the disk drive, touch the DISK button to enter the Disk mode.
2. Touch the “Load” tab at the bottom of the screen.
3. Touch the file ending in “.KSC”.
4. Touch the arrow at the top right hand side of the screen. A menu will appear.
5. Touch “Load Selected”.

The samples will begin to load successively into the TRITON.

Note: If your files exist on more than one disk (See “Saving a Divided File”), you will need to help TRITON ‘connect’ the divided files. If the remainder of a sample is on a different disk a window will come up stating:

Where is a (KSFXXXXX) file? (XXXXX = Number of the sample, which varies)

1. Insert the disk that contains the rest of the sample into the disk drive.
2. Touch “Where is a (KSFXXXXX) file?” It will look at the disk, and display it’s contents on the screen.
3. Touch “Select” to continue loading the sample.

Repeat this process until all samples on all chained disks are loaded.

For more info on saving and loading sample data and the Programs that use them see the FAQ about the “Load PCG (RAM) and Samples” command.



Transferring RPPR from an existing Song – TRITON Classic/Studio/Extreme

In the TRITON series you can create patterns and assign them to keys using the RPPR (Real-time Pattern Play Record) function. Sometimes, you'll want to use patterns in a song other than the one the patterns were originally created in. This tutorial will discuss how to get RPPR patterns from a song other than the one you are currently working on for use in your song.

First you must have the song that you would like to take patterns from, loaded:

1. Press the Disk button.
2. Touch the Load tab at the bottom of the screen.
3. Using the up and down arrow buttons find the Name of your song.
4. Touch the song file name.
5. Touch the pull down arrow at the top right hand corner
6. Touch Load Selected.

Then, you must copy the song to a new song so that all the Programs are on the correct tracks:

1. Press the SEQ button
2. Touch the arrow to the left of the song title
3. Touch the first blank song # on that menu.
4. Select the length of the original song that you already loaded.
5. Touch OK.
6. In this new song, touch the pull down arrow in the top right hand corner.
7. Touch Copy from Song.
8. Using the up/down arrow buttons, or the rotary dial, select the song # that you have already loaded.
9. Touch the ALL section on this screen.
10. Touch OK.

You have now copied the original song to a new song. Now you must assign the patterns:

1. Press the MENU button.
2. Touch P6 Pattern/RPPR
3. Touch the screen, and select the User Pattern that you will assign the pattern to. (In this example we will use User Pattern U00)
4. Touch the Pull down menu Arrow in the top right hand corner.
5. Touch "Get from Track".
6. Touch the screen and select the Song that you have loaded, and the Track #, and from which measure it will start.
7. Touch OK (Make sure at the top it says "Get to" - the correct pattern #)

Copying Patterns to tracks

1. Touch the arrow in the top right hand side of the screen. A drop down menu will appear.
2. Touch "Pattern Parameter"
3. Using the up/down arrows or rotary dial, set the length and meter of the User pattern.
4. Touch OK
5. Touch the Pull down Menu Arrow in the top right hand corner.
6. Touch "Copy to Track".
7. Copy the User Pattern (U00) to the first track (Tr01) of the new song.
8. Press "OK" as many times as you want the pattern to play.
9. Touch Exit on the screen.

Assigning the Patterns to keys

1. Touch the "RPPR Setup" tab on the bottom of the Screen.
2. Touch the "Assign" box on the screen so that it is checked.
3. Make sure your USER Pattern, (U00) is selected and assign it to Track 01 at the bottom.
4. Press the exit button.
5. On the main SEQ screen, ouch the box next to RPPR to assign it.
6. Play the key(s) you assigned the Pattern(s) to, and enjoy.



Changing Programs in an SMF – TRITON/Studio/Extreme

Standard MIDI Files (SMFs) have Program changes imbedded in the beginning of each track that determines what sound/instrument it should play. Prior to changing the sounds that are used on a SMF that is loaded into the TRITON, you have to CUT those program changes out. This Tutorial will guide you through the processes.

First load the SMF into TRITON's Sequencer.

1. Press the DISK/Media button.
2. Select the FDD drive/desired media (HD, CD, Compact Flash etc.) from the lower left hand corner drive selector.
3. Touch the "Load" tab.
4. Touch and highlight the SMF you want to load.
5. Touch the upper Right-hand corner pull down menu and touch "Load Selected".
6. Select the song location you wish to load to, the touch "OK"

Next we have to cut the existing Program Changes out of the track(s) of the song/sequence you wish to change. For this example we will use Track 5.

