

**TRITON** *Le*  

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**MUSIC WORKSTATION**  
**System Version 1.5**

Update Guide

**KORG**



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## About this manual

How this manual is organized, and how to use it

This manual explains the new features and functions that have been added in the new TRITON Le operating system version 1.5, and how this new system has been improved relative to the previous system.

Sequencer mode, Sampling mode, Global mode, and Media mode are each covered in separate chapters, and the functions that apply to more than one mode are covered in the chapter entitled “Other new functions.”

In this manual, the explanations of the additions and changes are organized to correspond with the appropriate sections of the “Basic Guide” and “Parameter Guide” that are included with the TRITON Le.

### Conventions in this manual

**PG:** Indicates an addition or change to the “Parameter Guide,” and shows the corresponding page.

**BG:** Indicates an addition or change to the “Basic Guide,” and shows the corresponding page.

**PG:** The “Parameter Guide” is abbreviated as PG.

**BG:** The “Basic Guide” is abbreviated as BG.

Other conventions are the same as used in the “Parameter Guide” or “Basic Guide.”

\* Company names, product names, and names of formats etc. are the trademarks or registered trademarks of their respective owners.

# Introduction

## Major new functions of version 1.5

TRITON Le operating system version 1.5 adds a variety of new functions.

### Sequencer mode

#### 1. Auto Song Setup function

In Program mode and Combination mode, this function will allow you to instantly transfer your current program or combination settings into the sequencer, so that you can begin recording using your current settings, simply by pressing the [START/STOP] key. This seamlessly links program or combination playing with song production, so that phrases or ideas that occur to you while playing can be immediately turned into a song.

#### 2. Support for MIDI system exclusive parameter changes

Sequencer mode track parameters and effect parameters are now supported by MIDI system exclusive messages. When an external sequencer is connected to the TRITON Le and you are using the TRITON Le in Sequencer mode as a 16-track multi-timbral sound module, these parameters can be controlled via MIDI.

#### 3. "Swing" parameter added to the "Quantize" utility menu command

A "Swing" parameter has been added to the "Quantize" utility menu command. For example, this makes it easy to add a subtle "shuffle" feel to a square 16-beat.

#### 4. "Copy from Combination" utility menu command

An "Auto adjust Arp for Multi REC" option has been added to the "Copy From Combi" utility menu command. This automatically optimizes the recording settings by adjusting the MIDI channel of certain tracks and adding other tracks as necessary to insure that an arpeggiator performance will be reproduced in the same way during recording and playback. When you execute this command, only the timbres that are actually used by the combination will be copied to tracks.

### Sampling mode

#### 1. Pattern and RPPR support for the sequence data generated by the Time Slice function (Time Slice - Save Smpl/MS dialog box)

In operating system version 1.0, the sequence data generated by the Time Slice function could be inserted into a sequencer track. Now, in version 1.5, this data can also be used to create a pattern or RPPR phrase.

By executing Time Slice on two or more rhythm loop samples that began with different tempos, and using the RPPR function to assign them to different keys, you can play the multiple rhythm loops at the same tempo simply by pressing keys.

When inserting the sequence data created using Time Slice into a track, version 1.5 lets you specify the starting measure.

#### 2. Individual output for the metronome

The "Count Down REC Metronome" can be routed to one of the individual outputs, so that the metronome will continue to sound while you are sampling. This is useful when you are sampling a phrase or other sound that must be matched to the tempo of your song.

### Global mode

#### 1. MIDI "Realtime Command" filter

MIDI common messages and realtime messages (song position pointer, start, continue, stop) can now be filtered. This filtering lets you prevent the TRITON Le's internal sequencer from being reset by such MIDI messages sent from an external MIDI sequencer.

#### 2. Foot switch / foot pedal functionality

TRITON Le controller functions can be assigned to a connected foot switch or foot controller. This new feature will allow you to use a foot switch or foot pedal to control various functions previously assigned to the joystick (such as switching the rotary effect speed) or to perform REALTIME CONTROL knob operations.

### Media mode

#### 1. Loading .PCG/.SNG files from the Karma Music Workstation

Sound data (.PCG files) and song data (.SNG files) from the Karma Music Workstation (version 1.0 and version 2.0) can now be loaded into the TRITON Le.

#### 2. "Load PCG(RAM) and Samples" utility menu command

A "Load PCG (RAM) and Samples" utility menu command has been added. This command loads only the programs and drum kits that use RAM samples, and the combinations and songs that use these programs. This command is useful when you want to edit programs or combinations that use RAM samples. This also provides an efficient way to load data from TRITON format sample CDs available from third party vendors.

#### 3. Append load for song files (.SNG)

Additional song data can be loaded from media without erasing the song data currently in the internal memory.

### Other new functions

#### 1. Tap tempo control

The front panel [TIMBRE/TRACK] key can be used as a tap tempo controller. By pressing this key at the desired tempo, you can make realtime adjustments to the tempo of the arpeggiator or sequencer playback. This feature also provides realtime control of BPM or tempo based effects. You can also use a foot switch connected to the rear panel ASSIGNABLE FOOT SWITCH jack as a tap tempo controller.

## Updating the system

You can update the TRITON Le to version 1.5 either via MIDI or using SmartMedia.

\* The current operating system is displayed in the lower right of the LCD screen when you turn the power on.

### Updating via MIDI

With your computer and the TRITON Le connected via MIDI, you can update the system software in the TRITON Le by using a software program that can play back Standard MIDI Files (SMF).

#### Required items

You will need the following items.

- MIDI interface  
This interface needs to be set to allow the computer and the TRITON Le to communicate via MIDI.



Please use up-to-date MIDI drivers.

- TRITON Le Version 1.5 system file (SMF)  
To obtain the "TRITON Le Operating System Version 1.5," please contact the KORG distributor in your country or download the latest version from:  
"http://www.korg.com/"  
To find your local Distributor go to:  
"http://www.korg.co.jp/English/Distributors/index.html"
- Software  
Since the system file is in Standard MIDI File format, you will need a software program that can play back Standard MIDI File data.



We have verified that this works correctly with the following applications.

Mac OS users

- CUBASE VST 5.1 r1
- Digital Performer 3.1.1

Windows users

- Media Player version 7.01
- Media Player version 8.00



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It is not possible to update the operating system using the Song Play mode of the TRITON or Karma Music Workstation.

