

TRITON STUDIO

MUSIC WORKSTATION/SAMPLER

System Version 2.0

V2



HYPER INTEGRATED
SYNTHESIS SYSTEM



TouchView
Graphical User Interface



CD-RW
installable

KORG

Update guide

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About this manual

How this manual is organized

This manual explains the new features and functions that have been added in the TRITON Studio operating system version 2.0, and the improvements that have been made over earlier versions of the operating system.

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

The information in this manual supercedes the original “Basic guide” and “Parameter guide” included with the TRITON STUDIO. Using the conventions listed below, annotations have been made to show where additions and changes need to be made to the Basic and Parameter guides.

Conventions in this manual

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

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

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

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

EM: “EXB-MOSS Owner's Manual” is abbreviated as **EM**.

Other conventions are as explained in the “Parameter Guide” and “Basic Guide.”

Customers who purchased a new TRITON STUDIO with system version 2.0

If you purchased a new TRITON STUDIO with system version 2.0 already installed, first read the Basic Guide and Parameter Guide to understand basic operation and functionality. Then read this Version 2.0 Update Guide. Since this update guide also describes improvements made since system version 1.0 (“Sequencer mode – other updates” (p.44) as well as the new functions added in version 2.0, you will need to read it in conjunction with the Basic Guide and Parameter Guide.

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

New functions in version 2.0

Sequencer mode

1. HD Audio Track function (p.5)

Two audio tracks (1 and 2) have been added to the existing sixteen MIDI tracks and the sequencer master track. The new audio tracks can be synchronized to the MIDI tracks and master track, allowing you to record up to 80 minutes of external audio - such as a guitar or vocals. You can use punch-in recording on a previously-recorded track, or bounce two recorded tracks down to one track, with no loss of fidelity.

During playback, you can adjust the volume, pan, insert effects, and master effect routing for each of the two audio tracks.

Audio track data can be edited using the new "Put WAVE," "Normalize," "Volume Ramp," and "Time Stretch" operations that have been added to the page menu commands of the Track Edit page.

You can also use the Disk mode Edit WAVE page to edit individual WAVE files saved on the internal hard disk. In this page, you can make precise edits while viewing the waveform, just as when editing in Sampling mode.

HD Audio Track recording can be used in conjunction with the In-Track Sampling function to create sequences containing both samples and audio tracks. This entire sequence can then be recorded as a WAVE file to the internal hard drive. With the CDRW-1 installed, you can then produce an audio CD without the need to use any equipment other than the TRITON STUDIO.

2. Realtime recording and playback of MIDI exclusive messages (p.34)

Realtime recording/playback of MIDI exclusive messages is now supported.

Exclusive messages (including XG and GS format data) received from an external MIDI device, or parameter changes you create by editing track parameters, can now be recorded in realtime on any track. You can also use the page menu command "Put Effect Setting (MIDI Exclusive) to Track" to record effect parameter settings into the desired location.

During playback, you can send this data to an external MIDI device or use it to control song track parameters or effect parameters. Standard MIDI Files (SMF) containing system exclusive messages can be loaded in from disk, preserving the exclusive data.

3. "Tone Adjust" parameters (p.41)

"Tone Adjust" parameters have been added, allowing you to adjust the sound of a program after it has been assigned to a track, while leaving the original program unchanged. Using this feature, you can soften the tone of the bass sound or sharpen the attack of the strings without having to return to Program mode and edit the program itself. These adjustments can also be recorded in realtime (MIDI exclusive messages) as part of the song, causing the same changes occur during playback.

4. Auto song setup function (p.44)

In either Program or Combination mode the current settings (including arpeggiator and effect settings) can be transferred instantly, and intact, to the sequencer. This allows you to seamlessly shift from playing a program or combination into producing a song. With this new feature, phrases or ideas for a song that come to mind while you're playing can be captured immediately in a song.

5. "Auto Sampling/HD Audio Setup" page menu command (p.28)

This function automatically sets up the appropriate parameter settings for sampling operations such as In-Track Sampling, recording with the new "HD Audio Track" function, or creating an audio CD; simply specify the operation that you want to perform, and all the appropriate settings are made for you!

Auto Sampling settings can also be made in Sampling, Combination or Program modes. (p.58, 63, 67)

6. "Bounce All Tracks to New Song" page menu command (p.17)

This function takes all sixteen MIDI tracks and both audio tracks of an existing song and combines them into the audio tracks of another song. After the bounce, polyphony and effects are freed up, so you can then add more MIDI tracks or effects.

7. "Swing" parameter for the "Quantize" page menu command (p.43)

A "Swing" parameter has been added to the "Quantize" page menu command, making it easy to (for example) transform a square 16-beat rhythm into a subtle shuffle.

8. "Copy From Program" page menu command (p.43)

Now you can easily copy a program - including all effect and arpeggiator settings - to a song or combination.

9. Improved Compare function for In-Track Sampling (p.44)

You can now use the Compare function to alternately clear and restore the In-Track sample data, allowing you to compare, accept or reject your changes.

Disk mode

1. “Advanced Conversion Load” for loading AKAI Programs (p.48)

In addition to previously supported keymap-related parameters, version 2.0 also supports parameters such as key groups, key group zones, velocity-switching, oscillators, pitch, filter, amp/pan, and EG. These parameters will be preserved when convert-loading an AKAI program into a TRITON STUDIO program (or programs and combination). This allows AKAI Program files to be reproduced with a more accurately, and to be instantly playable.

2. Edit WAVE function (p.45)

WAVE files saved on the internal hard drive (or an external drive), can now be edited on the TRITON STUDIO. WAVE files copied from a sample CD, ripped from an audio CD, or sampled on the TRITON STUDIO can be edited directly without the need for loading into RAM.

In addition to basic editing commands such as “Cut,” you can use a variety of operations such as “Time Stretch” and “Transfer WAVE To Track” (placing the data on one of the sequencer’s audio tracks).

3. KARMA Music Workstation and TRITON Le .PCG/.SNG files compatibility (p.54)

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

4. “Load PCG (RAM) and Samples” page menu command (p.49)

This new command loads only the programs and drum kits that use RAM samples, and the songs and combinations that use those programs. This allows you to merge sample-based sounds from various .PCG files to a single bank. This also provides an efficient way to load KORG TRITON format sample data from CD libraries available from third party vendors.

5. “Collect Audio Track File” page menu command (p.52)

This command moves or copies the WAVE file created by the HD Audio Track function to the same folder level as the .SNG file (song data). This makes it easy to manage data when backing up to external media such as CD.

6. “Optimize Media” page menu command (p.51)

This command creates improves the performance and access time of HD Audio recording, by creating large continuous open areas of free space on MS-DOS formatted media.

Global mode

1. “SCSI Mode” parameter (p.56)

A “SCSI Mode” parameter has been added.

You can now assign a SCSI ID to the TRITON STUDIO’s internal hard disk so that it can be recognized by an external computer. This makes it easy to exchange data with an external computer.

2. Foot Switch Assign (p.57)

You can now use a foot switch to control the tap tempo function; and in Song Play mode to Start and Stop SMF playback.

Other new functions

1. Tap tempo control (p.70)

The front panel [ENTER] key can be used to control tap tempo. By lightly pressing the key at the desired tempo, you can control the arpeggiator, sequencer, or SMF playback tempo in realtime. You can also use a foot switch connected to the rear panel ASSIGNABLE FOOT SWITCH jack to control tap tempo.


Installing the system

You can update your TRITON STUDIO system to Version 2.0 via the internal floppy drive, by loading TRITON STUDIO Version 2.0 operating system files from DOS-formatted floppy disks.

If you are using a system is **earlier than version 2.0.0**, follow the procedure described below to install the "TRITON STUDIO Operating System Version 2.0" system files (five 2HD MS-DOS format floppy disks) into your TRITON STUDIO.


* The system software version is shown in the lower right of the LCD screen when you turn on the power.


To obtain the "TRITON STUDIO Operating System Version 2.0" system files, please contact your local Korg distributor. You may also download the files from the Korg website (<http://www.korg.com/downloads>). Updating to Version 2.0 requires five floppy disks. When creating disks from the downloaded files, be sure to copy only the contents of the downloaded folders to the disks, and not the folders themselves.

 When you update the system, all data in the internal memory will be initialized. If the internal memory contains any data you want to keep, use "Save All" or "Save PCG" to save your data before you update the system. (BG p.60, PG p.166)

Updating the TRITON STUDIO operating system

You will need five 2HD MS-DOS format floppy disks containing the "TRITON STUDIO Operating System Version 2.0" files.

- ① While holding down the TRITON STUDIO's [ENTER] key and [LOCATE] key, turn on the power.
 - ② The LCD screen will indicate "Please insert System 1 disk." Insert the "O.S. Version 2.0 - Disk #1" disk into the floppy disk drive.
 - 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"
 - ④ The display will indicate "Please change to System 2 disk." Remove disk 1 and insert "O.S. Version 2.0 - Disk #2" disk.
 - ⑤ The same messages as in step ③ will be displayed, and then the display will indicate "Please change to System 3 disk." Remove disk 2 and insert "O.S. Version 2.0 - Disk #3."
 Repeat this until "O.S. Version 2.0 - Disk #5."
 - ⑥ After loading the final disk, the following messages will appear in the LCD screen:
 "Checking system's check sum"
 "System load was completed"
- After the update has been successfully completed, the TRITON STUDIO will re-start using the new operating system.
-  If a disk error occurs during this process, remove the disk and turn off the power. Then try the update process once again, starting from step ①.

 While the system is being updated, do not touch any switches or controls on the TRITON STUDIO and never turn off the power.

Sequencer mode

HD Audio Recording

About the HD Audio Track function

TRITON STUDIO System Version 2.0 adds two audio tracks to the sixteen MIDI tracks and master track of previous versions.

You can use these audio tracks to record up to 80 minutes of external audio sources such as guitar or vocals in synchronization with the MIDI tracks and master track. You can also use **punch-in recording** (p.11) to selectively replace portions of a previously-recorded track, or **bounce recording** to combine two recorded tracks into one track (p.12).


As input sources, you can record not only analog sources from the rear panel AUDIO INPUT jacks, but also digital input from the S/P DIF jack or EXB-mLAN (separately sold option). You can also apply insert effects or master effects as you record.

The recorded data is saved as a 48 kHz stereo WAVE file on the internal or external hard drive. You can also select which of the stereo WAVE files saved on disk will be used as audio tracks 1 and 2.

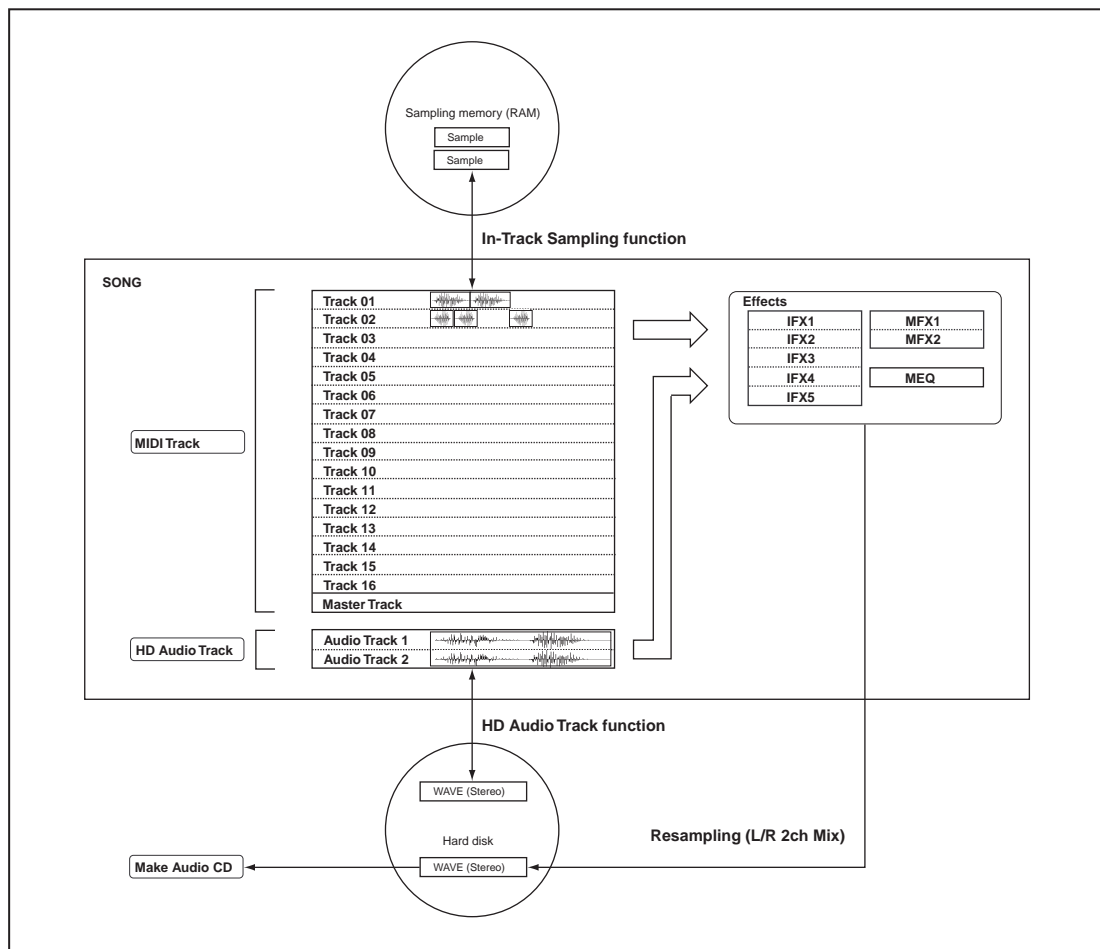
When playing back the audio tracks, you can adjust the volume and pan of each track. In the same way as for MIDI tracks, you can apply insert effects or master effects to the playback of an audio track. (p.15 “0-7: Sampling/HD Audio”)

You can apply various editing operations such as Normalize or Time Stretch to the recorded data (stereo WAVE file). (p.20 “Sequencer P5: Track Edit”)

Audio tracks you record using the new HD Audio Track function and the audio/MIDI sequences you create using the In-Track Sampling function (from previous versions) can be mixed down to a two-channel WAVE file on the internal hard drive, and then burned to an audio CD using the optional CDRW-1 – all without using any other equipment than the TRITON STUDIO.

 You cannot play back or record the audio tracks if “MIDI Clock” (PG p.143 “MIDI Clock”) is set to other than **Internal**.

Conceptual diagram of Sequencer mode including the HD Audio Track function



About the audio tracks

The audio tracks used by a song (Audio Track 1, 2) are a single stereo WAVE file that is created by recording in synchronization with the MIDI tracks + master track.

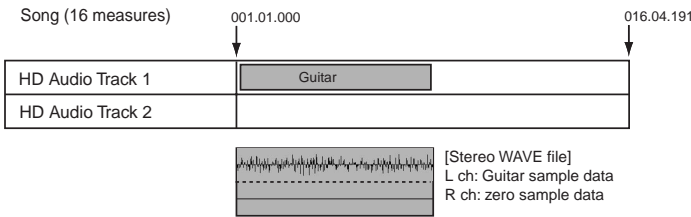
Audio track 1 is the L channel of the stereo WAVE file, and audio track 2 is the R channel.

When you record or edit one track (or any portion of a track) this entire stereo WAVE file is modified; it is not the case that separate WAVE files exist.

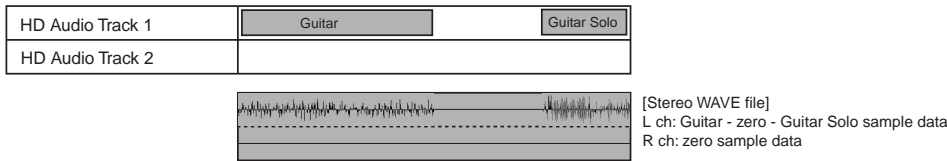
This means that an unrecorded track or region of a track will contain data with a waveform level of “zero.” In other words, the size occupied by the stereo WAVE file is the same whether or not recorded data exists.

Some examples are shown below to illustrate this. These examples will help you use the HD Audio Track function and your hard disk space most effectively.

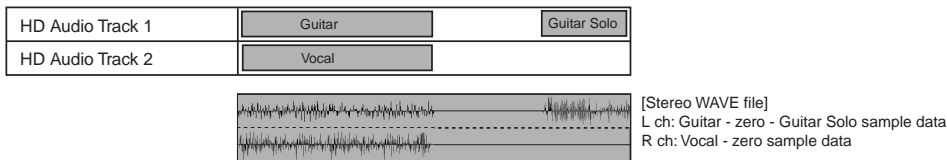
- ① For this example we will assume that the song is 16 measures in length. From the initial state of the song, suppose that you record guitar on audio track 1. A stereo WAVE file will be created. The length of the stereo WAVE file will be the length from the beginning of the song to the location at which you stopped recording. The unrecorded audio track 2 will also occupy space on the disk.



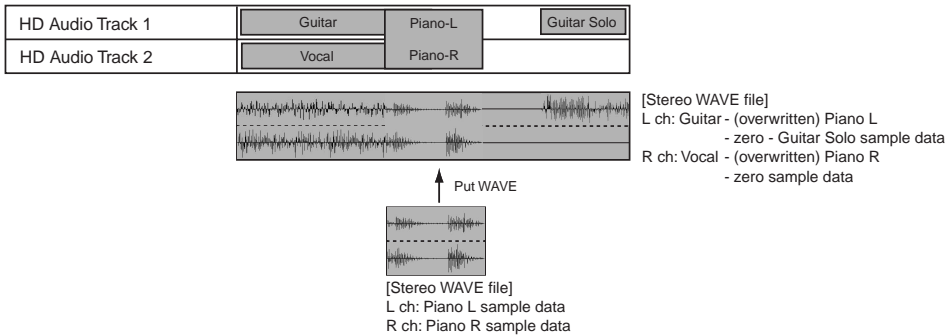
- ② You record a guitar solo in the latter half of audio track 1, ending at measure 16. The stereo WAVE file will be updated as shown in the diagram. The stereo WAVE file will now extend the full 16-measure length of the song. Unrecorded (silent) regions also occupy space on the disk.



- ③ You record a vocal from the beginning of audio track 2. The stereo WAVE file will be updated as shown in the diagram. The space occupied by the stereo WAVE file has not changed from the state shown in step ②, above.



- ④ You use the “Put WAVE” command to place a stereo WAVE file from a sample CD at measure 6. The stereo WAVE file is updated as shown in the diagram. The piano waveform data is overwritten as shown. The space occupied by the stereo WAVE file has not changed from the state shown in steps ② and ③.




Recording an audio track

1. Preparing to record an audio track

The audio track data that you record is saved on the internal hard drive as a WAVE file.

Before you record, you must create a directory (folder) where you will save the WAVE file and song data (.SNG) that will be created when you record the audio track.