1. Press the SEQ button.
2. Press the Menu button.
3. Touch "P5 – Track Edit" on the screen.
4. Touch the track selector at the upper left of the screen and select "Track 05".
5. Touch the upper right hand corner pull down menu and select "Event Edit".
6. Uncheck everything except for "Program Change" by touching each corresponding square.
7. Touch "Ok" to enter the event list.
8. Scroll to the top of the event list by touching the onscreen up arrow.
9. Look for the program change within the first few rows of events e.g., "PROG: Bank G P:010"
10. Touch the program number on that line (Using the above example, it would be "010"). If this is done correctly it will be highlighted.
11. Using the value slider, wheel or increase/decrease buttons, select a new program for the track.
12. Press "Done" to exit the Event Edit mode.

You can now resave the edited sequence to a disk as a TRITON sequence (.SNG) file.



Creating a Tempo Change – TRITON Classic/Studio/Extreme

To change the tempo in the middle of a song:

1. Press the SEQ button to enter the Sequencer mode.
2. Press the Menu button.
3. Touch "Track Edit" to enter the Track Edit page.
4. Touch "Track01".
5. Using the value wheel, slider or buttons, select "MTR". This is the Master control track, which controls tempo.
6. Touch the arrow on the top right hand side of the screen.
7. Touch "Create Control Data".

You will need to set the Start and End measures that the tempo will be affected on. You can either make a gradual or abrupt tempo change, depending on the "distance" between the Start and End measure that you select. The tempo changes gradually from the original tempo to the new tempo in the time given between the Start and End measure. The closer they are in number, the faster the tempo change will take place. If the Start and End measure are set the same, the tempo change will be instant.

8. Touch the parameter next to "From Measure".
9. Using the value wheel, slider or buttons, select the measure that the tempo should start to change on.
10. Touch the parameter next to "To Measure".
11. Using the value wheel, slider or buttons, select the measure that the tempo change should finish taking place on.
12. Touch the parameter under "Start Value".
13. Using the value wheel, slider or buttons, select the song's current tempo value.
14. Touch the parameter under "End Value".
15. Using the value wheel, slider or buttons, select the new tempo value.
16. Touch O.K. The Tempo value change has been placed in the master control track.
17. Touch arrow next to "Manual" near the top right hand side of the screen.
18. Touch "Auto", which will allow the sequencer to see the changes on the tempo track.



Setting Up/ Using the Vocoder – TRITON Classic/Studio/Extreme

A Vocoder takes an audio signal from a microphone or sound-generating device (called the Modulator) and imposes that vocal/rhythmic characteristic onto another sound (usually a synth, called the Carrier). The pitch of the sound being modulated is dictated by notes played on the synth. The TRITON's Vocoder effect uses panning to differentiate which signal is the Carrier (left channel panning) and which is the Modulator (right channel panning).

First, let's plug in the Microphone or other audio source:

1. Find the audio inputs on the back of the Triton
2. Plug in your microphone or other sound source into input 1. If you're using a Mic. Set the Mic./Line switch next to the input to "Mic.". For any other audio device, select "Line"

Next, we'll set up the input to route correctly to the Vocoder effect:

3. Press the Global button
4. Press the Menu button
5. Touch the "P0" box at the top of the TRITON's screen
6. Touch the "Input/Sampling tab on the bottom of the screen

You will see information for each input, noted by "Input 1" and "Input 2" on the left side of the screen. Since we've placed the Mic/audio source into Input 1, we will be working with the parameters for Input 1 on this screen.

7. Touch the "off" parameter to the right of "Select: >" for Input 1
8. Using the value wheel, slider or buttons, change "off" to "IFX 2". Note IFX2 is the correct FX BUS for any of the preset Vocoder settings
9. Touch the "L000" parameter next to "Pan" for Input 1
10. Using the value wheel, slider or buttons, change "L000" (Hard left panning) to "R127" (Hard right). This defines the input as the Modulator as explained earlier
11. Press the Program button

If you are using a Triton Classic or Studio, from here, all that is necessary is to choose one of the preset Vocoder programs.