### Updating the operating system in the TRITON Le

- ① Connect your computer and the TRITON Le via your MIDI interface.

- ② Prepare your computer to play back the system file.



Make settings in your application so that events other than system exclusive data will not be output.

- ③ Hold down the TRITON Le's [ENTER] and [START] keys, and turn on the power.

- ④ The LCD screen will indicate "Now waiting..." Begin playing back the system file.



Do not use other applications while the SMF is playing back. Do not play the keyboard, turn off the power or attempt to operate any of the controls on the TRITON Le while the system is being updated.

- ⑤ The system will automatically begin loading, and the LCD screen will show the following messages.

"Now receiving..."

"Now writing..."

When the operating system has been updated successfully, the display will indicate "System update was completed."



If one of the following error messages appears, turn off the power and try the procedure again from step ①.

- "Format error"
- "Checksum error"
- "Hardware error"



If the display still indicates "Now receiving..." for some time after the SMF has finished playing, turn off the power and try the procedure again from step ①.

- ⑥ Turn off the power, and then turn it back on.



It is possible that the installation may fail due to your MIDI drivers or other aspects of your system. If installation fails you can try the process again, but you will be unable to use the TRITON Le normally until installation succeeds. If you are unable to update via MIDI, try updating via SmartMedia.

### Updating via SmartMedia

You can install the system software into the TRITON Le via MS-DOS format SmartMedia. This method requires that you use a computer to transfer the system file to SmartMedia. However, this method may be quicker and more reliable.

#### Required items

You will need the following items.

The "TRITON Le version 1.5 system file" saved on one MS-DOS format SmartMedia card (8 Mbytes or larger). To obtain the system file, please contact Korg customer service. To obtain the "TRITON Le Operating System Version 1.5," please contact the KORG distributor in your country or download the latest version from:

"http://www.korg.com/"

To find your local Distributor go to:

"http://www.korg.co.jp/English/Distributors/index.html"

### Installing the software into the TRITON Le

- ① Hold down the TRITON Le's [ENTER] and [LOCATE] keys, and turn on the power.

- ② The LCD screen will indicate "Please insert System media." Insert the SmartMedia containing the system file into the SmartMedia slot.

- ③ The system will automatically begin loading, and the LCD screen will show the following messages.

"Now loading..."

"Now erasing ROM..."

"Checking the system's check sum"


"System load was completed"

When the system has been successfully updated, the TRITON LE will re-start using the new operating system.



Do not play the keyboard, turn off the power or attempt to operate any of the controls on the TRITON Le while the system is being updated.

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 If one of the following error messages appears, turn off the power and try the procedure again from step ①.

- “Check sum error”
- “Flash error”
- “File type error”
- “File not found”
- “Media type error”
- “Read failed”

# Sequencer mode

## Auto Song Setup function

The Auto Song Setup function automatically applies the settings stored with the current program or combination to a new song in the TRITON Le sequencer. This allows you to capture your creative moments and performances without having to manually set any of the sequencer parameters.

### Example operation

As an example, here's how to use the Auto Song Setup function in Combination mode.

- Enter Combination mode.

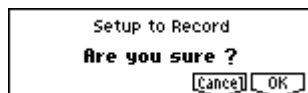


- In the COMBI 1.1:Play, Prog page, select the desired combination. You can use the COMBI 1.1:Play, Mix page to edit the pan and volume of each timbre, and the COMBI 1.1:Play, Arp.A/Arp.B page to edit the arpeggiator settings. When you are finished editing, execute "Update Combination" or "Write Combination" if you want to save your edits.

### note

This operation will use the settings that are stored with the current Program or Combination. So, if you want to use the arpeggiator when you record, you will need to save the Program or Combination with the arpeggiator function switched on before you proceed.

- Hold down the [ENTER] key and press the [REC/WRITE] key. The "Setup to Record" dialog box will appear.



- Press the [F8] ("OK") key to execute Auto Song Setup, or press the [F7] ("Cancel") key if you decide not to execute. When you execute Auto Song Setup, the TRITON Le will automatically enter the Sequencer mode, and the settings of the previously selected program or combination will be applied to the song. The first unused song will be selected as the song.

### Combination settings that are automatically set

The settings that are automatically made when you execute the Auto Song Setup command are the same as if you execute the "Copy From Combi" (PG p.5) utility menu command after making the following settings in the dialog box.

- Check "with Effects"
- Set "To" to **Track 1 to 8**
- Check "Auto adjust Arp for Multi REC"

### Program settings that are automatically set

If you execute Auto Song Setup from Program mode, the program will be selected for track 1, and the following settings will be made.

- Insert effect, master effect, and master EQ settings of the program
- Arpeggiator settings of the program

- Controller Setup (2.2: Ed-Ctrl) settings of the program
- The TRITON Le will automatically enter record-ready mode, and the metronome will sound according to the Sequencer mode Pref. (Preference) settings (PG p.56).
  - Press the [START/STOP] key to begin realtime recording. When you are finished recording, press the [START/STOP] key once again. (BG p.78 "Realtime recording on a track")

## MIDI system exclusive parameter changes

In Sequencer mode, track parameters and effect parameters now support MIDI system exclusive parameter change messages. When you have an external sequencer connected and are using the TRITON Le in Sequencer mode as a 16-track multi-timbral sound module, these parameters can be controlled via MIDI.

Parameters on the pages listed below can be individually edited by sending/receiving system exclusive parameter change messages.

SEQ 1.1: Play/REC	Prog../Prog..16 pages Mix../Mix..16 pages
SEQ 2.2: Controller	Ctrls page
SEQ 3.1: Param1	MIDI../MIDI..16 pages OSC../OSC..16 pages Ptch../Ptch..16 pages
SEQ 3.2: Param2	Othr../Othr..16 pages
SEQ 3.3: Key Zone	Key../Key..16 pages Slp../Slp..16page
SEQ 3.4: Vel Zone	Vel../Vel..16 pages Slp../Slp..16 pages
SEQ 4.1: MIDI Filter1	M1-1../8/1-1..16 pages 1-2../8/1-2..16 pages
SEQ 4.2: MIDI Filter2	M2-1../8/2-1..16 pages 2-2../8/2-2..16 pages
SEQ 4.3: MIDI Filter3	M3-1../8/3-1..16 pages 3-2../8/3-2..16 pages
SEQ 4.4: MIDI Filter4	M4-1../8/4-1..16 pages 4-2../8/4-2..16 pages
SEQ 6.1: Arp.	Set../Set..16 pages Arp. A/Arp. B pages Zone page
SEQ 7.1: Insert FX	BUS../BUS..16 pages Setup page IFX page
SEQ 7.2: Master FX	Setup page MFX 1/MFX 2pages MEQ page

- The "Location," "Meter," "♩ (Tempo)," "Tempo Mode," "Reso," "RPPR ON/OFF," "Track Select," "PLAY/MUTE/REC," and "SOLO ON/OFF" parameters cannot be edited.