 When song data that includes an audio track is saved as a .SNG file, the name of the WAVE file and the location of the WAVE file are added to the .SNG file. Certain actions (re-naming a file, copying a file to a new location, etc.) can break the link between the song file and the audiotrack data. If this happens, an error of “File/path not found” will appear when you play back the song, and the audio track will not be played. Use the examples below as a guide should such a situation occur.


- If you have renamed the WAVE file, or renamed the directory in which the WAVE file is saved:

Use the Sequencer P0: Play/REC, Sampling/HD Audio page menu command “Sel Dir/WAVE (Audio Track)” to re-specify the actual location of the appropriate WAVE file.

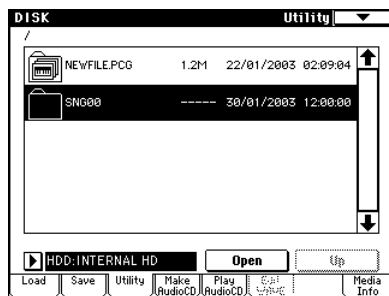
- If you have copied a .SNG file to a different directory, and then loaded that .SNG file:

If the song file and WAVE file are saved in different directories, copy the files as described in “Collecting a song file and WAVE file saved in different directories into a single directory, and copying (backing up) this data to CD” (p.52).

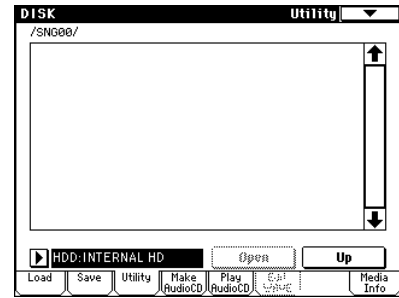
Create a directory in which to save the files

 If you create a directory as described below and save the files in the same place, it will be easy to back up your data onto removable media after recording.

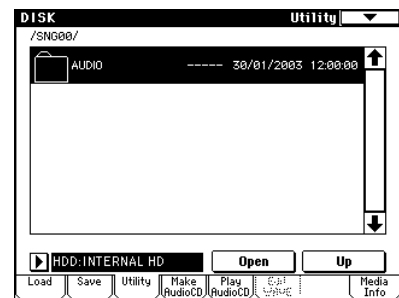
- ① Use the Disk mode 0-3: Utility page menu command “Create Directory” (PG p.170) to create a directory (e.g., “SNG00”) in which you will save the song data (.SNG).



- ② Select the directory (“SNG00”) you created, and press the **Open** button.



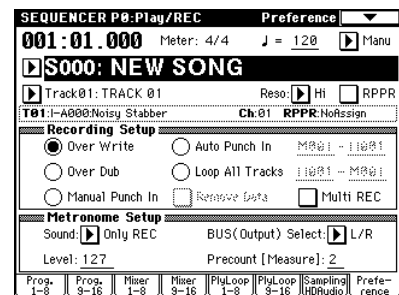
- ③ Use the page menu command “**Create Directory**” to create a directory (e.g., “AUDIO”) in which you will save the WAVE file.



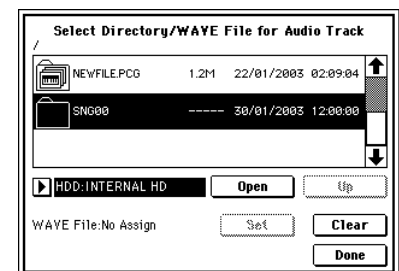
Specify the location where the WAVE file will be saved

Next you must specify the location in which the WAVE file created by recording the audio track will be saved (in this example, the “AUDIO” directory). Specify a save-destination that is located inside the directory where you will save the song file.

- ④ Enter Sequencer mode, and use “**Song Select**” in the Sequencer P0: Play/REC, Preference page to select the song that you want to record.



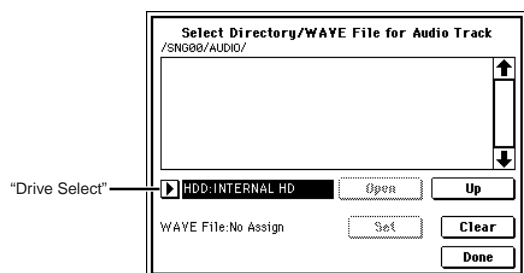
- ⑤ In the Sequencer P0: Play/REC, Sampling/HD Audio page, choose the page menu command “**Sel Dir/WAV (Audio Track)**” to open the dialog box.



- ⑥ Be sure that “WAVE File” reads **No Assign**. If a file name is displayed for “WAVE File,” then a WAVE file is already assigned to the audio track. In this case, press the **Clear** button so that “WAVE File” reads **No Assign**.

note For the audio track, you can also use a WAVE file ripped from a CD or a WAVE file created by resampling to the hard drive in Program mode, etc. (p.16 “Sel Dir/WAVE (Audio Track),” p.20 “Put WAVE”)

- ⑦ Use the “**Drive Select**,” **Open** button, and **Up** button to select the save-destination for the WAVE file (the “AUDIO” directory you created in step ③).



- ⑧ Press the **Done** button to close the dialog box. The directory that is selected when you press the Done button will be specified as the save-destination for the WAVE file created by recording.

2. Record the audio track

As an example, here's how you can record the performance of a guitar connected to the AUDIO INPUT jack onto audio track 1.

note Use INDIV. 1/2 OUT to monitor the audio signal being recorded. Connect the AUDIO OUTPUT MAIN L, R, INDIV1, and 2 jacks to your mixer so that you can monitor the output.

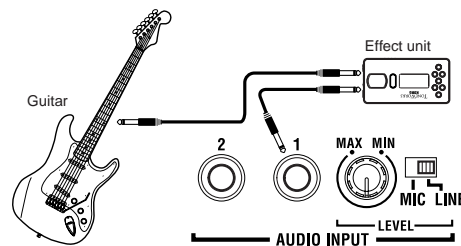
When you record or play back a song that includes an audio track, several seconds will elapse from the moment you press the SEQUENCER [REC/WRITE] key or the SEQUENCER [START/STOP] key until recording or playback actually begins. During this interval, a dialog box will appear in the screen, and the SEQUENCER [REC/WRITE] key or SEQUENCER [START/STOP] key LED will blink.

You can record and play back an audio track up to the end of the master track. Also, it is not possible to record longer than 80 minutes.

If a “Buffer overrun error occurred” or “Buffer under-run error occurred” error message is displayed, refer to “What to do if a “Buffer overrun error occurred” or “Buffer underrun error occurred” error message appears during recording or playback” (p.13), and execute the Disk mode 0-3: Utility page menu commands “Optimize Medium” and “Collect Audio Track file.” If the error message “Buffer overrun error occurred” appeared during recording, the data recorded up to the point where the error occurred will have been recorded correctly, but the data at the point the error appeared may not play back.

■ Connect your guitar

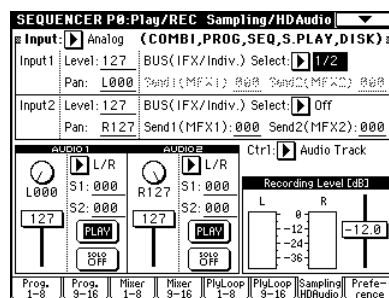
- ⑨ Connect a guitar to the rear panel AUDIO INPUT 1 jack. Set the AUDIO INPUT [MIC/LINE] switch to the **LINE** position, and turn the [LEVEL] knob to a position near the center.



If you connect a guitar that has passive pickups (i.e., a guitar without a built-in preamp), the impedance will be mismatched, and you may be unable to sample at an appropriate level. Route your guitar through a preamp or effect unit.

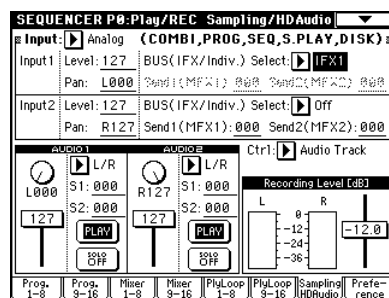
■ Setup

- ⑩ In the Sequencer P0: Play/REC, Sampling/HD Audio page, set “**Input**” so that the signal from the AUDIO INPUT 1 jack will be recorded on audio track 1. Also set “**Ctrl**” to **Audio Track** to indicate the audio track output.
- “**Input**”: **Analog**
 “**Input 1 Level**”: 127
 “**Input 1 Pan**”: L000
 “**Input 1 BUS (IFX/Indiv.) Select**”: 1/2

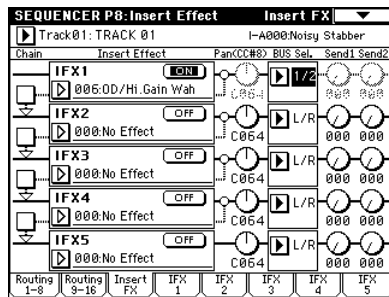


note To record onto audio track 2, set the Sequencer P0: Play/REC, Sampling/HD Audio page “**Input 1 Pan**” setting to **R127**, and set the Sequencer P0: Play/REC, Preference page “**Track Select**” setting to **Audio Track 2** before you record.

note If you want to apply an insert effect to the input source, set “**BUS (IFX/Indiv.) Select**” to IFX1–IFX5.



Then set the “BUS Select” that follows the insert effect you are using to 1/2.



- ⑪ In the Sequencer P0: Play/REC, Preference page, set “Track Select” to Audio Track 1.



- ⑫ Specify the recording method in “Recording Setup.”
 “Punch In”: unchecked
 “Bounce”: unchecked
 “Source BUS”: Indiv. 1/2
 In the “Name” field, specify a name for the WAVE file that will be created. If you intend to record several takes for the same track, check “Take.” Routing the input (and associated effects) to the Indiv 1/2 Bus (instead of L/R) allows just the input signal to be recorded to the audio track, and not the entire output of the TRITON STUDIO.

note If you had used the “Auto Sampling/HD Audio Setup” page menu command and selected **HD Audio Track REC**, the settings you have made up to this point would have been made automatically. This command automatically sets “Input,” “Track Select,” “Punch In,” “Bounce,” and “Source BUS.” (p.30)

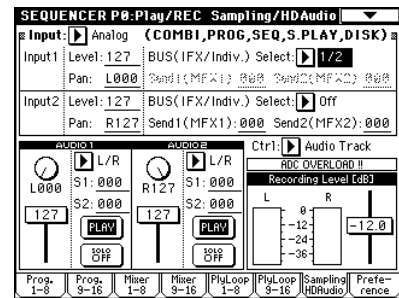
note Leave “Punch In” unchecked if you want to record from the beginning of the song or from the measure specified by “Location.”

note If “Take” is unchecked, you can enter a file name of up to eight characters. If “Take” is checked, you can enter only six characters.

note If you want the metronome to sound while you record, adjust the settings in “Metronome Setup.” (0–8b p.58)

■ Set the recording level

- ⑬ Open the Sequencer P0: Play/REC, Sampling/HD Audio page.



- ⑭ Play your guitar at the volume you intend to record. If the display indicates “ADC OVERLOAD!!” (AD converter input has overloaded!), turn the rear panel [LEVEL] knob to an appropriate level (toward the MIN position).
 You will obtain the highest-quality sound at a point slightly below where the “ADC OVERLOAD!!” indication appears; i.e., the highest level that does not cause an overload.

- ⑮ Press the SEQUENCER [REC/WRITE] key.
 When you play your guitar, the level meter will indicate the volume at which the guitar will be recorded. If “CLIP!” appears, use the [VALUE] controller to lower the “Recording Level” slider shown in the right of the display from +0.0 to an appropriate level. This will not change the volume that is being output, but will affect the data that is recorded.

note Use “WAVE File Play Level” (Global P0: 0–2a p.138) to adjust the playback level.

- ⑯ When you have finished making your adjustments, press the SEQUENCER [REC/WRITE] key.

⚠ When you press the SEQUENCER [REC/WRITE] key, you will be prevented from using “Track Select” to switch between MIDI tracks and audio tracks.

■ Record

- ⑰ In the Sequencer P0: Play/REC, Preference page, set “Location” to the point in the song where you want to begin recording.
 If you want to record from the beginning of the song, set this to 001:01.000.



- ⑱ Press the SEQUENCER [REC/WRITE] key.
 The TRITON STUDIO will enter the record-ready state. If you have set the metronome to be on, it will begin sounding.

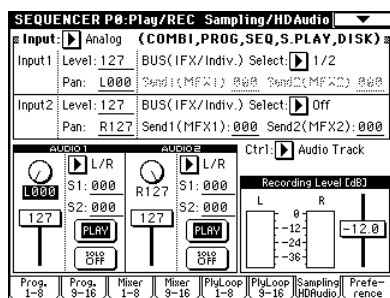
- ▲** When you record or play back a song that contains audio tracks, there will be a lag of several seconds from the time you press the SEQUENCER [REC/WRITE] key or the SEQUENCER [START/STOP] key until recording or playback actually begins. A dialog box will appear during this time, and the SEQUENCER [REC/WRITE] key or the SEQUENCER [START/STOP] key LED will blink.

- ⑲ Press the **SEQUENCER [START/STOP] key**.
Recording will begin from the location you specified in “**Location**.”
If you have specified a metronome precount (“**Precount [Measure]**”), recording will begin after the precount.
- ⑳ Press the **SEQUENCER [START/STOP] key** to stop recording.

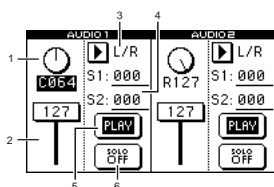
note If you have already recorded performance data on the MIDI tracks, these tracks can playback, while only the external audio signal coming from the AUDIO INPUT jack will be recorded onto the audio track.

■ Check the recorded content

- ㉑ In the Sequencer P0: Play/REC, Sampling/HD Audio page, set “**Ctrl**” to **Audio Track**.
The audio track output settings will be shown in the lower left of the screen.



- ㉒ Set “**AUDIO 1**” to specify an output for audio track 1.



- 1 “**Pan**”: C064
- 2 “**Level**”: 127
- 3 “**BUS (IFX/Indiv.) Select**”: L/R
- 4 “**S1**,” “**S2**”: 000
- 5 “**PLAY/MUTE/REC**”: PLAY
- 6 “**SOLO ON/OFF**”: OFF

- ㉓ Press the **SEQUENCER [START/STOP] key** to play back the song.
If the MIDI tracks already contain recorded performances, those MIDI tracks will also playback. If you want to playback only the audio track, set the “**SOLO ON/OFF**” to ON.

note If you want to apply an insert effect to the audio track, use “**BUS (IFX/Indiv.) Select**” to select IFX1–IFX5. Then set the “**BUS Select**” that follows the insert effect you are using to L/R. (p.15)

note If you want to apply a master effect to an audio track, use “**S1**” and/or “**S2**” to adjust the send level to the master effect(s). If you are using an insert effect, adjust “**Send 1**” and/or “**Send 2**” (8–3a p.84) following the insert effect.

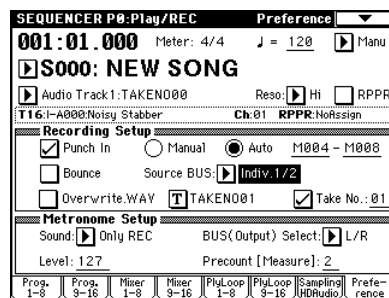
3. Using punch-in recording

In this example, we’ll use punch-in recording to re-record a portion of the track you recorded in “2. Record the audio track.”

Leave the “**Input**” settings the same as you had set them in the Sequencer P0: Play/REC, Sampling/HD Audio page.

■ Setup

- ① In the Sequencer P0: Play/REC, Preference page, make sure that “**Track Select**” is set to **Audio Track 1**.



- ② In the “**Recording Setup**” area, specify the recording method.

In this example we will use punch-in recording.

“**Punch In**”: checked

“**Punch In Mode**”: Auto

“**M***M*****”: Specify the range of measures that you want to re-record.

“**Bounce**”: unchecked

“**Source BUS**”: Indiv. 1/2

“**Overwrite.WAV**”: unchecked

“**Take**”: checked

note If you set “**Punch In Mode**” to **Auto** and specify the desired range of measures in “**M***M*****” playback will occur until you reach that range of measures, and recording will occur only in the specified range. If you set “**Punch In Mode**” to **Manual**, recording will occur in the range you specify by pressing the SEQUENCER [REC/WRITE] key or foot switch. If you are using manual punch-in, press the SEQUENCER [START/STOP] key to start playback. At the point where you want to begin re-recording, press the SEQUENCER [REC/WRITE] key or foot switch, and recording will begin. At the point where you want to stop re-recording, press the [REC/WRITE] key or foot switch once again; recording will end, and playback will resume.

note By leaving “**Overwrite.WAV**” unchecked and setting “**Take**” to checked as in the example above, you can compare the previous recording with the result of your punch-in recording. (p.12 “Compare the recorded content”)

note If “**Overwrite.WAV**” is **checked**, you won’t have to wait as long for the internal processing to be completed when recording begins and ends, but you will not be able to use the [COMPARE] key to compare the new recording with the previous recording. If “**Overwrite.WAV**” is **unchecked**, you’ll need to wait for somewhere between several seconds and several tens of seconds for processing to occur at the beginning and end of recording, but this option is “safer” since the previously-recorded WAVE file will remain. Normally, we suggest that you leave this unchecked.

■ Record

- ③ Use “**Location**” to specify the point in the song where playback will begin.
Set this several measures earlier than the region of measures you specified in “M***-M***”.
- ④ Press the **SEQUENCER [REC/WRITE]** key.
You will enter record-ready mode.
- 🔊 When you press the **SEQUENCER [REC/WRITE]** key, you will be prevented from using “Track Select” to switch between MIDI tracks and audio tracks.
- ⑤ Press the **SEQUENCER [START/STOP]** key.
Playback will begin from the measure you specified in “Location,” and recording will occur in the region of measures you specified in “M***-M***”. Then playback will continue to the end of the song.
- ⑥ Press the **SEQUENCER [START/STOP]** key to stop recording.

■ Check the recorded content

- ⑦ Press the **SEQUENCER [START/STOP]** key to play back the song.
Specify the output destination of the audio track as described in “2. Record the audio track – Check the recorded content” (p.11).
- ⑧ Press the **SEQUENCER [START/STOP]** key to stop playback.

■ Compare the recorded content

- Press the [COMPARE] key (the [COMPARE] key LED will light) and play back.
You will hear the audio track as it was prior to punch-in recording.
- Press the [COMPARE] key once again (the [COMPARE] key LED will go dark) and play back.
You will hear the audio track that resulted from your punch-in recording operation.

4. Performing bounce recording

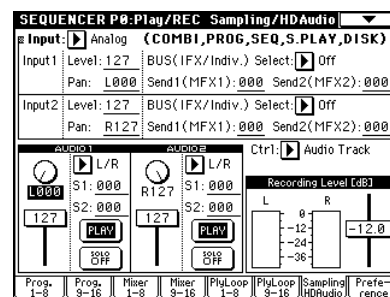
“Bounce recording” combines two tracks and records the result onto one track.

