

M3 Tips

Bobby Nelson's Tips of the Month: February '08

KORG

M3
MUSIC WORKSTATION/SAMPLER



Greetings, fellow Earthlings and M3-addicts!

I've cooked-up some inside tips on the mighty M3 – I hope you'll enjoy these "tasty morsels", and that you'll put them to good use!

-Bobby Nelson, Korg USA Technology Product Specialist

Here's what you'll learn in this month's collection of tips:

- ✓ **Using "Copy" commands to quickly-customize sounds to suit your needs**
- ✓ **Secret Weapons to be found in the Control Assign surface!**
- ✓ **Building your own Combinations – quick template tip**
- ✓ **Does a Drum Track always have to be a Drum Track?**
- ✓ **How many M3 Sequencer tracks do you need? More than 16? YOU can DO it!**

Copy oscillators for fun and profit!

You say you'd like to make create some personalized, original sounds; but you're a musician, not an engineer? The M3 can help, thanks to a way-cool 'Copy Oscillator' command. Check it out:

1. Select Program I-A-005, **Attacking Synth**.
2. Press the **PAGE SELECT** switch and touch "**P2 Osc/Pitch**" in the display.
3. Touch the upper right drop-down arrow, and then touch "**Copy Oscillator**". (You can select **OSC 1**, or **OSC 2** of a two-oscillator Program) > Leave "**From:**" parked on **OSC 1**...
4. Select Program I-A-28, **Cross Sweeper**, and change the "**To:**" field to "**OSC 2**"
5. Touch "**OK**" twice, and play. Voila! Press the **COMPARE** switch (it will light) to compare with the original sound > Press **COMPARE** again, and if it's a keeper, touch the upper right drop-down and "**Write Program**" to any empty User Program location!

Note: Anything cool can be shared/copied in similar fashion: Karma...X-Y assignments...effects...

ZAP! A Secret Sound Weapon revealed in TONE ADJUST mode!

Another secret sound weapon in the M3 can be found in the **CONTROL ASSIGN** section. Among the parameters that can be assigned in **TONE ADJUST mode** is “**MS/DK**” (MultiSample or DrumKit). When the associated switch is ON, a hidden sample can be dropped into the current sound. Try it:

1. Select Program **I-A-016, Real Suit E. Piano**.
2. Touch the **Control Surface** tab in the lower right of the display. On this sound, the Control Surface defaults to “**RT Control**”, but that can be readily changed to **Tone Adjust** by either touching the Control Assign popup in the display, or by pressing the **Tone Adjust Look at Switch 5's** assignment, “**1:MS/DK**” (The “1” means that any change here will affect OSC 1).
3. Touch the default value, “**PROG**” (i.e. play what the Program told you to play) > Using the numeric keypad, type in “**26**” and press the **ENTER** switch, or turn the **VALUE DIAL** until you get to “**26**”, and then touch **Switch 5** to turn it **ON** (or press the hardware SWITCH 5). You just added one EP sample from a famous 80's synth to your “Roooooads'-like EP sound! It's very handy to be able to modify a sound this drastically and this easily during a performance.

I want my own Combi, and I want it NOW!

Here's a tip to save time if you like to build Combis from scratch:

Create and save a Combi template, with the MIDI status of a bunch of Timbres (up to 16 now!) already set to **INT** (Internal), and the MIDI channel for these same Timbres set to **Gch** (Global Channel). Now you can use this Combi template as the starting point for every new Combi you create.

Drums is drums in the Drum Track? – is that all there is?

The Drum Track is a cool new feature of the M3, but the Drum track doesn't have to be drums at all: any track you record into the sequencer can be converted to a Drum Track. It could be a **bass line**, a series of **Karma-strummed chords**, etc., up to 32 measures long! Try it, you'll like it!

1. Record a couple measures of a bass riff on a track in the M3's mighty Sequencer.
2. Press the **PAGE SELECT** switch and select “**P10 Pattern/RPPR**” > Touch the upper right dropdown arrow, and then select **Pattern Parameter** > Change **Length** to the number of measures you've just recorded, and then touch **OK**.
3. Touch the cool **Get From Track** command > Verify that the numeric fields are pointing to what you just recorded, and then touch **OK** > Now touch the **Convert to Drum Trk Pattern**, leaving “**Note only**” selected > The M3 defaults to selecting the very last empty user pattern slot; touch **OK**.
4. To use this Pattern in Program Mode, re-save the Program into the Drum Category.
5. To use this Pattern in Combi Mode, press **PAGE SELECT**, select **P1 DT/XY/Ctrls**, touch the **Drum Track** tab, and in the **Drum Pattern** fields for **Pattern**, point towards **User** and the saved pattern number > Just make sure you have a bass sound assigned to the **same MIDI channel** you used when creating the pattern. That's it!

Gimme mo' tracks!

Speaking of the sequencer, don't slight it as merely a sixteen-track sequencer: How many tracks would you like? Because the M3 can **re-sample** itself, an entire MIDI sequence can be re-sampled as one stereo note event, freeing up fifteen tracks, eight DSP effects, and 118 voices of polyphony!

Again in the sequencer, as you know, touching the **Track** field lets you change the current track to be recorded. You can make this selection with the **VALUE DIAL**, the **VALUE** slider, touching the popup arrow, or typing in the desired track number on the keypad.

The M3 sequencer is 16 tracks plus a Master Track, the 'recording secretary' if you will: it remembers any tempo and time signature changes throughout a song. If the M3's numeric keypad is part of your work flow, typing in the number '17' will jump you right to the M3's Master Track.

For more information, see the M3 Parameter Guide, and make sure to visit www.korg.com/m3, <http://www.karma-lab.com> and www.korgforums.com for support, tips and tricks!