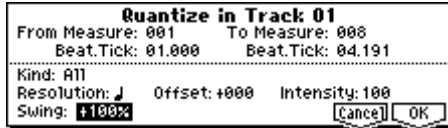
PG Add the above content to the explanation in "Parameter Guide" Appendices — MIDI applications — Editing sounds etc. — Parameter changes (PG p.238).



## "Swing" Quantize parameter

A "Swing" parameter has been added to the "Quantize" utility menu command in SEQ 5.2: Track Edit (PG p.79).

### Quantize



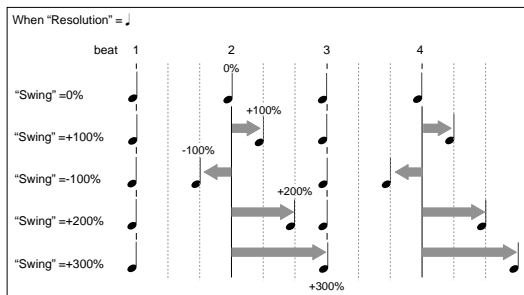
### Swing

[-300%...+300%]

Adds a sense of swing to the rhythm of your song. For example, this lets you easily add a subtle "shuffle" feel to a rigid 16-beat.

The timing of notes falling on even-numbered beats will be shifted relative to the resolution intervals specified by "Resolution," adding a sense of swing to the rhythm.

With a setting of +100%, the timing will be moved 1/3 of the way toward the next "Resolution" interval. With a setting of +300%, the timing of even-numbered notes will be moved all the way to the location of the subsequent odd-numbered beat. A Swing setting of 0% will produce no effect



**PG** Add this explanation of the "Swing" parameter to the explanation in "Parameter Guide" Quantize (5.2-1b PG p.79).

## Copy from Combination

The explanation for the "Copy From Combi" utility menu command has changed as follows.

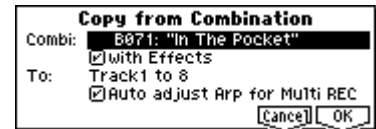
In system version 1.5, "Copy From Combi" now has an "Auto adjust Arp for Multi REC" option. When you execute this command, only the timbres that are actually used by the combination will be copied to tracks. Tracks corresponding to timbres not being used in the combi will be turned off.

**PG** The explanation in "Parameter Guide" Copy From Combi (1.1-1d PG p.52) will change as follows.

### Copy From Combi (Copy from Combination)

This command copies the parameter data from a specific combination to the settings of the currently selected song. When you execute "Copy From Combi," only the timbres that are used by the combination will be copied. Tracks corresponding to timbres not being used in the combi will be turned off.

- Choose "Copy From Combi" to access the dialog box.



- In "Combi," select the copy-source combination.
- If you **check** "with Effects," the insert effect, master effect, and master EQ settings will also be copied.
- In "To," select the copy-destination tracks (1-8 or 9-16).
- If you selected **Track 1 to 8** for the "To" field in step ④, the "Auto adjust Arp for Multi REC" option will be available. This option adjusts the MIDI channel of certain tracks and adds tracks if necessary to ensure that playback will produce the same sound that you heard during recording, if you have performed multi-recording with the arpeggiator turned on.

**note**

These settings are applied according to the ARPEGGIATOR [ON/OFF] state of the combination. If you copy from a combination that was written to memory with the arpeggiator turned off, this command will assume that the arpeggiator will be turned off for the song as well. If you want the arpeggiator to be turned on in the song, you must write the combination to memory with the arpeggiator turned on before using the "Copy from Combi" command.

If this option is **checked**, the MIDI channels etc. of the tracks will be adjusted as necessary. "Multi REC" (1.1-6a) and "PLAY/MUTE/REC" (1.1-2(3)b) will also be set automatically. Furthermore, "REC Setup" OverWrite (1.1-6a) will be selected. (Please note that the automatically-set "Multi REC" and "PLAY/MUTE/REC" will be reset if you re-select the song.)

- Press the **[F8]** ("OK") key to execute the copy. If you decide not to copy the data, press the **[F7]** ("Cancel") key. When you execute this command, the settings of the current song will be erased, and replaced by the settings of the combination.

**note**

For details on the settings that will be adjusted, refer to "If the recorded performance is not reproduced correctly during playback" (BG p.76). These settings will be adjusted automatically. Depending on the settings of the combination, you may also need to make further adjustments to the track settings.

## Other updates

The following improvements have been made to Sequencer mode operations.

- If the remaining sequencer memory reaches zero during recording, the data that has already been recorded will be preserved.
- The "Multi REC" **On (checked)** setting is no longer reset to **Off (unchecked)** when you temporarily move to another mode and then return.

# Sampling mode

## Time Slice

### Save Smpl/ MS

Using the Time Slice feature will automatically generate sequence data that can be inserted into a pattern or RPPR phrase, as well as into a sequencer track.

By using Time Slice on rhythm loop samples with different tempos, and using the RPPR function to assign the resulting samples to different keys, you can play multiple rhythm loops at the same tempo, simply by holding down the appropriate keys.

In addition, this new version lets you specify the starting measure for the data that is inserted into the track.

In the SMPL 3.1: Loop Edit, Edit2 page utility menu command “Time Slice” (3.1-2e), the Save Smpl/MS dialog box field “With” has been changed as shown below.