In this example, we will bounce-record audio tracks 1 and 2 into audio track 1. Before you continue, you will need to have something recorded on both audio tracks 1 and 2.

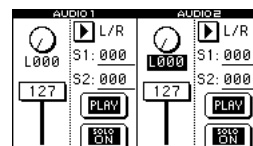
note To record onto audio track 2, perform the steps described in the preceding pages, but in “2. Record the audio track – Setup” (p.9), set the Sequencer P0: Play/REC, Sampling/HD Audio page “**Input 1 Pan**” setting to **R127**, and set the Sequencer P0: Play/REC, Preference page “**Track Select**” setting to **Audio Track 2** before you record.

■ Setup

- ① In the Sequencer P0: Play/REC, Sampling/HD Audio page, set “**BUS (IFX/Indiv.) Select**” to **Off**, and “**Ctrl**” to **Audio Track**.
The lower left of the screen shows the audio track output settings.



- ② In “**AUDIO1**” and “**AUDIO2**,” specify the output to which audio tracks 1 and 2 will be sent.



- **AUDIO1** –
 “**Level**”: 127
 “**Pan**”: L000
 “**BUS(IFX/Indiv.) Select**”: L/R
 “**S1**,” “**S2**”: 000
 “**SOLO ON/OFF**”: ON
- **AUDIO2** –
 “**Level**”: 127
 “**Pan**”: L000
 “**BUS(IFX/Indiv.) Select**”: L/R
 “**S1**,” “**S2**”: 000
 “**SOLO ON/OFF**”: ON

note Here you will set the AUDIO1 and AUDIO2 “**SOLO ON/OFF**” setting **ON**, so that only the audio tracks will be bounce-recorded.

note If you want to apply an insert effect to an audio track, set “**BUS (IFX/Indiv.) Select**” to **IFX1–IFX5**. Then set the “**BUS Select**” that follows the insert effect you are using to **L/R**. (p.15)

note If you want to apply a master effect to an audio track, use “**S1**” and/or “**S2**” to adjust the send level to the master effect(s). If you are using an insert effect, set “**Send 1**” and “**Send 2**” (8–3a PG p.84) that follow the insert effect.

- ③ Press the **SEQUENCER [START/STOP]** key to play back the song, and adjust the output level balance of audio tracks 1 and 2.
Use **AUDIO 1 “Level”** and **AUDIO 2 “Level”** to adjust the output level of each audio track.
When you have finished setting your levels, stop playback.
- ④ In the Sequencer P0: Play/REC, Preference page, set **“Track Select”** to **Audio Track 1**.



- ⑤ In **“Recording Setup”** specify the recording method.
“Punch In”: unchecked
“Bounce”: checked
“Source BUS”: L/R
“Overwrite.WAV”: unchecked
“Name”: specify a name for the WAVE file that will be created
“Take”: checked

note These are the same settings as are made automatically when you use the page menu command **“Auto Sampling/HD Audio Setup”** to execute **Bounce Audio Track**. (PG p.31)

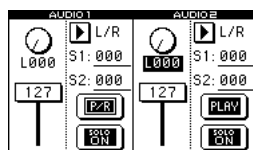
When bounce-recording audio tracks, turn the metronome off (Metronome Setup **“Sound”**: Off).

Record

- ⑥ Set **“Location”** to the beginning of the song (001:01.000).



- ⑦ Press the **SEQUENCER [REC/WRITE]** key.
You will enter record-ready mode.
In the Sequencer P0: Play/REC, Sampling/HD Audio page, **“AUDIO 1” “PLAY/MUTE/REC”** will indicate **P/R** (Play/Rec), and **“AUDIO 2” “PLAY/MUTE/REC”** will indicate **PLAY**.



When you press the **SEQUENCER [REC/WRITE]** key, you will be prevented from using **“Track Select”** to switch between MIDI tracks and audio tracks.

- ⑧ Press the **SEQUENCER [START/STOP]** key.
Playback and bounce-recording will begin simultaneously.
When the audio tracks finish playing back, recording and playback will stop automatically.

Check the recorded content

- ⑨ Press the **SEQUENCER [START/STOP]** key to play back the song.
Assign the output settings for the audio tracks as described in **“2. Record the audio track – Check the recorded content”** (PG p.11).

- ⑩ Press the **SEQUENCER [START/STOP]** key to stop playback.

note You can also use the page menu command **“Bounce Track”** (PG p.24, PG p.70) to bounce the audio tracks. However, you will not be able to adjust the level and make effect settings for each track.

note If you want to create a WAVE file on the hard drive from a song that includes audio tracks, refer to PG p.116 **“Resampling the song playback to create a WAVE file on the hard drive.”**


What to do if a “Buffer overrun error occurred” or “Buffer underrun error occurred” error message appears during recording or playback

In some cases, an error message of **“Buffer overrun error occurred”** or **“Buffer underrun error occurred”** may be displayed during recording or playback.
This occurs because the WAVE file being recorded or played back has been stored at discontinuous (fragmented) locations on the hard disk, so that the read/write head of the hard drive is having to move a greater distance to access the data, and has therefore been unable to read/write data in time.

If these errors occur while using the internal hard drive, perform the following steps.

- Execute the Disk mode Utility page menu command **“Optimize Medium”** to create contiguous free space. (PG p.51)
- Use the Disk mode 0-3: Utility page menu command **“Create Directory”** to create an appropriately-named directory in the same level as the .SNG file you were recording. (PG p.170)
- In the Disk mode 0-3: Utility page, use the page menu command **“Collect Audio Track file”** to specify the directory you created in step ②, and in the dialog box set **“Type”** to **Move** to move the .SNG file that you were recording. (PG p.52)

note If these errors occur in Sequencer mode while you are recording a new audio track, use the Disk mode 0-2: Save page (PG p.165) to save the .SNG file, and then perform the steps described above.

 In some cases (such as the hard disk being subjected to physical shock), data saved on the hard drive may become unreadable. We recommend that important data be saved frequently to CD-R/RW. For details on how to save the recorded data (.SNG/.WAV), refer to “Collecting song files and WAVE files saved on different directories into a single directory, and copying (backing up) the data to CD” in Disk mode “Collect Audio Track file” (PG p.52).

Sequencer P0: Play/REC

Due to the addition of the audio tracks, the following pages, parameters, and page menu commands have been added or modified.

Track Select

The “Track Select” field (PG p.50) that appears in various pages now lets you select audio tracks. You can choose Audio Track 1, Audio Track 2, or Audio track 1 & 2.



Track Select [Track01...Track16, Master Track, Audio Track 1, Audio Track 2, Audio Track 1&2]

Track01...Track16, Master Track: These are the MIDI tracks and master track provided on previous versions. (PG p.50)
Audio Track 1: Select this when you want to record (mono) on audio track 1 or to edit audio track 1.

Audio Track 2: Select this when you want to record (mono) on audio track 2 or to edit audio track 2.

Audio Track 1&2: Select this when you want to record (in stereo) on audio tracks 1 and 2 or to edit audio tracks 1 and 2.

Page menu commands

The page menu commands “Delete Song” and “Copy From Song” now support songs that contain audio tracks.

0-1D: Delete Song

Deletes the currently selected song. (PG p.52)

If you execute this command on a song that contains audio tracks, the song will be deleted, but the WAVE file used by the audio tracks will not be deleted.

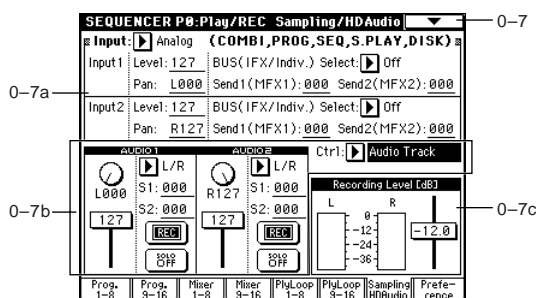
0-1E: Copy From Song

Copies all settings and performance data from a specified song to the currently selected song. (PG p.52)

Even if you execute this command with a song containing audio tracks selected as the copy-source, the WAVE file used by the audio tracks will not be copied. The copy-destination song audio tracks will use the same WAVE file.

0-7: Sampling/HD Audio

The 0-7: Sampling page has changed to the 0-7: Sampling/HD Audio page (the tab has changed from Sampling to Sampling/HD Audio), and audio track playback parameters and page menu commands have been added.



0-7a: Input (COMBI, PROG, SEQ, S.PLAY, DISK)

Here you can select input sources such as analog/digital audio devices and instruments, and set the input level, pan, bus, and master effect send. (PG p.139 "Global 0-3a: Input (COMBI, PROG, SEQ, S.PLAY, DISK)")

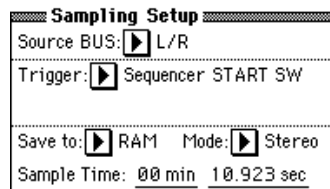
0-7b: Ctrl (Control)

A "Ctrl" parameter has been added above "Recording Level [dB]" (0-7c PG p.56). "Ctrl" lets you choose whether to adjust the settings for sampling setup or for audio track output. The screen display will depend on the parameter you select.

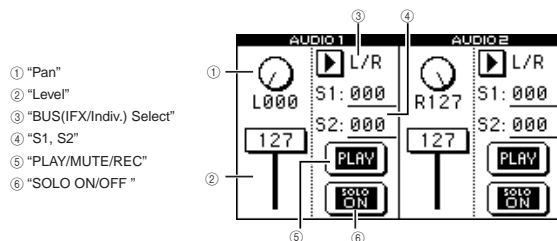
Ctrl (Control) [Sampling Setup, Audio Track]

Selects which parameters will be accessible.

Sampling Setup: Sampling setup parameters. This is the same as on previous versions. (0-7b PG p.56)



Audio Track: Output settings for the audio tracks.



Pan [L000...C064...R127]

Specifies the panning of the audio track output.

Level [0...127]

Specifies the output level of the audio track.

BUS (IFX/Indiv.) Select

[L/R, IFX1...5, 1...4, 1/2, 3/4, Off]

Selects the bus for the audio track.

L/R: The output of the audio track will be sent to the OUTPUT MAIN L (MONO)/R jacks.

IFX1...IFX5: The output of the audio track will be sent to an insert effect. To specify the output routing from the insert effect, use Sequencer P8: Insert Effect, Insert FX page "BUS Sel. (BUS Select)" (PG p.84).

1...4: The output of the audio track will be sent to the OUTPUT (INDIVIDUAL) 1...4 jack.

1/2, 3/4: The output of the audio track will be sent to the OUTPUT (INDIVIDUAL) 1/2 jacks or 3/4 jacks.

Off: The output of the audio track will not be sent to a bus. Use this setting if you want to send the audio track output only to a master effect. To adjust the send level to the master effect, use "S1 (Send 1 to MFX1)" or "S2 (Send 2 to MFX2)."

S1 (Send 1 to MFX1), S2 (Send 2 to MFX2) [000...127]

Adjusts the send level from the audio track output to each of the master effects. These settings can be used only if "BUS (IFX/Indiv.) Select" is set to L/R or Off. If "BUS (IFX/Indiv.) Select" is set to IFX1-5, you can adjust the send level to the master effects by using "Send 1" and "Send 2" that follow IFX1-5 (8-1b PG p.84).

PLAY/MUTE/REC

[PLAY, MUTE, REC, P/R]

This display lets you set the record and play back status of each audio track.

This setting will change each time you press the PLAY/MUTE/REC button.

The status of each track may be set independently.

PLAY: The track will play back.

MUTE: The track will be muted.

REC: This will be displayed when you record. It cannot be selected.

P/R: This will be displayed when you perform bounce-recording (PG p.12, 18). It cannot be selected.

SOLO ON/OFF

[Off, On]

Switches the solo function on/off.

Only tracks whose SOLO is ON will play back. Other tracks (including MIDI tracks) will be muted.

The setting will alternate each time you press the SOLO ON/OFF button.

note If the page menu command "Solo Selected Track" (0-1B) is on, that solo setting will take priority. If you press "SOLO ON/OFF" or a parameter of another track, only that track will be soloed and will play back.

note The "Pan," "Level," "S1," and "S2" parameters of Audio Tracks 1 and 2 cannot be controlled by transmitting/receiving or recording MIDI control change messages. However these parameters can be controlled by recording/playing exclusive events. (PG p.34)

0-7c: Recording Level [dB]

This adjusts the signal level at the final stage of recording. (PG p.92 "Sampling 0-1d: Recording Level [dB]")

0-7: Page Menu Command

In the 0-7: Sampling page, the page menu commands “Sel Dir/WAVE (Audio Track),” “Auto Sampling/HD Audio Setup,” “Bounce All Tracks To Song,” and “Copy From Program” (p.43) have been added.

Memory Status	FF/REW Speed	
Solo Selected Track	Set Location	
Rename Song	Optimize RAM	
Delete Song	Select Bank & Smpl No.	
Copy From Song	Sel Dir/WAVE(Audio Track)	0-7B
Copy From Combi	Auto Sampling/HD Audio Setup	0-7C
Load Template Song	Bounce All Tracks To Song	0-7D
Save Template Song	Copy From Program	

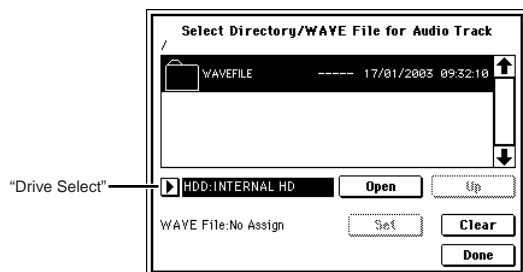
0-7B: Sel Dir/WAVE (Audio Track)

This command lets you select a save-destination (directory) for the audio track WAVE file, or select the WAVE file that will be used by the audio track.

1. Specifying the save-destination of the WAVE file created when you record or edit an audio track

note When specifying a WAVE file save-destination, We recommend that you specify a location that is inside (one level down from) the directory in which the song file is saved. If you create a directory when saving the song file and keep all the files in that directory, it will be easier to back up your data to removable media.

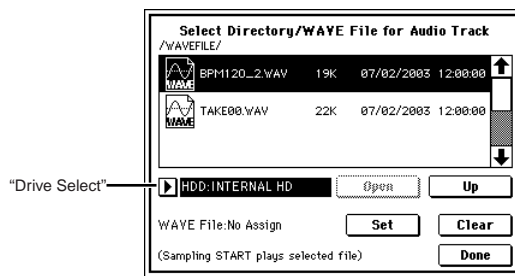
- Choose “Sel Dir/WAVE (Audio Track)” to open the dialog box.



- Use “Drive Select” to select the save-destination drive.
- Use the **Open** button and **Up** button to move between directories.
- Select the directory where you wish to save the WAVE file and press the **Done** button to complete the selection. The directory that was selected when you pressed the Done button will be specified as the save-destination.

2. Auditioning the contents of a WAVE file

- Choose “Sel Dir/WAVE (Audio Track)” to open the dialog box.



- Use “Drive Select,” the **Open** button, and the **Up** button to select the drive and directory, and select the WAVE file (44.1 kHz or 48 kHz) that you want to play back.
- Press the **SAMPLING [START/STOP]** key. The selected WAVE file will play back.
- Press the **SAMPLING [START/STOP]** key once again to stop playback.

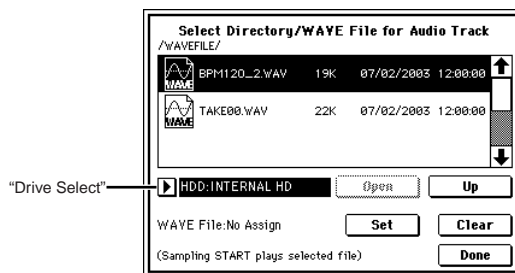
note If the WAVE file is mono, the same signal will be output to L and R.

note While the WAVE file is playing back, pressing the keyboard or inputting note data via MIDI will not produce sound. Also, the arpeggiator will stop.

3. Assigning a WAVE file from the internal hard drive to the audio track of a song

Here's how to take a WAVE file saved to the internal hard drive (one that you ripped from CD or created by resampling in Program mode etc.) and assign it to the audio track of the current song.

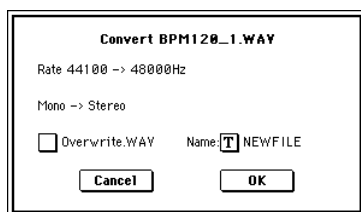
- Choose “Sel Dir/WAVE (Audio Track)” to open the dialog box.



“WAVE File” indicates the name of the WAVE file that is assigned to the audio track of the current song. If this shows **No Assign**, the audio track is empty. If a WAVE file is assigned to the audio track, press the **Clear** button to cancel the assignment; the “WAVE File” field will now appear as **No Assign**.

- Use “Drive Select,” the **Open** button, and the **Up** button to select the drive and directory.
- Select the WAVE file that you want to use as the audio track. Press the **SAMPLING [START/STOP]** key to play back and audition the selected file.

- ④ Press the **Set** button to assign the selected WAVE file to the audio track.
Only a 48 kHz stereo WAVE file can be assigned to the audio track. If you select a 44.1 kHz WAVE file or a 48 kHz monoaural WAVE file, the following dialog box will appear, allowing you to convert the file to a 48 kHz stereo WAVE file.



If you want to replace the existing file with the converted WAVE, check **"Overwrite.WAV."** If this box is not checked, a new 48 kHz stereo WAVE file will be created, and the original WAVE file will be preserved. If you want to create a new file, use the **"Name"** field at the right to specify a name for the file.

Press the **OK** button, and the WAVE file will be converted to 48 kHz stereo and assigned to the audio track.

note This conversion will require approximately 47 seconds for each minute of a stereo WAVE file that is saved on the TRITON STUDIO's internal hard drive.

⚠ If you select a WAVE file whose sampling frequency is other than 44.1 kHz or 48 kHz, an error message of "Can't convert" will be displayed.

⚠ You cannot assign a WAVE file longer than 80 minutes to the audio track.

- ⑤ Press the **Done** button to complete the command.
The directory that was selected when you pressed the Done button will be assigned as the save-destination for the WAVE file created when you record or edit.

- ⑥ Press the **SEQUENCER [START/STOP]** key to play back the audio track.