- In Classic, these are located in Programs E001 and E002
- In Studio, they're in Programs E012 and E013

If you are using a Triton Extreme, please follow these additional steps to create Vocoder program:

1. Using the value wheel, slider or buttons, select an unused program in the E bank. These are indicated by "INIT" followed by number

2. Press the MENU button
3. Touch “P8 – Edit Insert Effect”
4. Using the value dial, set “All OSCs” to IFX2
5. Touch the “Insert FX” tab at the bottom of the screen

Here, you will see 5 “boxes”. These are where the 5 insert effects can be set up. For our purposes, we’re going to set up a Vocoder effect in the second box. Since it is a “Double Size” effect, it cannot be selected in the first box:

6. In the second box, under “IFX2”, touch “No Effect”
7. On the left side touch “Double Size”
8. Touch “093 Vocoder”
9. Touch “Ok”
10. Next to “IFX2”, touch “off” which will change the setting to “on”
11. Press the MENU button
12. Touch “P4 - Edit Amp”
13. Touch the “Amp 1 lvl/pan” tab on the bottom of the screen
14. Touch the “Pan” setting
15. Using the value dial, set the pan to “L001” (hard-left)

Speak into the microphone while holding down keys to obtain the Vocoder effect!

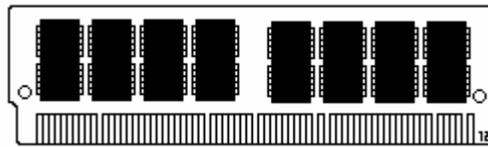


Correct RAM for TRITON Series Workstations/TRITON-Rack

In order for RAM to work correctly with the sample feature on TRITON keyboards (Classic, Studio, Le and Extreme) and TRITON-Rack, all of the following specs must be followed:

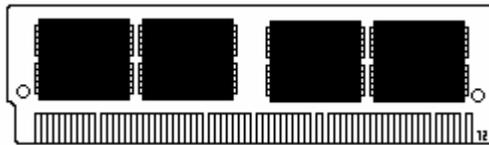
1. **16 or 32 Megs** – The amount of memory.
2. **72 Pin SIMM** – **Single Inline Memory Module**. The gold or tin pins on the bottom of the SIMM provide a connection between the module and a socket within the TRITON. The pins on the front and back of a SIMM are connected, providing a single line of communication paths between the module and the system, and the TRITON can fit a chip, which has 72 pins, most commonly used by samplers and older Mac computers.
3. **Non-Parity** – Parity modules have an extra chip that detects if data was correctly read or written by the memory module, depending on the type of error. This is not utilized by TRITON, and can interfere.
4. **EDO or Fast Page (FPM)** – These ratings deal with how the RAM information is handled.
5. **60 Nanoseconds (ns) or faster** – This is a speed rating, and directly corresponds to the EDO/Fast Page rating.
6. **11 Bit Addressing** – Deals with the configuration of chips at they appear on the RAM. This can actually be seen on the chip. The amount of memory that a RAM module provides is actually divided up onto many chips on the board. A chip that is 11 bit makes up its total memory from 2 Meg chips. Here are examples of right and wrong on a 16 Meg chip:

RIGHT:

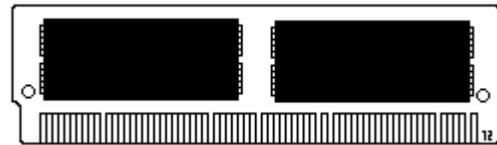


In this example, there are a total of 8 chips, each providing 2 Megabytes of memory. $8 \times 2 = 16$

WRONG:



In this example, there are a total of 4 chips, each providing 4 Megabytes of memory. $4 \times 4 = 16$



In this example, there are a total of 2 chips, each providing 8 Megabytes of memory. $8 \times 2 = 16$

For 32 Meg chips, you would want to see a quantity of 8 of these 2 Meg chips on each side of the module.



Saving and Loading Sequences – Triton EX/ Studio/ Classic/ OASYS/ M3 Series

Here's how to save and load your sequences in your Korg Workstation**

****Note - Triton Extreme models require the presence of either a compatible Compact Flash card or compatible USB drive or memory stick to be able to save data. M3 series products require the presence of a compatible USB drive or memory stick to save data. The Triton Classic requires the presence of a floppy disk to save data.**

Triton Studio and OASYS products come with an internal hard drive and require no additional devices to save.