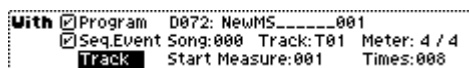
**PG** The explanation in the “Parameter Guide” section Time Slice, Save Smpl/MS dialog box, “With” Seq. Event has changed as follows. (see PG p.111 step ⑩)



When using the SMPL 3.1: Loop Edit, Edit2 page utility menu command “Time Slice” (3.1-2e), if you save the samples and multisample in the Save Smpl/MS dialog box and have checked “With” Seq.Event, the sequence data to play the sliced samples will be created as you save. Now you can specify whether this sequence data will be created as track data or as pattern data. When creating pattern data, you can also assign it to RPPR.

#### • To create track data

If you select **Track** as the sequence event type below the “Seq.Event” check box, track data will be created.



Use the “**Song**,” “**Track**,” and “**Meter**” fields to specify the song number and track number where the data will be created, as well as the time signature.

The number of measures of the track data will be calculated from “Meter” and “Source BPM.”

The track data that is created will begin at the “Start Measure,” and will repeat for the number of “Times” specified.

If you check both “Program” and “Seq.Event,” set the “Start Measure” to **001** and then save, the “Program select” (SEQ 1.1-2(3)a see PG p.54) and Track Play Loop (SEQ 1.2-1(2)a see PG p.57) song parameters will be set automatically.

For the “Track Play Loop” parameters, “Loop On” will be **on**, “Play Intro” will be **off**, “Loop Start Meas” will be **001**, and “Loop End Meas” will be the length of the track data (the length is calculated from the “Meter” and “Source BPM”). For example if the created track data is four measures long, and you execute saving with “Start Measure”: **001** and “Times”: **002**, then eight measures (four measures x 2) of track data will be created starting at measure 1 of the track. When you play back the track, the Track Play Loop settings will cause measures 1–4 to play as a loop. Measure 5 and later will not be played back. If you want measure 5 and fol-

lowing to play, turn “Loop On” **off**.

If you check both “Program” and “Seq.Event,” set the “Start Measure” to a measure **other than 001** and then save, a program change will be created at the beginning of the “Start Measure” location.

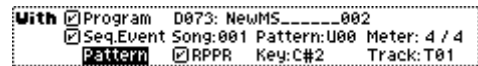
For example if the track data you created is four measures long, and you save with “Start Measure”: **002** and “Times”: **002**, then eight measures (four measures x 2) of track data will be created starting at measure 2 of the track.

**Note** When you create track data, the data that was previously in that region of measures will be erased. Data outside this region will not be erased.

**Note** You will normally check both “Program” and “Seq.Event.” After you save, you can go to Sequencer mode, select the song, and play it back to hear the results immediately.

#### • To create pattern data

If you select **Pattern** as the sequence event type below the “Seq.Event” check box, pattern data will be created.



Use “**Song**,” “**Pattern**,” and “**Meter**” to specify the song number, pattern number, and time signature for the pattern that will be created.

The number of measures of the track data will be calculated from “Meter” and “Source BPM.”

If you check the “RPPR” check box, the pattern data will be registered to RPPR when you save. Use “**Key**” and “**Track**” to specify the key and track.

If you check “Program,” “Seq.Event,” and “RPPR,” then the “Program select” (SEQ 1.1-2(3)a see PG p.54) and “RPPR ON/OFF” (SEQ 1.1-1c) song parameters will also be set automatically. “RPPR ON/OFF” will be turned on.

**Note** You will normally check “Program,” “Seq.Event,” and “RPPR.” After you save, you can go to Sequencer mode, select the song and pattern, and play back to hear the results immediately. If “RPPR” is checked, you can press the specified key to hear the pattern.

**Note** Depending on the end address setting of the sample, the number of measures in the sample may increase so that it will not loop neatly. In this case, you can adjust “Length” in the “Pattern Param.” section (SEQ 5.1-1c see PG p.70).

**Note** For track data or pattern data that you created with the “Seq.Event” setting “Start Measure” set to **001**, the “Tempo” (SEQ 1.1-1a see PG p.50) will be the value specified by “Source BPM”. If you use the Time Stretch feature, the “Tempo” will be the value specified by “New BPM.”

If you set “Start Measure” to **001** and create a track, and a tempo event exists only at the beginning of the master track, the tempo of that event will also be the value specified by “New BPM” or “Source BPM.”

**Note** If you save to a song that already contains data, and the time signatures don’t match, the resulting playback may not be identical to the original sample. Set the time signature of the master track appropriately.

## Using Time Slice to divide a sample and play it in Sequencer mode

Time Slice automatically detects the attacks of the kick and snare etc. in a rhythm loop sample (a looped sample containing a drum pattern, etc.), and automatically divides the sample at the appropriate points. The resulting samples can be automatically turned into a multisample and program. Sequencer mode performance data for replaying the divided samples can also be created automatically.

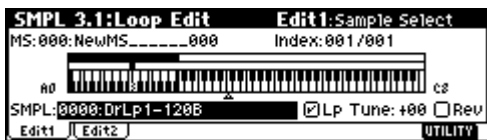
Here are some ways that you can use a time-sliced sample in a Sequencer mode song.

- Adjust the tempo of several rhythm loop samples (all of differing tempos) without affecting their pitch.
- Make realtime changes to the tempo without changing the pitch.

Here is an example of the procedure for time-slicing a rhythm loop sample in Sampling mode, and for playing the resulting rhythm loop samples in Sequencer mode.

You can try this using a rhythm loop sample that contains a drum performance. You can record this on the TRITON Le or use Media mode to load data from SmartMedia etc. When trying this for the first time, start with a fairly simple one-measure 4/4 drum pattern. In this example we are using a 120 BPM rhythm loop sample.

- ① Access the SMPL 3.1: Loop Edit, Edit1 page.
- ② In "SMPL," select a 120 BPM rhythm loop sample.

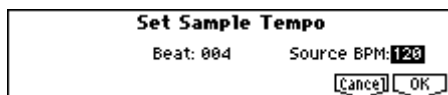


- ③ Access the SMPL 3.1: Loop Edit, Edit2 page.



**note** Play back the sample, and check whether the beat plays accurately across the looped point. If not, access the SMPL 3.1: Loop Edit, Edit2 page, adjust "S (Start)" (start address) and "E (End)" (end address), and execute the "Truncate" utility menu command. (≡BG p.88, ≡PG p.107)

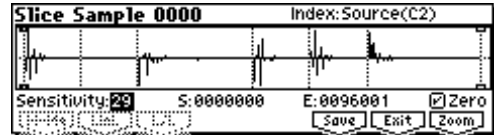
- ④ Choose the "Time Slice" utility menu command. The Set Sample Tempo dialog box will appear.