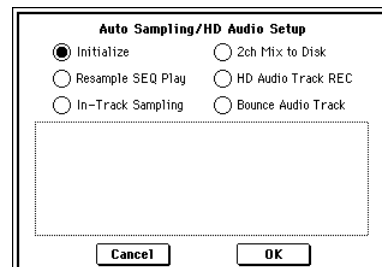
⚠ When you record or play back a song that includes an audio track, several seconds will elapse from the moment you press the **SEQUENCER [REC/WRITE]** key or the **SEQUENCER [START/STOP]** key until recording or playback actually begins. During this interval, a dialog box will appear in the screen, and the **SEQUENCER [REC/WRITE]** key or **SEQUENCER [START/STOP]** key LED will blink.

note If you set **"Ctrl"** to **Audio Track**, you can make audio track output settings during playback. You can also apply insert effects or master effects to the audio track. (p.15 "0-7: Sampling/HD Audio")

0-7C: Auto Sampling/HD Audio Setup

This command automatically sets the appropriate parameters to the optimal settings for use with various Sequencer mode sampling and audio operations.

- ① Choose **"Auto Sampling/HD Audio Setup"** to open the dialog box.



- ② Use the radio buttons to select one of the following six operations.

Initialize: Reset parameters related to sampling or audio track recording to their default state.

Resampling SEQ Play: Automatically make the necessary settings for resampling your keyboard performance in Sequencer mode.

In-Track Sampling: Automatically make the necessary settings for using the In-Track Sampling function to sample only external audio signals.

2ch Mix to Disk: Automatically make the necessary settings for resampling an existing song to a stereo WAVE file on the hard drive.

HD Audio Track REC: Automatically make the necessary settings for recording to the audio track (2 ch).

Bounce Audio Track: Automatically make the necessary settings for bounce-recording the audio tracks.

- ③ Press the **OK** button. If you decide to cancel, press the **Cancel** button.

The sampling and /or HD Audio Track parameters for the operation you selected will be set automatically.

⚠ Once you execute this command, the corresponding parameters will be set automatically. You cannot use the **[COMPARE]** key to revert to the previous settings.

For the procedure and details on each setup, refer to "Auto Sampling/HD Audio Setup" (p.28).

0-7D: Bounce All Tracks To Song

This command bounce-records all tracks - MIDI and audio - of the current song to the audio track of a new song. When using this command, simply specify the bounce-recording destination song in the dialog box and press the **OK** button. All of the necessary settings and the bounce-recording operation will be performed automatically.

- ① In the Sequencer P0: Play/REC, Sampling/HD Audio" page, choose the page menu command **"Bounce All Tracks To Song"** to open the dialog box.



- ② Use “**To Song**” to select the bounce-recording destination song.
- ③ Use “**WAVE**” to specify a name for the WAVE file that will be created by the bounce-recording operation.

note The save-destination of the WAVE file created by bounce-recording is specified by the page menu command “**Sel Dir/WAVE (Audio Track)**.” (☞p.16)

- ④ Press the **OK** button to execute the “**Bounce All Tracks To Song**” operation. If you decide not to execute, press the **Cancel** button.
The bounce-source song will begin playing, and recording will also begin. When the song finishes playing back, the bounce-recording will be completed.

note “Recording Level” is automatically set to a level -12.0 [dB] lower than the level that would cause the CLIP indicator to come on when the song is being played back at the maximum level. You can use the “WAVE File Play Level” (Global P0: 0-2a ☞PG p.138) to select the playback level of the audio track created by bounce recording in a song.

0-8: Preference

Parameters related to recording the audio tracks have been added to the Sequencer P0: Play/REC, Preference page. When you use “Track Select” to select an audio track, the audio track(s) will be the target of recording, and the “Recording Setup” display will change to show settings for audio tracks.

When you use “Track Select” to select an audio track



In “Recording Setup” for audio tracks you can specify how the audio track(s) will be recorded.

- 🔊 Audio tracks can be recorded or played back as far as the end of the master track. Also, it is not possible to record for longer than 80 minutes.
- 🔊 When recording, if you slow down the tempo after pressing the SEQUENCER [REC/WRITE] key, the song playback time will be lengthened, but the recordable length of the audio track is fixed at the moment you press the SEQUENCER [REC/WRITE] key; this means that recording to the audio track may stop before the end of the song playback.

Punch In

[Off, On]

Selects the method of realtime-recording on the audio track. Normally when recording from the specified “Location,” you will leave “**Punch In**” **unchecked**. If you want to record a specific region in the middle of the song, **check** “**Punch In**.”

Off (unchecked): Recording will occur from the specified “Location.” Press keys in the order of SEQUENCER [REC/ WRITE] → SEQUENCER [START/STOP] to begin recording. Recording will stop when you press the [START/STOP] key once again.

On (checked): Check this when you want to record only a specific region in the middle of the song, or to re-record a region of a previously-recorded track.
If this is **checked**, use the “Punch In Mode” buttons at the right to select the punch-in method.

Punch In Mode

[Manual, Auto]

If “**Punch In**” is **checked**, these buttons select the punch-in method.

Manual: Use the SEQUENCER [REC/WRITE] key or a foot switch to record at the desired measure.

Press the SEQUENCER [START/STOP] key to play back the song. At the point that you want to start recording, press the SEQUENCER [REC/WRITE] key or foot switch. When you have finished recording, press the [REC/WRITE] key or foot switch once again. Recording will stop.

Auto: Recording will occur automatically in the range of measures you specify. If you select **Auto**, “M*** (Auto Punch In Start Measure)–M*** (Auto Punch In End Measure)” will appear at the right, allowing you to specify the region that will be recorded.

When you press keys in the order of SEQUENCER [REC/ WRITE] → SEQUENCER [START/STOP], playback will occur up to the specified measure, and then recording will occur only in the region you specified (Auto Punch In Start Measure – Auto Punch In End Measure).

M-M (Auto Punch In Start Measure – Auto Punch In End Measure)

[M001...M999 - M001...M999]

These fields specify the starting and ending measure of the region in which recording will occur if “**Punch In Mode**” is set to **Auto**.

Bounce

[Off, On]

Check this box if you want to combine two tracks into one track (“bounce-recording”), or if you want to re-record an audio track with effects applied. (☞p.12 “4. Performing bounce recording”)

If this is **checked**, the “**PLAY/MUTE/REC**” setting (☞p.15) of the audio track(s) you select in “Track Select” will be displayed as “**P/R**.” When you perform realtime recording, this track (or tracks) will be simultaneously played back and recorded. In this case, set the audio track output destination (“**BUS (IFX/Indiv.) Select**” ☞p.15) and “**Source BUS**” to the same bus. If you want to bounce-record only the audio track(s), set the audio track output “**SOLO ON/OFF**” setting to **ON**.

Source BUS

[L/R, Indiv. 1/2]

This selects the recording source. The signal being sent to this bus will be recorded.

The “**SOLO ON/OFF**” settings of each track will be used.

L/R: Signals sent to the L/R bus will be recorded.

Any signals being sent to the L/R bus, such as external audio signals (specified in “**Input**” 0-7a ☞PG p.56) or sounds played on the TRITON STUDIO from the keyboard or MIDI input, will be recorded.

Indiv.1/2: Signals sent to the INDIVIDUAL 1, 2, or 1/2 buses will be recorded.

Any signals being sent to the INDIVIDUAL 1, 2, or 1/2 buses, such as external audio signals (specified in “Input” 0–7a ¶PG p.56) or sounds played on the TRITON STUDIO from the keyboard or MIDI input, will be recorded.

You will normally select **L/R** when recording your performance of a program assigned to a MIDI track and played from the keyboard or played via MIDI.

You will also select **L/R** when you want to combine the performance of a MIDI track with an external audio signal from AUDIO INPUT (or S/P DIF or EXB-mLAN). In this case, set **Input “BUS (IFX/Indiv.) Select”** (0–7a ¶PG p.56) to **1, 2, or 1/2** so that the external audio signal will be sent to INDIVIDUAL 1, 2, or 1/2 buses. In this case, use INDIV.1, 2 OUT to monitor the audio signal that is being recorded. You will need to connect a mixer to AUDIO OUTPUT MAIN L, R and INDIV 1, 2 to monitor all of these outputs.

Select **Indiv.1/2** if you want to listen to the MIDI track playback while recording only the external audio signal connected to the AUDIO INPUT (or S/P DIF or EXB-mLAN). Set **Input “BUS (IFX/Indiv.) Select”** (0–7a ¶PG p.56) to **1, 2, or 1/2** so that the external audio signal will be sent to INDIVIDUAL 1, 2, or 1/2 buses. In this case, use INDIV.1, 2 OUT to monitor the audio signal that is being recorded. You will need to connect a mixer to AUDIO OUTPUT MAIN L, R and INDIV 1, 2 to monitor all of these outputs.

Overwrite.WAV [Off, On]

This specifies how the WAVE file recorded for the audio track will be saved. You can make this setting if an audio track has already been recorded.

On (checked): The recorded data will overwrite the WAVE file currently assigned to the audio track.

Off (unchecked): A new WAVE file will be created for the recorded data. The WAVE file used by the audio track will be changed to the newly recorded WAVE file. Normally you will execute this operation with “Overwrite.WAV” unchecked.

note The page menu command “Sel Dir/WAVE (Audio Track)” specifies the save-destination of the newly created WAVE file.

note This setting will change the way in which the Compare function operates. (¶p.44)

Name (text edit button)

Specify a name for the new WAVE file that will be created if “Overwrite.WAV” is **unchecked**.

If “Take” (at the right) is **checked**, a two-digit take number will be added at the end of the file name when saving.

Take [Off, On]

On (checked): A two-digit number starting with the specified “No.” will be added to the filename when it is saved. The number will automatically increment after it is recorded. If you are recording repeatedly, you can use the take numbers to manage the separate recordings.

note If “Take” is unchecked, you can input up to eight characters as the file name. If it is checked, you can input up to six characters.

No. [00...99]

This specifies the take number that will be used if “Take” is **checked**. After each recording, this number will automatically increase by one from the previous take.

PG Add the above material to “Parameter Guide” Sequencer P0: Play/REC (¶PG p.49–58).

Sequencer P1: Cue List

The Cue List function supports songs that contain an audio track. A song containing an audio track can be played or edited in a cue list.

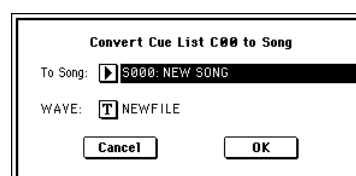
⚡ When a song containing an audio track is played back in a cue list, there may be an additional wait for the song to change, in addition to the time that was required to switch effect settings in previous versions. In such cases, you can use “Convert to Song” to convert the cue list to a single song so that it will play back without a break. (¶PG p.61)

Changes to the page menu commands

The page menu commands “Convert to Song” (¶PG p.61) and “Copy Song” (¶PG p.62) now support songs that contain an audio track. In each dialog box, a “WAVE” (text edit button) item has been added.

1–1D: Convert to Song

A “WAVE” (text edit button) item has been added to the “Convert to Song” dialog box.



Use “WAVE” to assign a name for the WAVE file.

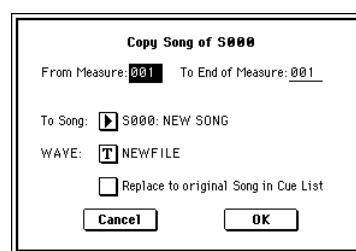
This item will appear if the songs in the cue list use a WAVE file.

When you execute the command, a WAVE file of the name you specified in “WAVE” will be created in the directory you specified in the page menu command “Sel Dir/WAVE (Audio Track).”

⚡ The WAVE file cannot be longer than 80 minutes.

1–1E: Copy Song

A “WAVE” (text edit button) item has been added to the “Copy Song” dialog box.



Use “WAVE” to assign a name for the WAVE file.


This item will appear if the copy-source song includes a WAVE file.

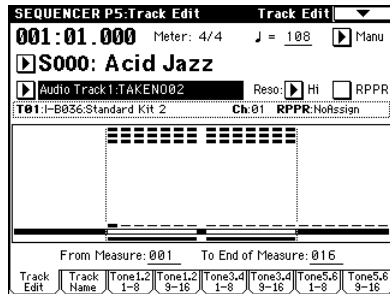
When you execute the command, a WAVE file of the name you specified in “WAVE” will be created in the directory you specified in the page menu command “Sel Dir/WAVE (Audio Track).”

PG Add the above material to “Parameter Guide” Sequencer P1: Cue List page menu commands “Convert to Song” (¶PG p.61) and “Copy Song” (¶PG p.62).

Sequencer P5: Track Edit

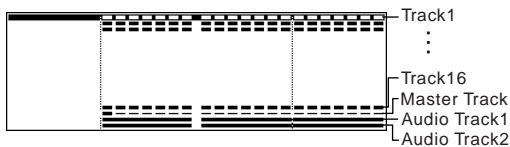
Audio tracks can now be edited in the Sequencer P5: Track Edit page (PG p.68). Accordingly, an audio track display has been added, and page menu commands have been added or modified.


 A WAVE file cannot be edited to a length greater than 80 minutes.



Track and Map

An audio track display has been added. If you select Audio Track 1&2, the two tracks will be highlighted in the display. If the audio data value at the beginning or end of each measure is other than “zero,” a black square will be displayed.



 In some cases, the display may indicate a blank even if data actually does exist.

New page menu commands

The page menu commands “Put WAVE,” “Normalize/Level,” “Volume Ramp,” “Erase Punch Noise,” “Time Stretch (Sustaining),” and “Transfer WAVE To MIDI Track” have been added.

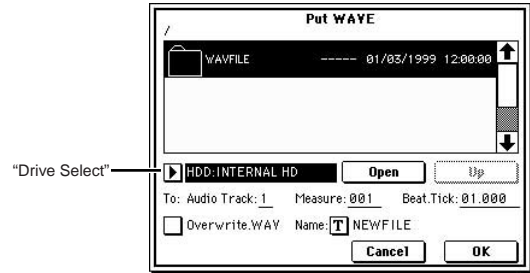
Delete Measure	Quantize	Normalize/Level	5-1S
Insert Measure	Shift/Erase Note	Volume Ramp	5-1T
Repeat Measure	Editing Velocity	Erase Punch Noise	5-1U
Copy Measure	FF/REW Speed	Time Stretch	5-1V
Move Measure	Set Location	Transfer WAVE	5-1W
Create Ctrl Data	Set Song Length		
Erase Ctrl Data	Put WAVE		5-1R

5-1R: Put WAVE

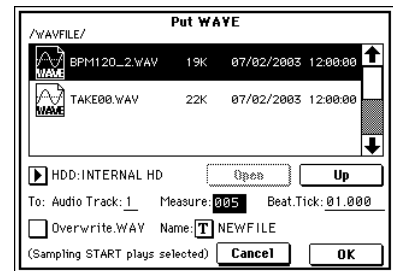
This command places the selected file into an audio track. Using this command, a WAVE file ripped from CD or created by resampling in Program mode can be placed in an audio track. (PG p.16)

- 1 Use “Track Select” to select the audio track in which you want to place a WAVE file.

- 2 Choose “Put WAVE” to open the dialog box.



- 3 Use “Drive Select” to select the drive that contains the WAVE file.
- 4 Select the WAVE file that you want to place in the audio track. Use the **Open** button and **Up** button to move between directories. If you press the SAMPLING [START/STOP] key, the selected WAVE file will begin to play back, allowing you to audition the contents.
- 5 In the To: area, use the “Audio Track” field to specify the audio track into which the WAVE file will be placed, set “Measure” to the measure, and “Beat.Tick” to the beat and clock at which the WAVE file will be placed. Initially, the “Measure” field will be set to the measure that was specified in “From Measure” of the Track Edit page.



If the WAVE file you are placing is stereo, you will not be able to set “Audio Track.” The left channel of the file will be automatically placed in audio track 1, and the right channel will be placed in audio track 2.


- 6 If a WAVE file already exists in the audio track, use “Overwrite.WAV” to specify how the file will be saved after this operation. If this is **checked**, the data you “put” will overwrite the WAVE file assigned to the audio track. If this is **unchecked**, a new WAVE file will be created when the data is placed in the audio track. If the audio track does not have a WAVE file, or if this command will create a new WAVE file, use the “Name” field to specify a name for the file.


note Use the page menu command “Sel Dir/WAVE (Audio Track)” to specify the save-destination of the newly created WAVE file.

- 7 To execute “Put WAVE, press the **OK** button. If you decide to cancel, press the **Cancel** button.
If you select a 44.1 kHz WAVE file and execute this command, the file will automatically be converted into 48 kHz data before it is placed in the audio track.

note The conversion will require approximately 47 seconds for each minute of a stereo WAVE file saved on the TRITON STUDIO’s internal hard drive.

note If you want to use the page menu command “Put WAVE” more efficiently, we suggest that you first use the Disk mode 0-3: Utility page menu command “Rate Convert” (PG p.54, PG p.171) to convert the data.

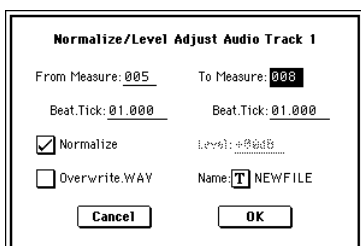
 If you select a WAVE file that is other than 44.1 kHz or 48 kHz, an error message of “Can’t Put” will appear.

 You cannot “put” a WAVE file that is longer than 80 minutes.

5-15: Normalize/Level (Normalize/Level Adjust)

This command applies the same processing as the Sampling mode Sampling P1: Sample Edit page menu command “Normalize/Level Adjust” to a WAVE file. (PG p.104 “1-11: Normalize/Level Adj.”)

The data values (volume) in the “From Measure”–“To Measure” region will be adjusted uniformly. Using “Normalize” will boost the level of the data as high as possible without allowing it to clip. Normalizing data that was recorded at a low level will increase the dynamic range of the data. “Level” lets you raise or lower the level by a specific amount.



In the dialog box, use the “From Measure,” “To Measure,” and “Beat.Tick” fields to specify the region to which the command will apply.

Use “From Measure” and “To Measure” to specify the measures, and “Beat.Tick” to specify the beat and clock. By default, “From Measure” and “To Measure” are set to the “From Measure” and “To End of Measure” setting of the Track Edit page.

“Overwrite.WAV” specifies whether the data that results from executing the command will overwrite the original file, or saved as a new file. If a new file will be created, use “Name” to specify a name for it.

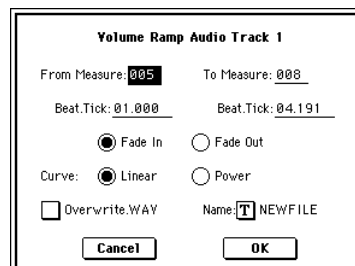
note Use the page menu command “Sel Dir/WAVE (Audio Track)” to specify the save-destination for the new WAVE file that will be created.

note The way in which the Compare function operates will depend on the “Overwrite.WAV” setting. (PG p.44)

5-1T: Volume Ramp

This command applies the same processing as the Sampling mode Sampling P1: Sample Edit page menu command “Volume Ramp” to a WAVE file. (PG p.104 “1-1J: Volume Ramp”)

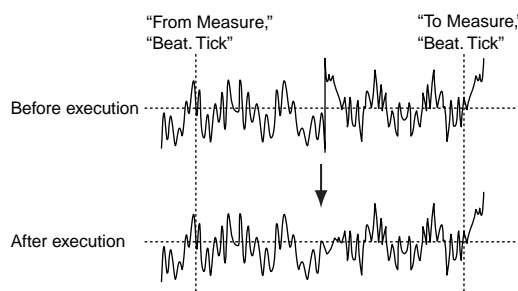
The data values (volume) in the “From Measure”–“To Measure” region will be modified. Depending on the setting you select, the volume will gradually increase (Fade In) or decrease (Fade Out) from “From Measure” to “To Measure.”