1. Press the MEDIA or DISK button (depending on which model you own the button's name varies)
2. Touch the "Save" at the bottom of the screen
3. Touch the arrow at the top right hand side of the screen to access the drop down menu
4. Touch "Save SEQ" (Save Sequencer)
5. Touch the "T" in the box which brings you to an on-screen typewriter
6. Name the file which will house all of the sequences currently within the Sequencer mode
7. Touch "OK" to complete the naming process
8. Touch "OK" once again to commence saving

A file with the name you provided followed by ".SNG" will appear in the window once the save is completed.

Here's how to load them back into the sequencer for audition, editing etc:

1. Press the MEDIA or DISK button (if not already/still in the DISK/MEDIA mode)
2. Touch the file with the extension ".SNG" that you'd like to load
3. Touch the arrow at the top right hand side of the screen to access the drop down menu
4. Touch "Load Selected"
5. If you have songs that you want to keep in Sequencer mode already, touch the "Append" box – **or** - if you don't currently have songs in Sequencer mode or wish to delete existing songs, touch the "Clear" box instead
6. Touch "OK"

The song(s) within the .SNG file will be transferred back into to the Sequencer mode.



Sequencer Recording Basics – TRITON EX/Studio/Classic/OASYS/M3 Series

Here's a basic sequencing primer for Korg workstation products that feature a touch screen as listed above:

1. Press the SEQ button
2. Touch the program selector (Shown as the default program or "A000") in the track 1 column
3. Using the INC (Increase) or DEC (Decrease) buttons, change the sound that you hear for track 1 to your liking

When you play the keyboard, you will hear the sound you've selected. This will be the first instrument/track recorded. You can also adjust your tempo to suit your intended recording. You can either touch the tempo indicator at the top right-hand side of the screen directly, or, you can "Tap" tempo with the ENTER button as follows:

4. Press the REC/Write button. You will hear the tempo (default is 120 Beats Per Minute)
5. Press the ENTER button at the rate/tempo which you would like to record your song at. The Tempo will automatically be adjusted to your taps

Now we can record the first instrument:

6. Press the START/STOP button, which will give you an two measure (8 quarter note) count-in to get ready to record. Note no data is being recorded during the count-in
7. Once the count-in is completed, begin playing
8. When finished playing, press the START/STOP button once again to stop the recording process

To hear what you've recorded:

9. Press the START/STOP button again
10. Press the START/STOP once you've finished listening to the recorded track
11. Press the LOCATE button to return to the beginning of the song

To repeat this process, set the track selector to the next available track (in this case, "TRACK 02") and start from step 2. Each track will hold a new instrument, and subsequently a different set of musical data that you record. Experiment with piano, bass, drums, strings, etc, each time adding a new element to your song on a new track. Pretty soon you'll have a full composition!



Converting Sequences to WAV Files – Triton Extreme

Triton Extreme has the capability to “mix down” your MIDI sequence (and samples) to a stereo WAV file. WAV is a standard, and as such is compatible across basically all waveform editors and media players. This means that you can archive, play and even further master your music using your computer. CDs can also be burned from WAV files.

With your sequence loaded and selected in the Sequencer mode:

1. Touch the “Sampling” tab at the bottom of the screen
2. Touch the drop-down menu arrow at the top right hand side of the screen
3. Touch “Auto Sampling Setup”
4. Touch the circle next to “2 Ch Mix to Media”
5. Touch “OK”

You’ve just selected a setup that automatically makes all the correct settings to mix down to WAV. Next, you need to perform the mix down by running the song while the Sequence is playing in real-time:

6. Press the **Sampling REC** button (located furthest right on the top panel of the Extreme)

It will blink for a few seconds. When it’s done blinking, move on to the next step:

7. Press the **Sampling START** button (located furthest right on the top panel of the Extreme)
8. Press the **Sequencer START/STOP** button to start the song

Let your song play from start to finish.

9. Press the **START/STOP** button once the song is finished

The song has been written as WAV to the Media card. The default name is TAKENO0.WAV. Additional passes will show up as01.Wav,02.Wav,03.Wav and so on.