- ⑤ Specify the quarter note time signature and the tempo of the sample.

If you know the BPM, set the "Source BPM" field. If you do not know the BPM, set "Beat" and the BPM will be calculated automatically. In this example we already know the BPM, so we will set "Source BPM" to 120.

- ⑥ Press the [F8] ("OK") key. The sample will be sliced automatically, and the dialog box will appear.



When you play the keyboard, C2 will sound the original sample (Source), and the keys D2 and above will play the divided samples.

While you listen to each of the divided samples, adjust "Sensitivity" so that each of the drums or percussion instruments are separated. For some samples, you may not be able to slice the samples cleanly by adjusting "Sensitivity." If the attack portion of the next sample is heard at the end of a sample, or if two sounds are heard in a single sample, you will need to make further edits.

**note** To edit, hold down the [ENTER] key and select the "Index" that is assigned to the key you want to edit. (That portion of the waveform display will be highlighted.) Then you can adjust "S (Start)" and "E (End)," use Divide to divide samples, or use Link to join samples. (≡PG p.109 step ⑦)

- ⑦ Press the [F6] ("Save") key. The Save Sampl/MS dialog box will appear.

From here you can save the time-sliced samples and multisample.

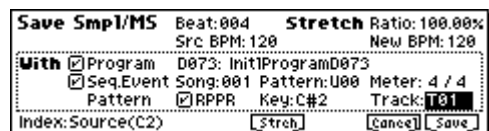
At this time, you can adjust the settings in the "With" area to specify which program will use the samples and multisample, and the destination of the Sequencer mode performance data (track or pattern) that will be used to playback the rhythm loop sample.

- To create performance data in a track
  - Check "Program" and "Seq.Event"
  - Program: D072
  - Seq.Event : Track
  - Song: 000, Track: 01, Meter: 4/4
  - Start Measure: 001, Times: 008



Press the [F8] ("Save") key to save your settings. You will return to the dialog box of step ⑥.

- To create performance data in a pattern
  - In order to insert the data into a pattern, press the [F6] ("Save") key once again to access the Save Sampl/MS dialog box.
  - Check "Program" and "Seq.Event"
  - Program: D073
  - Seq.Event : Pattern
  - Song: 001, Pattern: U00, Meter: 4/4
  - RPPR: On (checked), Key: C#2, Track: 01



Press the [F8] ("Save") key. to save your settings. You will return to the dialog box of step ⑥.

- ⑧ Press the [F7] ("Exit") key to return to the screen of step ③.

- ⑨ Press the [SEQ] key to enter Sequencer mode, and set “Song Select” to 000.  
The song data that you specified in step ⑦ has been automatically set/created as shown below.

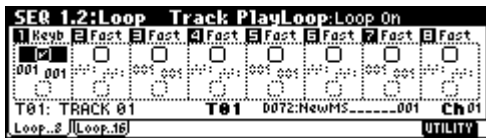
- SEQ 1.1: Play/REC, Play/REC page  
Song: 000, Meter: 4/4, Tempo: 120



- SEQ 1.1: Play/REC, Prog.8 page  
Track01 Program: D072

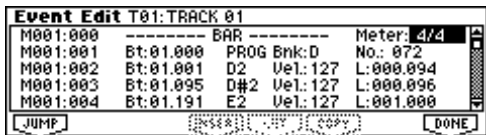


- SEQ 1.1: Play/REC, Loop.8 page  
Track01 Loop On: On  
Loop Start Meas: 001  
Loop End Meas: 001  
Play Intro: Off



**note** If you set “Start Measure” to other than 001 when creating performance data in a track, the parameters and programs of the SEQ 1.1: Play/REC, Loop.8 page will not be set automatically. (“Loop On” will be Off, and a program change will be created at the beginning of the “Start Measure.”)

- SEQ 5.2: Track Edit, Track Edit page  
Track01: track data: 8 measures (D2-)



When you press the SEQUENCER [START/STOP] key, playback will begin. According to the Track Play Loop setting, the first measure will play as a loop.

As an example, try setting “J (Tempo)” to 100. Notice that even if you change the playback tempo, the pitch does not change.

**note** If the beat of the rhythm loop sample is not reproduced correctly or if you hear unwanted noise when you change the tempo, the reason may be that slicing was not performed optimally in step ⑥. The accuracy with which each rhythm instrument sound is separated will significantly affect the quality of the playback. Try adjusting the separation of each sample in step ⑥.

**note** In some cases, playing back at a slower tempo may cause the playback to sound unnatural because of regions of silence between samples. Conversely when you play back at a faster tempo, unnatural noise may occur between samples. To avoid such problems, set

Stretch “New BPM” or “Ratio” in step ⑦ to the tempo that you will use during play back. When you execute the time stretch command, the length of each sample will be adjusted appropriately. (PG p.110 step ⑨)

- ⑩ In “Song Select,” select 001.  
The song data that you specified in step ⑦ has been set/created automatically as shown below.

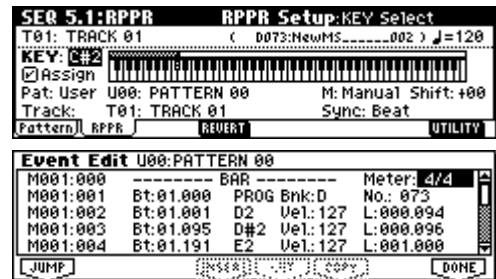
- SEQ 1.1: Play/REC, Play/REC page  
Song: 001, Meter: 4/4, Tempo: 120, RPPR: On



- SEQ 1.1: Play/REC, Prog.8 page  
Track01 Program: D073



- SEQ 5.1: RPPR, RPPR Setup page  
Key: C#2, Assign: On,  
Pattern: User, U00, Track: Track01  
Pattern data: 1 measure (D2-)



In the SEQ 5.1: RPPR, Pattern page, press the SEQUENCER [START/STOP] key and pattern U00 will begin playing. If you press the C#2 key in the SEQ 5.1: RPPR, RPPR Setup page, the RPPR function will begin playing pattern U00. As in step ⑨, you can change the playback tempo without affecting the pitch.