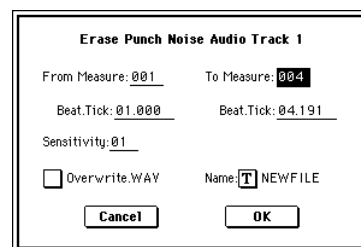
The “From Measure,” “To Measure,” “Beat.Tick,” and “Overwrite.WAV” fields in this dialog box are the same as described in “5-1S: Normalize/Level.”

5-1U: Erase Punch Noise

This command erases the noise that can occur at transitions caused by punch-in recording or editing. This command will automatically detect locations that cause noise, and apply a fade to smooth the transition.



- ① Use “Track Select” to select the audio track that you want to edit.
- ② Choose “Erase Punch Noise” to open the dialog box.



- ③ Specify the region for which you want to execute the command.
Use “From Measure” and “To Measure” to specify the measures, and “Beat.Tick” to specify the beat and clock. By default, “From Measure” and “To Measure” are set to the “From Measure” and “To End of Measure” setting of the Track Edit page. To avoid needlessly applying this process to data that does not contain unwanted noise, you should set the region narrowly, specifying a region that you know contains punch noise.

- ④ Use **“Sensitivity”** to set the sensitivity at which noise will be detected.
Higher settings will cause even slight noises to be detected. Normally you should execute the command with a setting of 1, and increase the setting if the noise has not been removed.
- ⑤ If **“Overwrite.WAV”** is **checked**, the results of executing the command will overwrite the WAVE file that is assigned to the audio track. If this is **unchecked**, executing this command will create a new WAVE file, and the audio track assignment will automatically change to this newly created WAVE file.
If this command will create a new file, use **“Name”** to specify a name for the file. Normally, you will execute this with “Overwrite.WAV” unchecked.
- note** The page menu command “Sel Dir/WAVE (Audio Track)” specifies the save-destination of the newly created WAVE file.
- note** The way in which the Compare function operates will depend on the “Overwrite.WAV” setting. (☞p.44)
- ⑥ To execute “Erase Punch Noise,” press the **OK button**. If you decide to cancel, press the **Cancel button**.

5-1V: Time Stretch

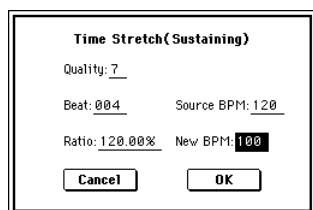
Time Stretch is a function that modifies the tempo by lengthening or shortening the length of the data without affecting the pitch. This lets you change the tempo of a pitched sample (e.g., a vocal, or a string or wind instrument) to match the tempo of other data or the song. You can also execute this command on a stereo sample.

This provides the same functionality as the Sampling mode Sampling P1: Sample Edit page menu command “Time Stretch (Sustaining)” for a WAVE file. (☞PG p.113 “2-1C: Time Stretch (Sustaining)”)

- ① Use **“Track Select”** to select the audio track that you want to edit.
- ② Choose **“Time Stretch”** to open the dialog box.



- ③ Specify the region for which you want to execute the Time Stretch command.
Use **“From Measure”** and **“To Measure”** to specify the measures, and **“Beat.Tick”** to specify the beat and clock. By default, “From Measure” and “To Measure” are set to the “From Measure” and “To End of Measure” setting of the Track Edit page.
- ④ Press the **OK button**.
A dialog box will appear, allowing you to execute the Time Stretch command.



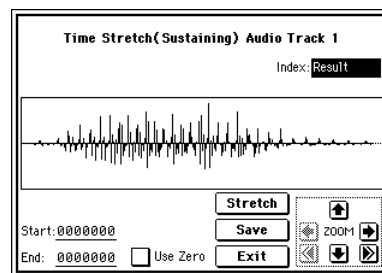
- ⑤ Use **“Quality”** to specify the audio quality of the data produced by the Time Stretch command. You can set this in a range of 0–7. Although it depends on the data, higher settings will usually produce a better result. However, you should be aware that higher settings will also require a longer processing time.
You can repeat this operation as many times as you like, so start with a lower setting, and gradually adjust the setting as needed.
- ⑥ Specify the length of the data that will be produced by the Time Stretch operation.
- **If you want to specify the length as a ratio**
Specify a **“Ratio”** in the range of 50.00%–200.00%. With a setting of 50.00% the sample length will be halved (the tempo will be doubled). With a setting of 200.00%, the sample length will be doubled (the tempo will be halved).
 - **If you want to fit the data into a specific BPM (tempo)**
Specify the desired **“Beat”** (the number of quarter notes per minute). If you change “Beat,” the “Source BPM” value will change automatically. (☞Sampling mode “Time Stretch” PG p.113)

⚠ You cannot make settings that would cause “Source BPM” or “New BPM” to exceed a range of 40–480.
You cannot make settings that would cause “Ratio” to exceed a range of 50.00–200.00.

⚠ Depending on how the data is processed the resulting length may not be exactly as you specified.

- ⑦ To execute the Time Stretch command, press the **OK button**.

The Time Stretch dialog box will appear.



- ⑧ Verify the resulting data created by Time Stretch.
Index [Source, Result]:

Selecting **Source** will display the original waveform prior to Time Stretch. Selecting **Result** will display the waveform after Time Stretch.

Waveform display: Displays the waveform of the WAVE file selected by “Index.”

If “Track Select” is set to Audio Track 1 & 2, the data of audio track 2 will be displayed below the data of audio track 1.

ZOOM: Use these buttons to zoom-in or zoom-out the vertical or horizontal axis of the waveform. (☞p.45 “ZOOM”)

Start:

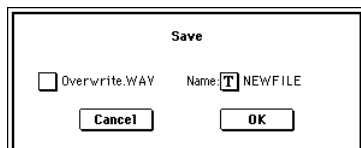
End:

These fields specify the start address and end address of the currently selected index.

When you execute Time Stretch, these addresses will be set automatically. However in some cases, the margin of processing error may cause the playback to be slightly shifted. If this occurs, you can re-specify the address here.

note To hear the sound of the specified region, press the **SAMPLING [START/STOP]** key. The region specified by “Start” and “End” will play back when you press the **SAMPLING [START/STOP]** key.

- ⑨ If you press the **Stretch button**, the Time Stretch dialog box will appear, and you can re-do the time stretch once again. Execute Time Stretch as described in step ⑤ and ⑥.
- ⑩ Save the time stretched data. Press the **Save button** to display the Save dialog box.



- ⑪ If you check “Overwrite.WAV” the results of executing the command will overwrite the WAVE file assigned to the audio track. If this is **not checked**, executing the command will create a new WAVE file, and the audio track assignment will be updated, and replaced by the newly created WAVE file. If a new file will be created, use “Name” to specify a name for the file.

note The page menu command “Sel Dir/WAVE (Audio Track)” specifies the save-destination of the newly created WAVE file.

- ⑫ To save, press the **OK button**. If you decide not to save, press the **Cancel button**. By repeating steps ⑨–⑫ you can create more samples as desired.
- ⑬ Press the **Exit button** to exit the Time Stretch operation.

5-1W: Transfer WAVE (Transfer WAVE To MIDI Track)

Using this command, the WAVE file assigned to the audio track can be re-assigned to a MIDI track.

The WAVE file will be loaded into sample memory (RAM), and sample, multisample, and program data will be created

automatically. The automatically created program will be assigned to a MIDI track, and note data will be automatically created on that MIDI track. (See diagram below.) When you play back after executing this command, the performance previously played by the audio track will be played back by the MIDI track. You can use Sampling mode commands such as Time Slice to edit the data in sample memory (RAM).

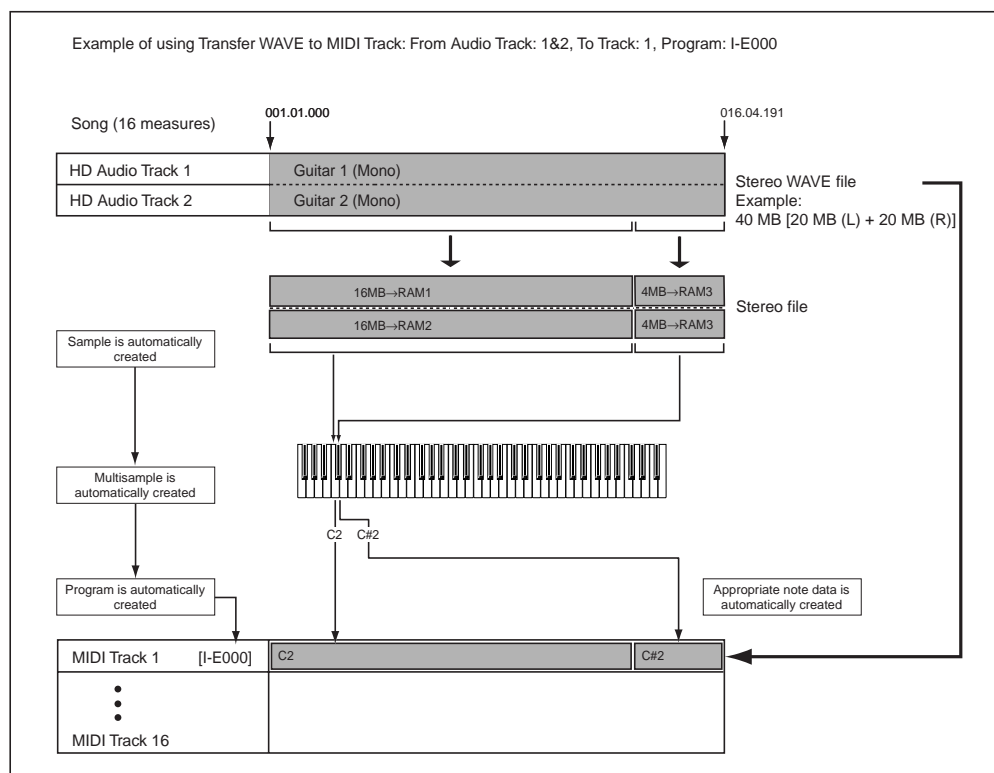
By using this command to transfer an audio track performance to a MIDI track, you can free up the audio track(s) for recording other instruments.

- ① Use “**Track Select**” to select the audio track whose performance you will transfer to a MIDI track.
- ② Choose “**Transfer WAVE**” to open the dialog box.



- ③ In the “**From: Audio Track**” field, select the audio track that you want to transfer to a MIDI track.
- ④ Specify the destination song number in the “**To: Song**” field, the destination track in “**Track**,” and the number of the automatically-created program in “**Program**.”
- ⑤ To execute “Transfer WAVE,” press the **OK button**. If you decide to cancel, press the **Cancel button**. The multisample and sample(s) will automatically be created in vacant numbers. A program will be automatically created in the number you specified for “Program,” and assigned to the song track you specified in “Song” and “Track.” Then the appropriate note data will be automatically created in the track.

⚠ If a single track exceeds 16 Mbytes, the WAVE file will automatically be divided.



Changes to the page menu commands

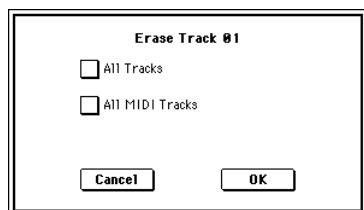
Support for audio tracks has been added to the following page menu commands, and the dialog boxes have changed accordingly.

5-1C: Erase Track

In the page menu command “Erase Track” (PG p.70), the dialog box now contains “All MIDI Tracks,” “Overwrite.WAV,” and “Name” items, and there is now an execution procedure for when you have selected an audio track.

If executing with “Track Select” set to a MIDI track (Track 01-16)

- ① Use “Track Select” to select a MIDI track (Track 01-16).
- ② Choose “Erase Track” to open the dialog box.



- ③ Specify the track(s) whose data you want to erase. If you check “All Tracks,” the data of all tracks including the audio tracks will be erased. In the case of the audio tracks, the WAVE file assignment will be cancelled. The WAVE file itself will not be deleted. If you check “All MIDI Tracks,” the data of all MIDI tracks (Track 01-16) will be erased. (The audio tracks will not be erased.) If no WAVE file is assigned to the audio tracks, the master track will also be erased. If you execute without checking either of these option boxes, only the data of the track selected in “Select Track” will be erased.

- ④ Press the **OK** button to execute “Erase Track.” If you decide not to execute, press the **Cancel** button.

note If you begin recording on the audio track of a song from which all tracks (including the audio tracks and master track) have been erased, the “Set Song Length” dialog box will appear. Once you have specified the desired length of the song, you will be able to start recording on the audio track.

If executing with “Track Select” set to an audio track (Audio Track 1-1&2)

- ① Use “Track Select” to select an audio track (Audio Track 1-Audio Track 1&2).
- ② Choose “Erase Track” to open the dialog box. If you have set “Track Select” to either **Audio Track 1** or **Audio Track 2**, the dialog box will show “Overwrite.WAV” and “Name.”



- ③ Specify the track(s) whose data you want to erase. If you check “All Tracks,” the data of all tracks including the MIDI tracks will be erased. To erase only the track specified by “Track Select,” leave “All Tracks” unchecked. If “Track Select” is set to **Audio Track 1&2** or if you check “All Tracks” in the dialog box, the WAVE file assignment for the audio tracks will be cancelled. The WAVE file itself will not be deleted.
- ④ If you have set “Track Select” to either **Audio Track 1** or **Audio Track 2**, the dialog box will show “Overwrite.WAV” and “Name.” If you check “Overwrite.WAV,” the results of executing the command will overwrite the WAVE file assigned to the audio track. If this is **unchecked**, a new WAVE file will be created when you execute the command, and the assignment of the audio track will be changed to this new WAVE file. In this case, use “Name” to specify a name for the new WAVE file. Normally you will execute without checking “Overwrite.WAV.”

note The page menu command “Sel Dir/WAVE (Audio Track)” specifies the save-destination of the newly created WAVE file.

note The operation of the compare function will depend on this setting. (PG p.44)

- ⑤ Press the **OK** button to execute “Track Erase.” If you decide to cancel, press the **Cancel** button.

5-1D: Copy Track

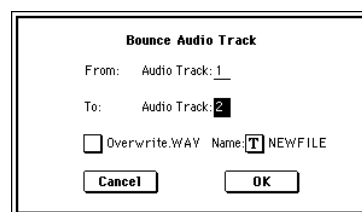
5-1E: Bounce Track

You can now select audio tracks when using the page menu commands “Copy Track” and “Bounce Track” (PG p.70). If you are executing these commands on MIDI tracks (Track 01-16), the procedure is the same as on previous versions. (PG p.70)

If executing with “Track Select” set to an audio track (Audio Track 1, 2, 1&2)

- ① Use “Track Select” to select an audio track.
- ② Choose the “Copy Track” or “Bounce Track” page menu command to open the dialog box.

The dialog box when executing “Bounce Track”



- ③ Use “From: Audio Track” to specify the bounce-source (or copy-source) audio track, and “To: Audio Track” to specify the bounce-destination (or copy-destination) audio track. By default, “From: Audio Track” will be set to the track selected in “Track Select.”
- ④ If you check “Overwrite.WAV,” the results of executing the command will overwrite the WAVE file assigned to the audio track. If this is **unchecked**, execution will create a new WAVE file, and the audio track assignment will be changed to the newly created WAVE file. If you are creating a new file, use “Name” to specify a name for the file. Normally you will execute with “Overwrite.WAV” unchecked.

note The page menu command “Sel Dir/WAV (Audio Track)” specifies the save-destination for the newly created WAVE file.

note The way in which the Compare function operates will depend on this setting. (PG p.44)

- ⑤ Press the **OK button** to execute the command. In the case of “Bounce Track,” the bounce-source track data will be set to “zero”. If you decide not to execute, press the **Cancel button**.

5-1F: Erase Measure

5-1G: Delete Measure

5-1H: Insert Measure

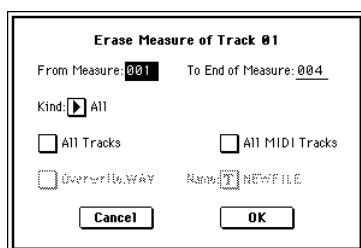
5-1I: Repeat Measure

The items “All MIDI Tracks,” “Overwrite.WAV,” and “Name” have been added to the dialog box of “Erase Measure” (PG p.70), “Delete Measure,” “Insert Measure” (PG p.71), and “Repeat Measure” (PG p.72) and you can now apply these commands to the audio tracks.

If executing with “Track Select” set to a MIDI track (Track 01-16)

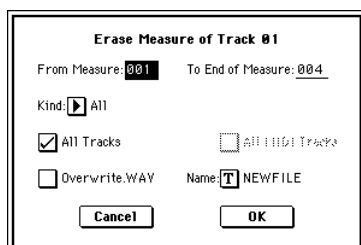
- ① Use “Track Select” to select a MIDI track (Track 01-16).
- ② Choose one of the above page menu commands to open the dialog box.

The dialog box when executing “Erase Measure”



- ③ Specify the measure or range of measures for which you want to execute the command.
- ④ Specify the track(s) for which you want to execute the command.
If you check “All Tracks,” the command will be executed on the data of all tracks including the audio tracks.
If you check “All MIDI Tracks,” the command will be executed on all MIDI tracks (Track 01-16) and the master track, but not the audio tracks. If you execute the command with neither of these check boxes selected, execution will apply only to the data of the track selected in “Select Track.”

The dialog box when executing “Erase Measure”



If an audio track exists and “All Tracks” is checked, the “Overwrite.WAV” item will be displayed.

- ⑤ If you check “Overwrite.WAV,” the results of executing the command will overwrite the WAVE file assigned to the audio track. If this is unchecked, execution will create a new WAVE file, and the audio track assignment will be changed to the newly created WAVE file. If you are creating a new file, use “Name” to specify a name for the file. Normally you will execute with “Overwrite.WAV” unchecked.

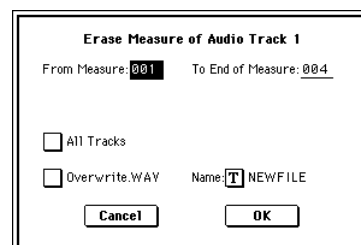
note The page menu command “Sel Dir/WAV (Audio Track)” specifies the save-destination for the newly created WAVE file.

- ⑥ Press the **OK button** to execute the command. If you decide to cancel, press the **Cancel button**.

If executing with “Track Select” set to an audio track (Audio Track 1-1&2)

- ① Use “Track Select” to select an audio track.
- ② Choose one of the above page menu commands to open the dialog box.

The dialog box when executing “Erase Measure”



- ③ Specify the region of measures for which you want to execute the command.
- ④ If you check “All Tracks,” the command will be executed for all tracks including the MIDI tracks.
- ⑤ If you check “Overwrite.WAV,” the results of executing the command will overwrite the WAVE file assigned to the audio track. If this is unchecked, execution will create a new WAVE file, and the audio track assignment will be changed to the newly created WAVE file. If you are creating a new file, use “Name” to specify a name for the file. Normally you will execute with “Overwrite.WAV” unchecked.

note The page menu command “Sel Dir/WAV (Audio Track)” specifies the save-destination for the newly created WAVE file.

note The way in which the Compare function operates will depend on this setting. (PG p.44)

- ⑥ To execute the command, press the **OK button**. If you decide to cancel, press the **Cancel button**.

5-1J: Copy Measure

5-1K: Move Measure

The items “All MIDI Tracks,” “Overwrite.WAV,” and “Name” have been added to the dialog box of “Copy Measure” and “Move Measure” (PG p.72), and you can now apply these commands to the audio tracks.

If executing with “Track Select” set to a MIDI track (Track 01-16)

- ① Use “Track Select” to select a MIDI track (Track 01-16).
- ② Choose one of the above page menu commands to open the dialog box.

The dialog box when executing “Copy Measure”

- ③ Use “From: Track” to copy the copy-source (or move-source) MIDI track. Initially, “Track” will be the track that you selected in “Track Select.”
- ④ Use “From Measure” and “To End of Measure” to specify the copy-source (or move-source) range of measures. Initially, “From Measure” and “To End of Measure” will be set to the region you specified in the Track Edit page.
- ⑤ If you check “All Tracks,” the data of all tracks including the audio tracks will be copied (or moved). If a WAVE file is assigned to the audio track, the “Overwrite.WAV” item will be displayed. If you check “All MIDI Tracks,” all MIDI tracks (Track 01-16) and the master track will be copied (or moved), but not the audio tracks. If you execute the command with neither of these check boxes selected, only the data of the track selected in “Select Track” will be copied (or moved).

The dialog box when executing “Copy Measure”

- ⑥ Use “To: Song” to specify the copy-destination song (only for “Copy Measure”), “Track” to specify the copy-destination track (if “All Tracks” and “All MIDI Tracks” are unchecked), and “Measure” to specify the copy-destination (or move-destination) starting measure.
- ⑦ If a WAVE file is assigned to the audio track and “All Tracks” is checked, the dialog box will show “Overwrite.WAV” and “Name.” If you check “Overwrite.WAV,” the results of executing the command will overwrite the WAVE file assigned to the audio track. If this is unchecked, execution will create a new WAVE file, and the audio track assignment will be changed to the newly created WAVE file. If you are creating a new file, use “Name” to specify a name for the file.

Normally you will execute with “Overwrite.WAV” unchecked.

note The page menu command “Sel Dir/WAV (Audio Track)” specifies the save-destination for the newly created WAVE file.

- ⑧ Press the **OK** button to execute the command. If you decide to cancel, press the **Cancel** button.

If executing with “Track Select” set to an audio track (Audio Track 1, 2, 1&2)

- ① Use “Track Select” to select an audio track.
- ② Choose one of the above page menu commands to open the dialog box.

The dialog box when executing “Copy Measure”

- ③ Use “From: Audio Track” to copy the copy-source (or move-source) audio track. Initially, “Audio Track” will be the track that you selected in “Track Select.”
- ④ Use “From Measure” and “To End of Measure” to specify the copy-source (or move-source) range of measures. Initially, “From Measure” and “To End of Measure” will be set to the region you specified in the Track Edit page.
- ⑤ If you check “All Tracks,” the command will apply to the data of all tracks including the MIDI tracks. If this is unchecked, the command will apply only to the data of the track selected in “From: Audio Track.”
- ⑥ Use “To: Song” to specify the destination song (only for “Copy Measure”), “Audio Track” to specify the destination track (if “All Tracks” is unchecked), and “Measure” to specify the copy-destination (or move-destination) starting measure.
- ⑦ If you check “Overwrite.WAV,” the results of executing the command will overwrite the WAVE file assigned to the audio track. If this is unchecked, execution will create a new WAVE file, and the audio track assignment will be changed to the newly created WAVE file. If you are creating a new file, use “Name” to specify a name for the file. Normally you will execute with “Overwrite.WAV” unchecked.

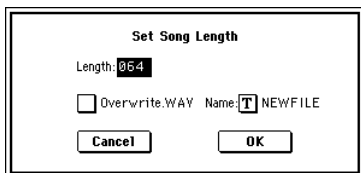
note The page menu command “Sel Dir/WAV (Audio Track)” specifies the save-destination for the newly created WAVE file.

note The setting you make here will affect how the Compare function operates. (PG p.44)

- ⑧ Press the **OK** button to execute the command. If you decide to cancel, press the **Cancel** button.

5-1Q: Set Song Length


The items “Overwrite.WAV” and “Name” have been added to the page menu command “Set Song Length” (PG p.75). If the song contains an audio track and you execute this command to shorten the length of the song (the “Length” field), the audio track will also be shortened to the same length as the song.



If you check “Overwrite.WAV,” the results of executing the command will overwrite the WAVE file assigned to the audio track. If this is **unchecked**, execution will create a new WAVE file, and the audio track assignment will be changed to the newly created WAVE file. If you are creating a new file, use “Name” to specify a name for the file.

note The page menu command “Sel Dir/WAV (Audio Track)” specifies the save-destination for the newly created WAVE file.

note If you use the page menu command “Erase Track” to erase all tracks (including the audio tracks and master track) from a song and then begin recording on the audio track, the “Set Song Length” dialog box will appear. Specify the desired length of the song in the “Set Song Length,” and you will be able to start recording on the audio track.

 You cannot make a WAVE file that is longer than 80 minutes.

PG Add the above content to “Parameter Guide” Sequencer P5: Track Edit (PG p.68–75).

Auto Sampling/HD Audio Setup

The page menu command “Auto Sampling/HD Audio Setup” has been added to the Sequencer P0: Play/REC, Sampling/HD Audio page. (PG p.17)

This convenient function automatically sets the relevant parameters to the ideal settings for various operations such as Sequencer mode sampling (e.g., In-Track Sampling), recording using the “HD Audio Track,” two-channel mix-down to create an audio CD, or bouncing tracks. (For the automatically-set parameters and their values, refer to p.32)

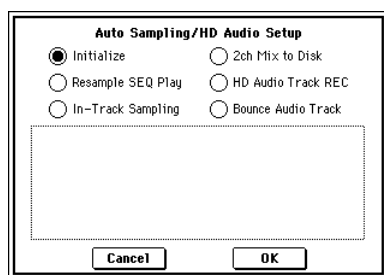
When you execute this operation, the relevant parameters will be set automatically. You cannot use the [COMPARE] key to revert to the prior settings.

The settings are automatically made for the most typical applications. After executing the auto setup operation, you can further adjust any of the parameters as described in the paragraphs for each item.

1. Initialize

This initializes the parameters related to sampling or audio track recording.

- 1 Select “Auto Sampling/HD Audio Setup” to open the dialog box.



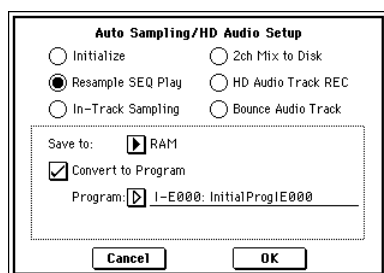
- 2 Use the radio buttons to select **Initialize**.
- 3 To execute “Auto Sampling/HD Audio Setup,” press the **OK button**. If you decide to cancel, press the **Cancel button**. (For the automatically-set parameters and their values, refer to p.32)

2. Resample SEQ Play

This automatically makes the necessary settings for resampling your keyboard performance in Sequencer mode.

■ Setup

- 1 Select “Auto Sampling/HD Audio Setup” to open the dialog box.



- 2 Use the radio buttons to select **Resample SEQ Play**.

- 3 Use “**Save to**” to select the location to which the resampled data will be written. (PG p.5 “Save to”) **RAM:** The resampled data will be written into sample memory (RAM). If the “**Convert to Program**” option in step 4 is **checked**, a new multisample will automatically be created after resampling.

DISK: The resampled data will be saved as a WAVE file on the internal hard drive or a hard drive etc. connected to the SCSI connector.

- 4 If you set “**Save to**” to **RAM**, checking “**Convert to Program**” will convert the resampled data into a program of the number you specify in “**Program**.” After resampling, you can switch to Program mode and try out the data immediately.
- 5 Use “**Program**” to specify the conversion-destination program.
- 6 Press the **OK button** to execute “**Auto Sampling/HD Audio Setup**.” If you decide to cancel, press the **Cancel button**. (For the automatically-set parameters and their values, refer to p.32)

note If “**Save to**” is set to **RAM** and you want to change the RAM bank, use the page menu command “**Select Bank & Smpl No.**” (Sequencer 0-7A PG p.56) to specify the sampling-destination sample memory (RAM).

note If “**Save to**” is set to **DISK**, use the Sequencer mode page menu command “**Select Directory**” (Program 0-3D PG p.7) to specify the save-destination for the WAVE file that is created by resampling.

■ Resample

- 7 Press **SAMPLING [REC]** and then **SAMPLING [START/STOP]**.
- 8 Start the sequencer playback or play live on the keyboard. You can play along with the sequencer during resampling. If you are only playing live, and not using the sequencer, sampling will begin with the first note-on. (PG p.4)
- 9 When you are finished performing, press the **SAMPLING [START/STOP]** key.

note If “**Save to**” is set to **RAM (Convert to Program)** and you continue resampling without changing the settings, the successive samples will automatically be assigned to C#2, D2, ...

■ Listen to the resampled data

- If “**Save to**” was set to **RAM (Convert to Program)**, switch to Program mode, select the program that was created, and play the C2 key to hear the program.
- If “**Save to**” was set to **DISK**, go to Sequencer mode and use the page menu command “**Select Directory**” to hear the WAVE file that was created. (Program 0-3D PG p.7)

note If you want to simultaneously resample the song playback and your keyboard performance, change “**Trigger**” (0-7b PG p.56) to **Sequencer START SW** so that resampling will begin the moment the sequencer starts.

note If you also want to sample an external audio signal from AUDIO INPUT etc. at the same time, go to the Sequencer P0: Play/REC, Sampling/HD Audio page and set Input 1, 2 “**BUS (IFX/Indiv.) Select**” to L/R. (BG p.46)

note If “Convert to Program” is **not** checked, you can listen to the sample by selecting and playing it in Sampling mode.

3. In-Track Sampling

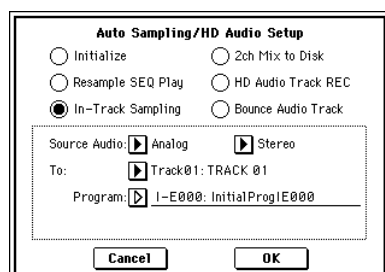
The In-Track Sampling function samples an external audio signal from AUDIO INPUT etc. into sample memory (RAM) in synchronization with song playback, and also automatically creates note data in a MIDI track. The sampled audio data can easily be played from the MIDI track or edited. (≡BG p.115)

The “In-Track Sampling” radio button automatically makes the appropriate settings for this function.

note Use INDIV. 1/2 OUT to monitor the audio signal being recorded. Connect the AUDIO OUTPUT MAIN L, R, INDIV1, and 2 jacks to your mixer so that you can monitor the output.

■ Setup

- ① Select “Auto Sampling/HD Audio Setup” to open the dialog box.



- ② Use the radio buttons to select **In-Track Sampling**.

- ③ In “**Source Audio**,” select the external audio input source.

Analog: Selects the analog audio signal from a musical instrument or other device connected to the AUDIO INPUT 1 and AUDIO INPUT 2 jacks.

S/P DIF: Selects the digital audio signal from an instrument or DAT deck etc. connected to the S/P DIF jack.

mLAN: Selects the digital audio signal from an instrument etc. connected to the mLAN connector (if the optional EXB-mLAN is installed). (≡PG p.4, PG p.56 “Input”)

note If “Source Audio” is set to **S/P DIF** or **mLAN**, set “System Clock” (Global P0: 0–2a ≡PG p.138) to the appropriate system clock setting.

- ④ Use “**Mono-1/Mono-2/Stereo**” to specify the mono/stereo status of the input source. (≡PG p.4, PG p.56)

Mono-1: Use Input 1.

Mono-2: Use Input 2.

Stereo: Use Input 1 and 2 in stereo.

- ⑤ Use “**To**” to select the MIDI track that will be used for in-track sampling. Note data will automatically be created in the MIDI track you select.

- ⑥ Use “**Program**” to specify the program that will be created. After sampling, a new multisample will automatically be created, and the sampled data will be converted into a program.

- ⑦ Press the **OK** button to execute “Auto Sampling/HD Audio Setup.” If you decide to cancel, press the **Cancel** button. (For the automatically-set parameters and their values, refer to p.32. For an example of using the automatically-set parameters ≡BG p.115)

■ Performing in-track sampling

- ⑧ Use “**Location**” to specify the playback location of the song.
- ⑨ Press the **SAMPLING [REC]** key. (Sampling-standby)
- ⑩ Press the **SEQUENCER [START/STOP]** key.
- ⑪ At the moment you want to start sampling, press the **SAMPLING [START/STOP]** key.
- ⑫ Play the instrument or other source you connected to the AUDIO INPUT jack selected in “Source Audio.”
- ⑬ When you are finished playing, press the **SAMPLING [START/STOP]** key. (Only sampling will stop.) Alternatively, press the **SEQUENCER [START/STOP]** key. (Song playback and sampling will both stop.)

note If you want to continue sampling while the song plays, turn the Global P0: Input/Sampling “Auto Optimize RAM” setting **Off**. (≡PG p.140)

■ Listen to the sampled data

- Move the “**Location**” back, and press the **SEQUENCER [START/STOP]** key to play back the song.
- Use “**Track Select**” (0–1a ≡PG p.50) to select the track specified in “**To**” (step ⑤), and play the **C2** note of the keyboard.

note If you want to apply an insert effect to the input source, go to the Sequencer P0: Play/REC Sampling/HD Audio page and set Input 1, 2 “**Bus (IFX/Indiv.) Select**” to **IFX1–IFX5**. Set the “**BUS Select**” following that insert effect to 1/2.

note If you set “**Trigger**” (0–7b ≡PG p.56) to **Threshold**, sampling will begin when the input level exceeds the specified value. (≡BG p.115)

note Use the page menu command “**Select Bank & Smpl No.**” (0–7A ≡PG p.56) to select the sampling-destination sample memory (RAM).

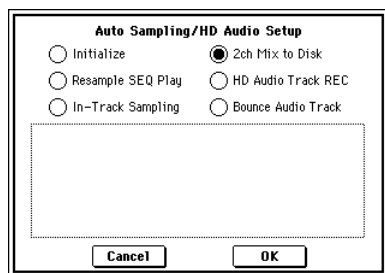
4. 2ch Mix to Disk

As a preparatory step to creating an audio CD from your completed song, you must resample your song to create a two-channel stereo WAVE file on the internal hard drive. (PG p.116)

The “2ch Mix to Disk” radio button automatically makes the necessary settings for creating this WAVE file.

■ Setup

- ① Select “Auto Sampling/HD Audio Setup” to open the dialog box.



- ② Use radio buttons to select **2ch Mix to Disk**.
- ③ Press the **OK** button to execute “Auto Sampling/HD Audio Setup.” If you decide to cancel, press the **Cancel** button. (For the automatically-set parameters and their values, refer to p.32. For an example of using the automatically-set parameters PG p.116)

■ Resampling a completed song to create a WAVE file

- ④ Select the song that you want to resample.
- ⑤ Press the **SAMPLING [REC]** key.
- ⑥ Press the **SAMPLING [START/STOP]** key. (Standby)
- ⑦ Press the **SEQUENCER [START/STOP]** key. Song playback and resampling will begin.
- ⑧ Press the **SEQUENCER [START/STOP]** key. Song playback and resampling will end, and a WAVE file will be created.

⚠ If a “Buffer overrun error occurred” or “Buffer under-run error occurred” error message is displayed, refer to “What to do if a “Buffer overrun error occurred” or “Buffer underrun error occurred” error message appears during recording or playback” (PG p.13), and execute the Disk mode 0-3: Utility page menu commands “Optimize Medium” and “Collect Audio Track file.” If the error message “Buffer overrun error occurred” appeared during recording, the data recorded up to the point where the error occurred will have been recorded correctly, but the data at beyond the point the error appeared may not play back.

■ Listen to the WAVE file that you created

- Use the page menu command “Select Directory” to play back the WAVE file. (Program 0-3D PG p.7)

note You can create an audio CD from the WAVE file you created. (PG p.118)

note Page menu command “Select Directory” specifies the save-destination of the WAVE file created by resampling.

5. HD Audio Track REC

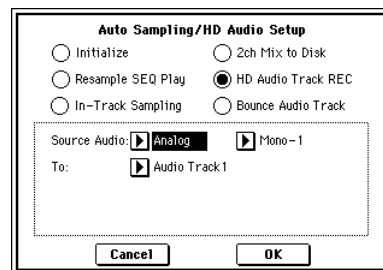
“HD Audio Track REC” automatically adjusts the settings so that you can play back MIDI tracks while you record only an external two-channel audio source on the audio tracks.

(PG p.9)

note Use INDIV. 1/2 OUT to monitor the audio signal being recorded. Connect the AUDIO OUTPUT MAIN L, R, INDIV1, and 2 jacks to your mixer so that you can monitor the output.

■ Setup


- ① Select “Auto Sampling/HD Audio Setup” to open the dialog box.