---

## Count Down REC Metronome

### Individual output for the metronome (1.1–3d: Metro)

In 1.1-3d: Metro (Count Down REC Metronome), if you are set up for manual sampling, you can set the count down record metronome to provide a count-off before sampling begins. This feature has been enhanced in version 1.5 so that you can assign the count down metronome to one of the TRITON Le's individual outputs ("BUS (Metronome BUS) ").

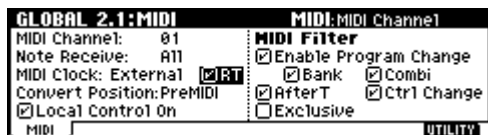
If "Count Down (Count Down REC)" (1.1-2b PG p.92) is set to **4, 8, 3, or 6**, setting the metronome output destination ("BUS (Metronome BUS) ") to one of the individual out (**1, 2**) will allow the metronome sound to continue even after you begin sampling. This is effective when you want to sample a phrase at a tempo that matches your song.

**PG** Add the above explanation to "Parameter Guide" Sampling mode 1.1-3d: Metro (Count Down REC Metronome) "BUS (Metronome BUS) " (PG p.93).

# Global mode

## Realtime Command

A “RT (Realtime Command)” check box has been added to GLOBAL 2.1: MIDI page (PG p.127).



RT (Realtime Command) [Off, On]

**Off (Unchecked):** If “MIDI Clock” is set to **External**, MIDI common messages and realtime messages (song position pointer, start, continue, stop) from the MIDI IN connector will not be received. (Song Select messages will continue to be received.)

**note** Use this setting if the TRITON Le’s song parameters are being unnecessarily reset due to these messages being received from an external MIDI sequencer.

**On (Checked):** The above common messages (including Song Select) and realtime messages will be received.

**⚠** This setting is not available if “MIDI Clock” is set to **Internal**.

**PG** Add the above “Receive Ext. Realtime Commands” explanation after “Parameter Guide” 2.1-1a: MIDI Setup, MIDI Clock (MIDI Clock Source) (PG p.127).

## Foot SW / foot pedal functionality

### Foot SW Assign

The following settings have been added to GLOBAL 1.1: System, Foot page “Foot SW Assign” (PG p.125).

**MIDI** If you select a function that includes CC#, the selected MIDI control message will be transmitted each time you turn the foot switch on/off. (Off: 0, on: 127)

**JS+Y (CC#01), JS-Y (CC#02):** The foot switch will control the effect assigned to the TRITON Le’s joystick. Foot switch ON produces the same result as moving the joystick all the way in the +Y or -Y direction, and foot switch OFF is the same as returning the joystick to the center.

**Knob 1...4, SW1, SW2:** The foot switch will control the parameters assigned to the front panel REALTIME CONTROLS [1]–[4] knobs and [SW1]/[SW2] keys. In REALTIME CONTROLS B mode, the MIDI control message that is assigned for Knob B Assign “Knob1-B...Knob4-B” or SW1/2 Assign “SW1” or “SW2” of each mode will be transmitted each time you operate the foot switch on/off.

**⚠** Even if you set “Foot SW Assign” to Knob1...4, you cannot use a connected foot switch to control the REALTIME CONTROLS C mode arpeggiator effect. Nor will it transmit MIDI control messages.

**Tap Tempo:** You can use the foot switch for tap tempo control of the arpeggiator or sequencer playback tempo in Program, Combination, and Sequencer modes. Tap tempo can also be used for realtime control over any BPM or tempo based effects. Tap the connected foot switch a few times on the beat of the desired tempo to set the tempo in realtime. (p.14 “Tap tempo control”)

**⚠** Tap tempo control can be used whenever the [TEMPO] knob can be operated. For example in Sequencer mode if “Tempo Mode” (PG p.51) is **Auto**, the tempo cannot be controlled while a song is playing.

**PG** Add this explanation to “Parameter Guide” 8. Appendix — Foot Switch Assign, Foot Switch Assign List (PG p.223).

### Foot Pedal Assign

The following settings have been added to GLOBAL 1.1: System, Foot page “Foot Pedal Assign” (PG p.125).

**MIDI** If you select a function that includes CC#, that MIDI control message (with a data value of 0–127) will be transmitted when you move the foot pedal.

**JS+Y (CC#01), JS-Y (CC#02):** The foot pedal will control the effect assigned to the TRITON Le’s joystick.

**Knob 1...4, SW1, SW2:** The foot pedal will control the parameters assigned to the front panel REALTIME CONTROLS [1]–[4] knobs. In REALTIME CONTROLS B mode, the MIDI control message that is assigned for Knob B Assign “Knob1-B...Knob4-B” of each mode will be transmitted each time you operate the foot pedal.


**⚠** Even if you set “Foot Pedal Assign” to Knob1...4, you cannot use a connected foot switch to control the REALTIME CONTROLS C mode arpeggiator effect. Nor will it transmit MIDI control messages.


**PG** Add this explanation to “Parameter Guide” 8. Appendix — Foot Pedal Assign, Foot Pedal Assign List (PG p.223).

# Media mode

## Loading .PCG/.SNG files from the Karma Music Workstation

With version 1.5, both .PCG and .SNG files created on the Karma Music Workstation (system version 1.0 and 2.0) can be converted as they are loaded into the TRITON Le. However, please be aware of the following points discussed below.

 The combination or program categories may not be appropriate.

 Full data compatibility is provided for Karma Music Workstation .MID and .EXL files. These files may be loaded/saved via external media. .KGE files saved by KARMA Music Workstation system version 2.0 are recognized by the TRITON Le as undefined DOS files.

### Karma Music Workstation parameters that are ignored on the TRITON Le

#### 1. KARMA function

The TRITON Le does not possess KARMA functionality, so the KARMA function parameters within programs, combinations, and songs will not be loaded when you load a Karma Music Workstation .PCG file or .SNG file. Also, arpeggiator-related parameters will be set to their default value after the data is loaded.

#### 2. Insert effect (IFX)

The TRITON Le uses one insert effect (IFX). When you load a .PCG/.SNG file from a Karma Music Workstation (which uses up to five insert effects), parameter settings for IFX2, 3, 4, and 5 within the programs, combinations, drum kits, global settings, and song data in the file will not be loaded. Parameters for IFX1 will be loaded as the IFX parameters.