- ② Use the radio buttons to select **HD Audio Track REC**.
- ③ In “Source Audio,” select the external audio input source.
Analog: Selects the analog audio signal from a musical instrument or other device connected to the AUDIO INPUT 1 and AUDIO INPUT 2 jacks.
S/P DIF: Selects the digital audio signal from an instrument or DAT deck etc. connected to the S/P DIF jack.
mLAN: Selects the digital audio signal from an instrument etc. connected to the mLAN connector (if the optional EXB-mLAN is installed). (PG p.4, PG p.56 “Input”)
note If “Source Audio” is set to **S/P DIF** or **mLAN**, set “System Clock” (Global P0: 0-2a PG p.138) to the appropriate system clock setting.
- ④ Use “Mono-1/Mono-2/Stereo” to specify the mono/stereo status of the input source. (PG p.4, PG p.56)
Mono-1: Use Input 1.
Mono-2: Use Input 2.
Stereo: Use Input 1 and 2 in stereo.
- ⑤ Use “To” to specify the track(s) that will be recorded. You can set this if the “Mono-1/Mono-2/Stereo” field is set to **Mono-1** or **Mono-2**. If “Mono-1/Mono-2/Stereo” is set to **Stereo**, **audio tracks 1 and 2** will be recorded.
- ⑥ Press the **OK** button to execute “Auto Sampling/HD Audio Setup.” If you decide not to execute, press the **Cancel** button. (For the automatically-set parameters and their values, refer to p.32. For an example of using the automatically-set parameters PG p.9)

■ Recording on the audio track(s)

- ⑦ Set **"Location"** to the location that you want to record.
- ⑧ Press the **SEQUENCER [REC/WRITE] key** and then the **SEQUENCER [START/STOP] key**. (Recording will begin.)
- ⑨ Play the musical instrument etc. that is connected to the AUDIO INPUT jack(s) you selected for "Source Audio."
- ⑩ When you have finished performing, press the **SEQUENCER [START/STOP] key**. (Recording will stop.)

 If a "Buffer overrun error occurred" or "Buffer under-run error occurred" error message is displayed, refer to "What to do if a "Buffer overrun error occurred" or "Buffer underrun error occurred" error message appears during recording or playback" (p.13), and execute the Disk mode 0-3: Utility page menu commands "Optimize Medium" and "Collect Audio Track file." If the error message "Buffer overrun error occurred" appeared during recording, the data recorded up to the point where the error occurred will have been recorded correctly, but the data at beyond the point the error appeared may not play back.

■ Check the audio track(s) that you recorded

- Press the **SEQUENCER [START/STOP] key** to play back.

note If you want to apply an insert effect to the input source, go to the Sequencer P0: Play/REC Sampling/HD Audio page, and set Input 1,2 **"BUS (IFX/Indiv.) Select"** to **IFX1-5**. Set the **"BUS Select"** that follows the insert effect you used to **1/2**.

note You can use manual or auto punch-in recording even when recording to an audio track. (p.11, 18)

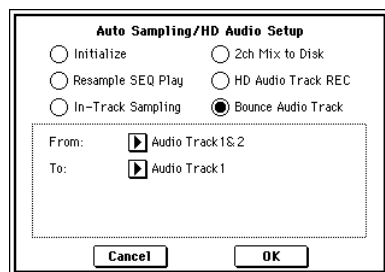
note Use the page menu command **"Sel Dir/WAVE (Audio Track)"** (p.16) to specify the save-destination of the WAVE file that is created by recording.

6. Bounce Audio Track

"Bounce Audio Track" makes the appropriate settings for combining audio tracks 1 and 2 into audio track 1 or re-recording the audio tracks while applying an effect.

■ Setup


- ① Select **"Auto Sampling/HD Audio Setup"** to open the dialog box.



- ② Use the radio buttons to select **Bounce Audio Track**.
- ③ Use **"From"** to select the bounce-source track(s), and **"To"** to select the bounce-destination track(s).
- ④ Press the **OK button** to execute **"Auto Sampling/HD Audio Setup."** If you decide not to execute, press the **Cancel button**. (For the automatically-set parameters and their values, refer to p.32. For an example of using the automatically-set parameters (p.12)

■ Perform bounce-recording

- ⑤ Press the **SEQUENCER [REC/WRITE] key** and then the **SEQUENCER [START/STOP] key**. Only the audio track(s) will play back, and bounce-recording will begin.
- ⑥ When the audio track(s) finish playing back, press the **SEQUENCER [START/STOP] key**. (Bounce-recording will stop.)

 If a "Buffer overrun error occurred" or "Buffer under-run error occurred" error message is displayed, refer to "What to do if a "Buffer overrun error occurred" or "Buffer underrun error occurred" error message appears during recording or playback" (p.13), and execute the Disk mode 0-3: Utility page menu commands "Optimize Medium" and "Collect Audio Track file." If the error message "Buffer overrun error occurred" appeared during recording, the data recorded up to the point where the error occurred will have been recorded correctly, but the data at beyond the point the error appeared may not play back.

■ Listen to the recorded result

- ⑦ Adjust the **"Pan"** of the audio track you selected in the **"To"** field of the dialog box.
If you selected audio track 1 in the **"To"** field, adjust the **audio track 1 "Pan."** If you selected **audio track 2**, adjust the **audio track 2 "Pan."** If you selected **audio track 1&2**, adjust **"Pan"** for both **audio tracks 1 and 2**.
- ⑧ Turn **SOLO OFF** for the audio track for the audio track you did not select in the **"To"** field.
If **"To"** is set to **audio track 1**, turn the **audio track 2 SOLO OFF**. If **"To"** is set to **audio track 2**, turn the **audio track 1 SOLO OFF**. If you selected **Audio Track 1 & 2**, turn **SOLO ON** for both **audio tracks 1 and 2**.
- ⑨ Press the **SEQUENCER [START/STOP] key** to play back.

note If you are using an insert effect, set **"BUS Select"** to **L/R** for the bounce-destination audio track. If you are using a master effect, set the audio track **"Send 1/2"** back to **0**. This will prevent the same effect from being applied twice.

note Use the page menu command **"Sel Dir/WAVE (Audio Track)"** to specify the save-destination for the WAVE file created by bounce-recording. (p.16)

Automatically-set parameters and their values

Parameter		1. Initialize	2. Resample SEQ Play	3. In-Track Sampling
Input (Input Source)		(Analog, S/P DIF, mLAN)* ¹	(Analog, S/P DIF, mLAN)* ¹	(Source Audio)* ²
Input1	Level	127	127	127
	Pan	L000	L000	L000
	BUS Select	Off	Off	1/2
	Send1	000	000	000
	Send2	000	000	000
Input2	Level	127	127	127
	Pan	R127	R127	R127
	BUS Select	Off	Off	1/2
	Send1	000	000	000
	Send2	000	000	000
Sampling Setup	Source BUS	L/R	L/R	Indiv. 1/2
	Trigger	Sequencer START SW	Note On	Sampling START SW
	Save to	RAM	(Save to)	RAM
	Mode	Stereo	Stereo	(Source Audio)* ³
	Sample Time: RAM	Maximum	-	-
	Sample Time: DISK	4min 59.999sec	-	-
	Recording Level [dB]	-12.0	-12.0	+0.0
Select Bank & Smpl No. (Page Menu Command)	Auto +12dB On	On	On	Off
	Convert to Program	Off	(Convert to Program)	On
	Program	-	(Program)	(Program)
	MS	-	Newly created* ⁴	Newly created* ⁴
	Orig.Key	-	C2* ⁴	C2* ⁴
	Seq.Event	Off	Off	On
	Track	-	-	(To)
Recording Setup (Audio Track)	Track Select	-	-	-
	Punch In	Off	-	-
	Bounce	Off	-	-
	Source BUS	L/R	-	-
	Overwrite.WAV	Off	-	-
Sel Dir/WAVE (Audio Track) for Audio Track (Page Menu Command)	WAVE File	-	-	-
Audio Track	Audio1 SOLO	-	-	-
	Pan	-	-	-
	Audio2 SOLO	-	-	-
	Pan	-	-	-

∴ Not set automatically

Settings enclosed in parentheses () are set automatically according to the parameters in the dialog box.

*¹: The specified setting for Analog, S/P DIF, or mLAN ("Input1" or "Input2") will be made automatically.

*²: The input source setting ("Input1" or "Input2") specified in the "Source Audio" field of the dialog box will be made automatically.

*³: If "Source Audio" is **Mono-1** this will be **L-Mono**, if **Mono-2** it will be **R-Mono**, and if **Stereo** this will be **Stereo**.

*⁴: If "Save to" is **RAM**, and "Convert to Program" is **On**.

note When you select and execute **In-Track Sampling**, the track selected in "To" will automatically be set to a "**Status**" (PG p.62) of **BTH**.

Parameter		4. 2ch Mix to Disk	5. HD Audio Track REC	6. Bounce Audio Track
Input (Input Source)		(Analog, S/P DIF, mLAN)* ¹	(Source Audio)* ²	(Analog, S/P DIF, mLAN)* ¹
Input1	Level	127	127	127
	Pan	L000	L000 (To)* ⁷	L000
	BUS Select	Off	1/2	Off
	Send1	000	000	000
	Send2	000	000	000
Input2	Level	127	127	127
	Pan	R127	R127 (To)* ⁷	R127
	BUS Select	Off	1/2	Off
	Send1	000	000	000
	Send2	000	000	000
Sampling Setup	Source BUS	L/R	-	-
	Trigger	Sequencer START SW	-	-
	Save to	DISK	-	-
	Mode	Stereo	-	-
	Sample Time: RAM	-	-	-
	Sample Time: DISK	-	-	-
	Recording Level [dB]	-12.0	+0.0	+0.0
Select Bank & Smpl No. (Page Menu Command)	Auto +12dB On	-	-	-
	Convert to Program	-	-	-
	Program	-	-	-
	MS	-	-	-
	Orig.Key	-	-	-
	Seq.Event	-	-	-
	Track	-	-	-
Recording Setup (Audio Track)	Track Select	-	(To)	(To)
	Punch In	-	Off	Off
	Bounce	-	Off	On
	Source BUS	-	Indiv.1/2	L/R
	Overwrite.WAV	-	-	Off
Sel Dir/WAVE (Audio Track) for Audio Track (Page Menu Command)	WAVE File	-	No Assign	-
Audio Track	Audio1 SOLO	-	-	(From)* ⁵
	Pan	-	-	(To)* ⁶
	Audio2 SOLO	-	-	(From)* ⁵
	Pan	-	-	(To)* ⁶

-: Not set automatically

Settings enclosed in parentheses () are set automatically according to the parameters in the dialog box.

*¹: The specified setting for Analog, S/P DIF, or mLAN ("Input1" or "Input2") will be made automatically.

*²: The input source setting ("Input1" or "Input2") specified in the "Source Audio" field of the dialog box will be made automatically.

*³: If "Source Audio" is **Mono-1** this will be **L-Mono**, if **Mono-2** it will be **R-Mono**, and if **Stereo** this will be **Stereo**.

*⁴: If "Save to" is **RAM**, and "Convert to Program" is **On**.

*⁵: If "From" is **Audio Track 1**, Audio 1 will be **"SOLO: On."** If "From" is **Audio Track 2**, Audio 2 will be **"SOLO: On."**

If "From" is **Audio Track 1&2**, Audio 1 and Audio 2 will both be **"SOLO: On."** (Other tracks will be SOLO: Off.)

*⁶: If "To" is **Audio Track 1**, valid audio tracks in "From" will be set to **"Pan: L000"**. If "To" is **Audio Track 2**, valid audio tracks in "From" will be set to **"Pan: R127"**. If "To" is **Audio Track 1&2**, this will not be set automatically.

*⁷: If "Source Audio" is **Stereo**, "Input 1" and "Input 2" will be set to **L000** and **R127** respectively. If "Source Audio" is **Mono-1** or **Mono-2**, "Input 1" and "Input 2" will be set automatically to match "To." If "To" is **Audio Track 1** this will be **L000**, and if **Audio Track 2** this will be **R127**.


note When you select and execute Bounce Audio Track, the Metronome Setup **"Sound"** setting (0-8b ⇄ PG p.58) will automatically be turned **Off**.

Support for exclusive events

Recording and playing exclusive events

Version 2.0 allows exclusive messages to be recorded and played back, and allows you to edit tracks that contain exclusive events.

Exclusive messages (including XG or GS data) received from an external MIDI device, and parameter changes produced by editing track parameters (p.35) can now be recorded in realtime on the desired track. You can also use the page menu command “Put Effect Setting to Track” to place insert effect or master effect parameter settings as exclusive events in the desired location of a track.

 Recorded GM, XG, or GS exclusive messages do not affect the TRITON STUDIO when they are played back.

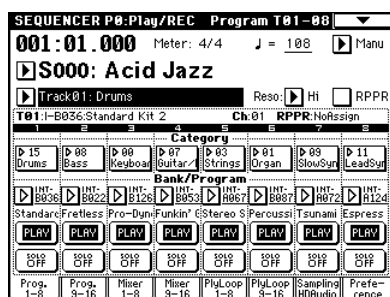
Since the recorded data is embedded in the song data as exclusive events, it can be saved or loaded to/from disk in the same way as before. Exclusive messages can also be saved and loaded as SMF (Standard MIDI File) data (“Load Standard MIDI File,” “Save Song as Standard MIDI File”). This means that you can save recorded exclusive events as SMF data, or convert exclusive messages from an SMF file into song data.

During playback, this data can be transmitted to an external MIDI device, or can be used to control song track parameters or effect parameters.

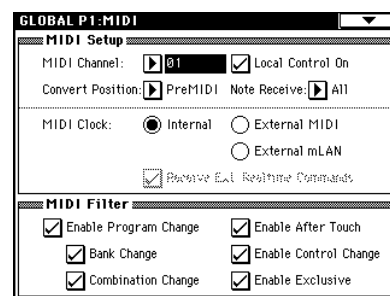
1. Recording internal parameter changes

As an example, here’s how to record internal parameter changes using the preset template song “Acid Jazz.” In this example, we’ll use an empty track to record parameter changes for the insert effects (IFX1, IFX2) assigned to track 1 (drums).


- 1 Use the page menu command “Load Template Song” to load **Acid Jazz**. In the dialog box, check “Copy Pattern to Track too?,” and create a song of about 16 measures. (p.49 “Creating the basic song – 1. Loading a template song and copying preset patterns (drum phrases)”)



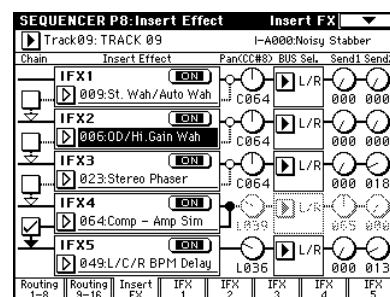
- 2 Move to Global mode, and in Global P1: MIDI, MIDI Filter, check the “Enable Exclusive” check box.




- 3 Move to Sequencer mode, use “Track Select” to select **Track 09**, and begin recording. For this example, select an empty track.

 If you want to record onto a track that already contains data, set the “Recording Setup” parameter “Recording Mode” to **Over Dub** (p.57).

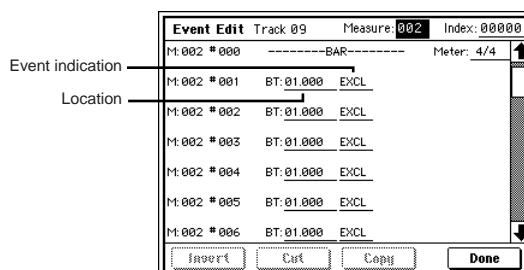
- 4 During recording, use the Sequencer P8: Insert Effect, Insert FX page to edit the parameters of IFX1 and IFX2 at the appropriate time.




- 5 Stop recording.

 Exclusive messages are always recorded on the current track selected by “Track Select.” In this example, they are recorded on track 9.

- 6 In the Sequencer P5: Track Edit page, select the page menu command “Event Edit.” In the Set Event Filters dialog box, check **Exclusive** and then press the **OK** button. The event edit screen will show the recorded exclusive events and their locations. Exclusive events are displayed as “EXCL.”



 Exclusive events cannot be changed to a different type of event. Nor can other events be changed into exclusive events.

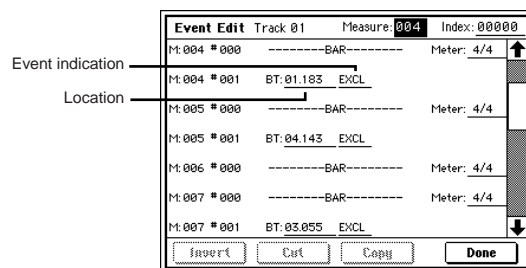
- 7 When you access the Sequencer P8: Insert Effect screen and play back, the changes you made will be reproduced.

2. Recording exclusive messages received from the TRITON-Rack

Here's how you can connect the TRITON STUDIO and a TRITON-Rack via MIDI, and use the TRITON STUDIO to record exclusive messages received from the TRITON-Rack.

- ① Connect the TRITON-Rack's MIDI connectors (IN/OUT) to the TRITON STUDIO's MIDI connectors (OUT/IN). On each TRITON, go to the Global mode MIDI Filter settings and **check the Exclusive** parameter.
TRITON-Rack: GLOBAL 2.1: MIDI, MIDI Filter (PG p.112)
TRITON STUDIO: Global P1: MIDI, MIDI Filter (PG p.144)
- ② On the TRITON-Rack, enter Program mode and select program **A000: Noisy Stabber**.
- ③ On the TRITON STUDIO, enter Sequencer mode. In **"Song Select,"** create a new song. (PG p.50)
- ④ In **"Track Select,"** choose **Track 01** and begin recording.
- ⑤ On the TRITON-Rack, edit the "PROG P1.1 Arp.Play: Pattern" parameters.
- ⑥ Stop recording.

- ⑦ On the TRITON STUDIO, select the Sequencer P5: Track Edit page menu command **"Event Edit."** In the Set Event Filters dialog box, **check Exclusive** and press the **OK** button.



- ⑧ Each exclusive message is recorded at the location in the song where it began being received.
- ⑨ When you play back on the TRITON STUDIO, the changes you made in step ⑤ will be reproduced on the TRITON-Rack.

Exclusive messages that can be realtime-recorded


The following exclusive messages can be realtime recorded.