#### 3. Sequencer mode “Tone Adjust” parameter

The “Tone Adjust” parameter setting of Karma Music Workstation operating system 2.0 will not be loaded.

#### 4. Global mode parameters

- The Karma Music Workstation operating system 2.0 “S/S Out P/C” setting will be saved as internal data, but the data will be ignored.
- The Karma Music Workstation operating system 2.0 “MIDI Clock” setting **Auto** will be set to **External**.
- “Foot SW Assign” settings of **KARMA Latch On/Off**, **Slider (CC#18)**, or **KARMA RTC Knob 1...KARMA Chord Trigger 4** (KARMA Music Workstation system version 2.0 only) will be set to **Off**.
- “Foot Pedal Assign” settings of **Slider (CC#18)** or **KARMA RTC Knob 1...KARMA RTC Knob 8** (KARMA Music Workstation system version 2.0 only) will be set to **Off**.
- The “Auto KARMA Program” setting will be used as the “Program (Auto Arpeggiator Program)” parameter.
- The “Auto KARMA Combi” setting will be used as the “Combi (Auto Arpeggiator Combi)” parameter.
- The various Audio Input parameters (if the EXB-SMPL option is installed) will preserve their state prior to loading.

## Data compatibility

For each type of data format, system version 1.5 preserves data compatibility with the previous operating system (version 1.0). However, you should be aware of the following points.

### Parameters that are valid in version 1.5 but ignored in version 1.0

#### 1. Global mode “RT (Realtime Command)” parameter

##### • Version 1.5 → version 1.0

Versions 1.0 will maintain this parameter as internal data, but the data will be ignored. If you save this state as a .PCG file, this setting will also be saved to media.

##### • Version 1.0 → version 1.5

This parameter will be set to the default value (unchecked).

#### 2. Global mode “Foot SW Assign” JS+ (CC#01)...Tap Tempo settings and “Foot Pedal Assign” JS+Y (CC#01)...Knob4 settings newly added in version 1.5

##### • Version 1.5 → version 1.0

Since version 1.0 does not have these functions, it will not sound/operate correctly.

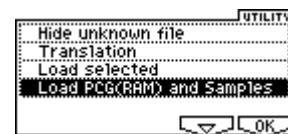
## Load PCG(RAM) and Samples

The “Load PCG(RAM) and Samples” utility menu command has been added to 1.1-1: Load.

This command loads only the programs and drum kits that use RAM samples, and the combinations and songs that use these programs. This command is useful when you want to edit programs or combinations that use RAM samples. This also provides an efficient way to load data from TRITON format sample CDs available from third party vendors.

### Utility menu

Load PCG(RAM) and Samples has been added to the 1.1-1: Load utility menu.

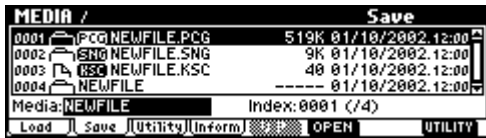


### Load PCG(RAM) and Samples

Loads only the programs and drum kits that use RAM samples, and the combinations and songs that use these programs.

You can select this when loading a .PCG file. In the dialog box when loading, simply specify the first bank and number, and only the valid items will be loaded together. As the data is loaded, it will be adjusted automatically so that the programs and corresponding samples will be matched correctly.

- ① Select a .PCG file in the directory window.



- ② Select this command to access the dialog box.  
This command will be displayed and can be selected only if you have selected a .PCG file.



- ③ If you want to load the identically-named .SNG file along with the .PCG file, **check** the “Load \*\*\*\*\*.SNG too” check box. The .SNG file that has the same name as the .PCG file will be loaded together with the .PCG file.

**note** The .KSC file that has the same name as the .PCG file will always be loaded together with the .PCG file. If this file does not exist in the current or lower directory, load it using the procedure described in “If the file to load cannot be found, or when loading a file that was saved in parts” (PG p.141).

#### Contents loaded from a .PCG file:

1. Drum Kit: Any drum kit in which at least one KEY of “High/Low Drumsample Bank” (GLOBAL 5.1-1b/5.1-2a PG p.133) is set to **RAM**.
2. Program: Any program whose “Mode (Oscillator Mode)” (PROG 2.1-1a PG p.5) is set to **Drums** and whose “Drum Kit” (PROG 2.1-1d PG p.7) is set to a drum kit described in paragraph 1, above.
3. Program: Any program whose “Mode (Oscillator Mode)” (PROG 2.1-1a PG p.5) is set to **Single** or **Double** and in which at least one “OSC1/2 Multisample High/Low Bank” (PROG 2.1-2b/2.1-3b PG p.6) item is set to **RAM**.
4. Combination: Any combination that uses a program described in paragraphs 2 or 3, above.

#### Contents loaded from a .SNG file:

1. Song: Songs in which “Program select” (SEQ 1.1-2(3)a PG p.54) is set to a program described in paragraphs 2 or 3 of “Contents loaded from a .PCG file” (above) will be loaded consecutively into the song numbers that follow the last song currently existing in the internal memory. (PG p.13 “Select .SNG Allocation”) Cue List data will not be loaded.

The following settings will be automatically adjusted so that the data will correspond correctly after it has been loaded.

- RAM sample numbers used by multisamples
- RAM sample numbers used by drum kits
- RAM multisample numbers used by programs
- Drum kit numbers used by programs
- Program banks/numbers used by combinations
- Program banks/numbers used by songs (if track or pattern events exist, the program banks/numbers within the events)

- ④ Set “Load ROM-Program in Combi/Song too.”

**On (Checked):** In the combinations of a .PCG file or the songs of a .SNG file, programs that use ROM data will be loaded along with the programs that use RAM samples. Use this setting if you are loading combinations or songs that make use of user programs you created as well as preloaded programs.

**note** All programs (used by the combinations and songs being loaded) that use ROM will be loaded.

**Off (Unchecked):** Of the programs used by the combinations in the .PCG file or the songs in the .SNG file, only the programs that use RAM samples will be loaded. If you are using preset programs as well as programs that use RAM samples, you will normally uncheck this setting.

- ⑤ In the “To Combi” field, specify the loading-destination bank and number for the combinations in the .PCG file. When you execute, only the valid combinations will be loaded consecutively, starting at the bank and number you specify here.

▲ If the loading-destination bank and number exceed C127, loading will end automatically.

- ⑥ In the “To Prog” field, specify the loading-destination bank and number for the programs in the .PCG file. When you execute, only the valid programs will be loaded consecutively, starting at the bank and number you specify here.

▲ If the loading-destination bank and number exceed D127, loading will end automatically.

- ⑦ In the “To DKit” field, specify the loading-destination bank and number for the drum kits in the .PCG file. When you execute, only the valid drum kits will be loaded consecutively, starting at the bank and number you specify here.

▲ If the loading-destination bank and number exceed 23 (User), loading will end automatically.

▲ The specified bank/number and following will be overwritten by the Load operation. If you want to keep this data, use “Save All” or “Save PCG” to save it.

- ⑧ Press the [F8] (“OK”) key to execute loading, or press the [F7] (“Cancel”) key if you decide not to load.

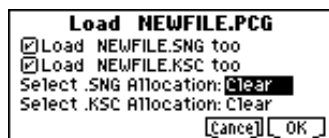


## Select .SNG Allocation

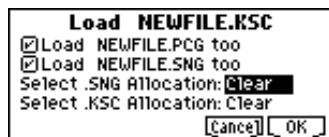
A "Select .SNG Allocation" field has been added to the dialog box that appears when you select "Load .PCG," "Load .KSC," or "Load .SNG."

"Select .SNG Allocation" specifies how song data within the .SNG file will be loaded.

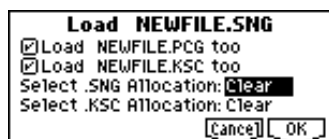
When you select load in "Load .PCG," the "Select .SNG Allocation" field will be available if you have checked "Load \*\*\*\*\*.SNG too" in the dialog box.



When you select load in "Load .KSC," the "Select .SNG Allocation" field will be available if you have checked "Load \*\*\*\*\*.SNG too" in the dialog box.



When you select load in "Load .SNG," set the "Select .SNG Allocation" field that appears in the dialog box.



**Append:** The data will be loaded following the last song that currently exists in the internal memory. At this time, the song data from the .SNG file being loaded will be packed into the available memory numbers.

Select this if you want to load additional song data from media without erasing the songs that already exist in the internal memory. Cue list data will not be loaded.

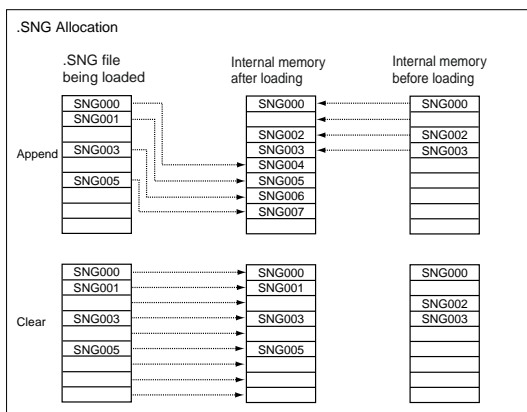
**Clear:** All cue list data and song data existing in internal memory will be erased, and the cue list data and song data will be loaded from media in the same configuration as when it was saved.



If you load a .SNG file with "Append" specified, and there are no more locations into which a song can be loaded, a message of "Not enough song locations available" will appear (see p.14). If this occurs, use the Sequencer mode utility menu command "Delete Song" to remove any unwanted songs, increasing the number of songs that can be loaded, and then try the Load operation again.



Add the explanation of "Select .SNG Allocation" to "Parameter Guide" 1.1-1f: Load, Load selected section 1) Load .PCG (see PG p.141), section 15) Load .SNG (see PG p.143), and section 22) Load .KSC (see PG p.145).



# Other new functions

## Tap tempo control

A tap tempo control function has been added to Program, Combination, and Sequencer modes.

While the arpeggiator or sequencer is playing in any of these modes, you can control the playback tempo in realtime by lightly pressing the [TIMBRE/TRACK] key several times at the desired tempo.

This function is convenient when you want to match the playback tempo of the arpeggiator or sequencer playback to another beat in realtime.

The Tap tempo feature also provides realtime control over any BPM or tempo based effects.

### Example

The following example shows the procedure for using Tap tempo in Program mode.

- 1 In Program mode, select A100: !{Tricky} Kit!.



- 2 In the PROG 1.1: Play, select the Arp. Play page and check the "Latch" check box.



- 3 Turn on the front panel ARPEGGIATOR [ON/OFF] key.
- 4 Lightly press the [TIMBRE/TRACK] key several times at the desired beat. The tempo "♩=" display in the upper right of the LCD will change according to the playback tempo. When you play the keyboard, the arpeggiator will play a drum pattern at the specified tempo.
- 5 Lightly press the [TIMBRE/TRACK] key on the beat, and slightly shorten the intervals at which you press the key.  
The playback tempo of the drum pattern will speed up slightly.



Tap tempo control can be used whenever the [TEMPO] knob can be operated. For example, the tempo cannot be controlled while a song is playing in Sequencer mode with "Tempo Mode" (PG p.51) set to Auto.



The tap tempo control function can also be controlled from a foot switch connected to the ASSIGNABLE FOOT SWITCH jack, as well as by the [TIMBRE/TRACK] key. (PG p.10 Global mode "Foot SW Assign")

## Other updates

When the Program mode PROG 2.1: Ed-Basic "Mode (Voice Assign Mode)" (2.1-1b PG p.5) is set to **Mono**, the operation will be different in the following way.

In system version 1.0, up to three note-on's were remembered internally.

C on → D on → E on → F on → F off → E off → D off  
C sounds D sounds E sounds F sounds E sounds D sounds No sound

In system version 1.5, up to ten note-on's are remembered. This is effective for performance in mono mode.

C on → D on → E on → F on → F off → E off → D off  
C sounds D sounds E sounds F sounds E sounds D sounds C sounds

## Various messages

The following message has been added.

### Not enough song locations available

Meaning: When loading a .SNG file with "Append" specified, you attempted to load more songs than there were remaining numbers of locations for them.

Action: Execute the Sequencer mode utility menu command "Delete Song" to remove unwanted songs and increase the number of available songs. Then try the Load operation once again.



Add this explanation to "Parameter Guide" 8. Appendix — Various messages (PG p.242).



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