- Exclusive messages received from an external MIDI device
- Parameter changes in Sequencer mode (see table below)
- Master Volume universal exclusive messages assigned to the foot pedal or a knob


Parameter change messages that you can realtime-record in Sequencer mode

Front panel/Page	Parameter
Front panel	ARPEGGIATOR [ON/OFF] key, [GATE] knob, [VELOCITY] knob
	REALTIME CONTROLS [REALTIME CONTROLS] key
P0: Play/REC	Prog. 1-8/9-16 "Category," "Program Select," "PLAY/MUTE/REC," "SOLO ON/OFF"*1
	Mixer 1-8/9-16 "Pan," "Volume"
	Sampling/HD Audio "Pan," "Volume," "BUS," "Send1," "Send2," "PLAY/MUTE," "SOLO ON/OFF"
P2: Trk Param	OSC 1-8/9-16 "Force OSC Mode," "OSC Select," "Portamento"
	Pitch 1-8/9-16 "Transpose," "Detune," "Bend Range"
	Other 1-8/9-16 "Delay," "Use Program's Scale," "Type," "Key," "Random"
P4: Zone/Ctrl	Controller "SW1," "SW1 Mode," "SW2," "SW2 Mode," "Knob 1-B"... "Knob 4-B"
	MOSS 1-8/9-16 "Voice Allocation Reserve," "Reference Track"
P5: Track Edit	Tone1.2 1-8/9-16 "Destination," "Value"
	Tone3.4 1-8/9-16
	Tone5.6 1-8/9-16
P7: Arpeggiator	Setup 1-8/9-16 "Arpeggiator Assign," "Arpeggiator Run A, B"
	Arpegg. A/B "Pattern," "Octave," "Resolution," "Gate," "Velocity," "Swing," "Sort," "Latch," "Key Sync.," "Keyboard"
	Scan Zone "Top Key," "Bottom Key," "Top Velocity," "Bottom Velocity"
P8: Insert Effect	Routing 1-8/9-16 "BUS Select," "Send1," "Send2"
	Insert FX "IFX1"... "IFX5," "IFX1 On/Off"... "IFX5 On/Off," "Chain," "Pan," "BUS Sel.," "Send1," "Send2"
	IFX 1/2/3/4/5 All effect parameters
P9: Master Effect	Master FX "MFX 1," "MFX 2," "MFX1 On/Off," "MFX2 On/Off," "Chain," "Chain Direction," "Chain Signal," "Chain Level," "Return 1," "Return 2," "Low," "Mid," "High"
	MFX 1/2 All effect parameters
	Master EQ "Low Cutoff," "Mid Cutoff," "Q," "High Cutoff," "Gain," "Low Gain Mod-Src," "High Gain Mod-Src," "Ctrl Ch"

*1: "SOLO ON/OFF" is always controlled by events in the track, regardless of the play/mute status of that track.

 The maximum amount of exclusive message that can be recorded at once is approximately 320 Kbytes. This size will decrease if other events exist within the same measure.

 You cannot simultaneously record exclusive messages received from an external MIDI device and parameter changes produced by editing.

 If you record a parameter assigned to a control change such as “Pan” with the Global mode Global P1: MIDI, MIDI Filter settings “**Enable Control Change**” and “**Enable Exclusive**” both **checked**, edits you make during recording will be recorded both as control change data and parameter change data. These recorded events may not be reproduced correctly if you rewind or fast-forward during playback. If you want to record such events, check only one of these two “Enable” settings in Global mode MIDI Filter.

MIDI system exclusive parameter changes

Sequencer mode track parameters and effect parameters can be controlled by MIDI system exclusive parameter change messages. When an external sequencer is connected and you use the TRITON STUDIO in Sequencer mode as a 16-track multi-timbral sound module, you can control these parameters via MIDI.

The parameters in the table below can be edited individually using system exclusive parameter change messages.


Parameters that can be edited using system exclusive parameter change messages in Sequencer mode


Front panel/Page		Parameter
Front panel	ARPEGGIATOR	[ON/OFF] key, [GATE] knob, [VELOCITY] knob
	REALTIME CONTROLS	[REALTIME CONTROLS] key
P0: Play/REC	Prog. 1-8/9-16	“Category,” “Program Select,” “PLAY/MUTE/REC,” “SOLO ON/OFF”
	Mixer 1-8/9-16	“Pan,” “Volume”
	Sampling/HDAudio	“Pan,” “Volume,” “BUS,” “Send1,” “Send2,” “PLAY/MUTE,” “SOLO ON/OFF”
P2: Trk Param	MIDI Ch 1-8/9-16	“Status,” “MIDI Channel,” “Bank Select”
	OSC 1-8/9-16	“Force OSC Mode,” “OSC Select,” “Portamento”
	Pitch 1-8/9-16	“Transpose,” “Detune,” “Bend Range”
	Other 1-8/9-16	“Delay,” “Use Program’s Scale,” “Type,” “Key,” “Random”
P3: MIDI Filter	MIDI 1 1-8/9-16	“Enable Program Change,” “Enable After Touch,” “Enable Damper,” “Enable Portamento SW”
	MIDI 2 1-8/9-16	“Enable JS X as AMS,” “Enable JS+Y,” “Enable JS-Y,” “Enable Ribbon”
	MIDI 3 1-8/9-16	“Enable Realtime Control Knob1”... “Enable Realtime Control Knob4”
	MIDI 4 1-8/9-16	“Enable SW1,” “Enable SW2,” “Enable Foot Pedal/Switch,” “Other Control Change”
P4: Zone/Ctrl	Key Z 1-8/9-16	“Top Key,” “Top Slope,” “Bottom Slope,” “Bottom Key”
	Vel Z 1-8/9-16	“Top Velocity,” “Top Slope,” “Bottom Slope,” “Bottom Velocity”
	MOSS 1-8/9-16	“Voice Allocation Reserve,” “Reference Track”
	Controller	“SW1,” “SW1 Mode,” “SW2,” “SW2 Mode,” “Knob 1-B”... “Knob 4-B”
P5: Track Edit	Tone1.2 1-8/9-16	“Destination,” “Value”
	Tone3.4 1-8/9-16	
	Tone5.6 1-8/9-16	
P7: Arpeggiator	Setup 1-8/9-16	“Arpeggiator Assign,” “Arpeggiator Run A, B”
	Arpegg. A/B	“Pattern,” “Octave,” “Resolution,” “Gate,” “Velocity,” “Swing,” “Sort,” “Latch,” “Key Sync,” “Keyboard”
	Scan Zone	“Top Key,” “Bottom Key,” “Top Velocity,” “Bottom Velocity”
P8: Insert Effect	Routing 1-8/9-16	“BUS Select,” “Send1,” “Send2”
	Insert FX	“IFX1”... “IFX5,” “IFX1 On/Off”... “IFX5 On/Off,” “Chain,” “Pan,” “BUS Sel.,” “Send1,” “Send2”
	IFX 1/2/3/4/5	All effect parameters
P9: Master Effect	Master FX	“MFX 1,” “MFX 2,” “MFX1 On/Off,” “MFX2 On/Off,” “Chain,” “Chain Direction,” “Chain Signal,” “Chain Level,” “Return 1,” “Return 2,” “Low,” “Mid,” “High”
	MFX 1/2	All effect parameters
	Master EQ	“Low Cutoff,” “Mid Cutoff,” “Q,” “High Cutoff,” “Gain,” “Low Gain Mod-Src,” “High Gain Mod-Src,” “Ctrl Ch”

3. Put Effect Setting to Track

The page menu command “Put Effect Setting to Track” places effect settings into a track as exclusive events.

As an example, we will use the preset template song “Acid Jazz” to explain how to use the “Put Effect Setting to Track” page menu command. In this example we will switch the insert effect for Track 03: Elec.Piano from 023: Stereo Phaser to 020: Stereo Flanger at the beginning of measure 9. We will explain two ways in which you can do this: method 1) and method 2).

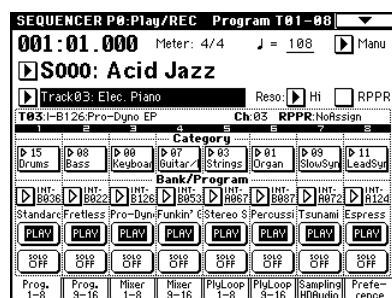
 This command works by inserting MIDI parameter change system exclusive messages directly into a sequencer track. Because this requires a number of messages to be read and processed, it can take a little time for the effect to change. You may find it necessary to “anticipate” where you want the effect change to take place and insert the change slightly earlier. Also, notes that are already sounding as the transition takes place may not play smoothly.

 Only effect type and effect parameter events can be inserted. You must use realtime recording to record effect on/off settings or bus settings.

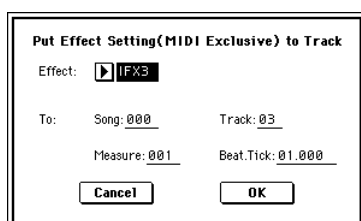
1) Inserting effect settings at the beginning of the song and at a specified measure

For the insert effect (IFX3) used by track 3, we will use 023: Stereo Phaser for measures 1 through 8 (as specified by the template song) and then switch to 020: Stereo Flanger for measures 9 and following by using the page menu command “Put Effect Setting to Track” to insert MIDI parameter change system exclusive messages.

- ① Enter Sequencer mode, and use “Song Select” to choose song **S000**.
- ② Use the page menu command “Load Template Song” to load **Acid Jazz**.



- ③ Use “Track Select” to select **Track 03: Elec.Piano**, and record a performance as desired. (BG p.49 “Creating the basic song – 1. Loading a template song and copying preset patterns (drum phrases)”)
 - ④ In Sequencer P8: Insert Effect, choose page menu command “Put Effect Setting to Track” to open the dialog box.



- ⑤ Specify the effect for which you will insert an exclusive message, and specify the location at which it will be inserted.

“Effect”: **IFX3**

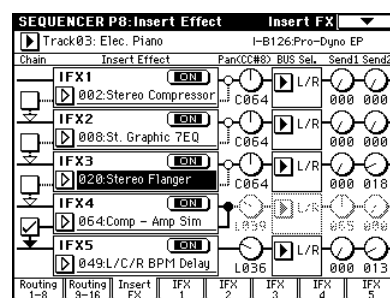
To: “Song”: **000**

“Track”: **03**

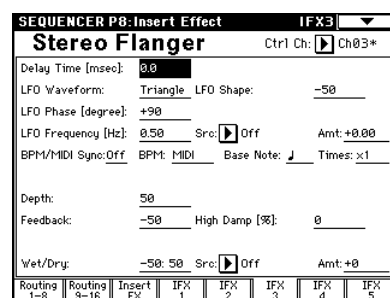
“Measure”: **001**

“Beat.Tick”: **01.000**

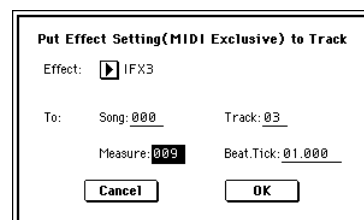
- ⑥ Press the **OK** button.
- ⑦ Specify the effect that you will use for measure 9 and the measures that follow. In the Sequencer P8: Insert Effect, Insert FX page, set IFX3 to **020: Stereo Flanger**.



- ⑧ In the Sequencer P8: Insert Effect, IFX3 page, set the parameters as desired.



- ⑨ In the Sequencer P8: Insert effect, Insert FX page, choose the page menu command “Put Effect Setting to Track” to open the dialog box.



- ⑩ Specify the effect for which you will insert an exclusive message, and specify the location at which it will be inserted.

“Effect”: **IFX3**

To: “Song”: **000**

“Track”: **03**

“Measure”: **009**

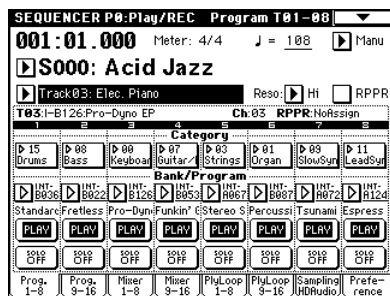
“Beat.Tick”: **01.000**

- ⑪ Press the **OK** button. Now you can play back the song to listen to the effects change at the places in the song (measure 9 in this example) where you put an effect to a track.
- ⑫ Using the **[COMPARE]** key, you can listen to the previous version, before you performed the “Put Effect Setting to Track” operation.

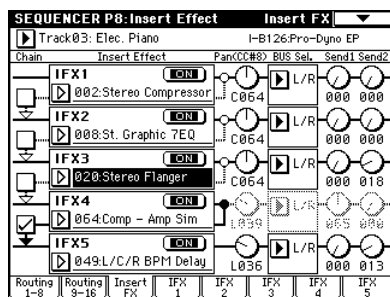
2) Using the effect specified by the song itself from the beginning of the song, and inserting the effect settings from another song at the middle of the song

For the insert effect (IFX3) used by track 3, we will use 023: Stereo Phaser (specified by the template song) from the beginning of the song, and insert MIDI parameter change system exclusive messages at measure 9 to switch to the 020: Stereo Flanger settings from another song.

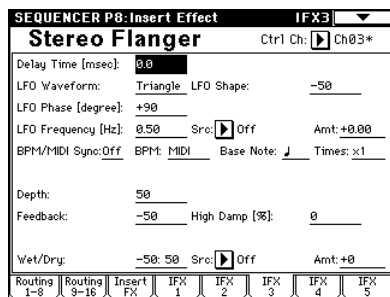
- ① Enter Sequencer mode, and use “Song Select” to select song **S000**.
- ② Use the page menu command “Load Template Song” to load **Acid Jazz**.



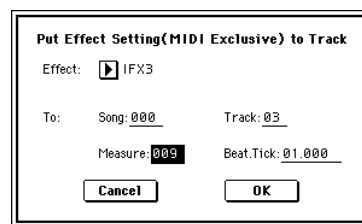
- ③ In “Track Select,” select **Track 03: Elec.Piano**, and record a performance as desired. (⌘BG p.49 “Creating the basic song – 1. Loading a template song and copying preset patterns (drum phrases)”)
 - a) Create song **S001**.
 - b) Use the page menu command “Copy From Song” to copy Song 000 as the copy-source. (⌘PG p.52 “Copy From Song”)
- ⑤ In song 001, make the effect settings that you want to use at measure 9.
In the Sequencer P8: Insert Effect, Insert FX page, select 020: Stereo Flanger for IFX3.



- ⑥ In the Sequencer P8: Insert Effect, IFX3 page, make the desired parameter settings.



- ⑦ Choose “Put Effect Setting to Track” to open the dialog box.



- ⑧ Insert the effect settings from song 001 into song 000.

“Effect”: IFX3
To: “Song”: 000
“Track”: 03
“Measure”: 009
“Beat.Tick”: 01.000

- ⑨ Press the **OK** button. Now you can play back the song to listen to the effects change at the places in the song (measure 9 in this example) where you put an effect to a track
- ⑩ Using the [COMPARE] key, you can listen to the previous version, before you performed the “Put Effect Setting to Track” operation.

note Processing the data placed in a track by the “Put Effect Setting to Track” command may take a little bit of time. As your song becomes filled with more and more data, it may take longer to complete the effect change. When listening to the playback in step ⑨, if you notice the effect change does not take place smoothly at the desired location, use the [COMPARE] key (lit) to return to the previous state and try the operation again. This time, change the “Beat.Tick:” settings so that the change takes place a little bit (40 -100 “Ticks”) earlier or later in the song.

Sequencer P5: Track Edit

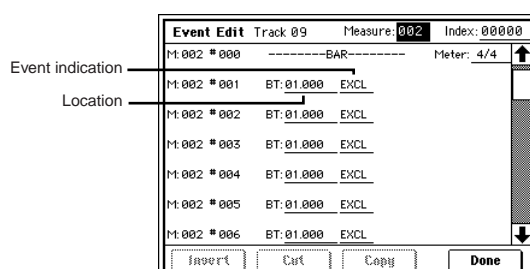
The Sequencer P5: Track Edit page menu commands “Event Edit” (PG p.69) and “Erase Measure” (PG p.70) now allow you to view and edit exclusive events.

If you want to edit only exclusive events in “Event Edit,” open the “Set Event Filters” dialog box and **check the Exclusive** box. To erase exclusive events, in the “Erase Measure” dialog box, set “Kind” to **Exclusive**.

Changes to the page menu commands

5-1B: Event Edit

Tracks containing exclusive events are now supported. If you **check Exclusive** in the “Set Event Filters” dialog box, the display will be as shown below.



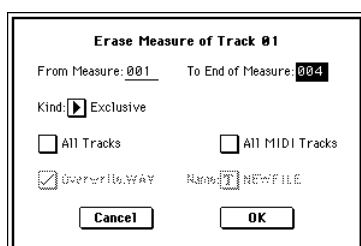
In the same way as for other types of event, you can change the location (“BT”) of an exclusive event, delete it (Cut button), copy it (Copy button), or insert it (Insert button). (PG p.69 “Event Edit”)

⚠ If you want to delete all exclusive events in a measure, choose the page menu command “Erase Measure” and in the dialog box, set “Kind” to **Exclusive**, and execute the command.

⚠ You cannot change an exclusive event to a different type of event such as a note event or control change. Nor can you change another type of event into an exclusive event.

5-1F: Erase Measure

The page menu command “Erase Measure” now allows you to erase exclusive events in the specified measures.



In the dialog box, set “Kind” to **Exclusive** if you want to erase only exclusive events. If you select **All**, all events including exclusive events will be erased.

PG Add the above content to the “Parameter Guide” Sequencer P5: Track Edit page menu commands “Event Edit” (PG p.69) and “Erase Measure” (PG p.70).

Sequencer P6: Pattern/RPPR

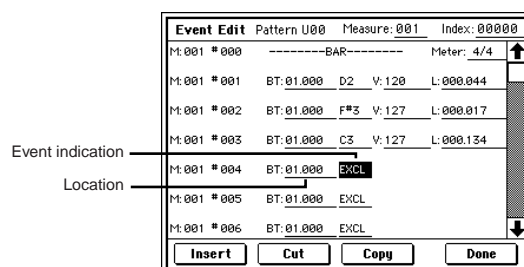
The Sequencer P6: Pattern Edit page menu command “Event Edit” (PG p.77) now supports patterns that include exclusive events.

If you want to edit only exclusive events, **check the Exclusive** box in the “Set Event Filters” dialog box of “Event Edit.” When using other commands as well, exclusive events in a pattern can be edited in the same way as other types of events.

Changes to the page menu commands

6-1B: Event Edit

When executing a command on a pattern that contains exclusive events, and you **check Exclusive** in the “Set Event Filters” dialog box, the following type of display will appear.



When event-editing in a pattern, you can change the location (“BT”) of an exclusive event, delete it (Cut button), copy it (Copy button), or insert it (Insert button) in the same way as other types of event. (PG p.69 “Event Edit”)

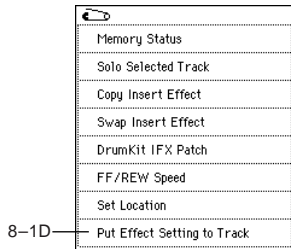
⚠ You cannot change an exclusive event to a different type of event such as a note event or control change. Nor can you change another type of event into an exclusive event.

PG Add the above content to the “Parameter Guide” Sequencer P6: Pattern/RPPR page menu command “Event Edit” (PG p.77).

Sequencer P8: Insert Effect

The “Put Effect Setting to Track” page menu command has been added to Sequencer P8: Insert Effect.

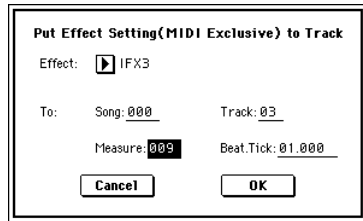
Added page menu command



8-1D: Put Effect Setting to Track

Insert effect settings can now be placed in a track as exclusive events. This is convenient when you want to change the effect settings during a song.

- ① Select “**Put Effect Setting to Track**” to open the dialog box.



- ② Use “**Effect**” to select the effect whose settings will be inserted into the track.
- ③ Use “**To: Song**” to specify the song into which the settings will be inserted, “**Track**” to specify the insert-destination track, “**Measure**” to specify the measure and “**Beat.Tick**” to specify the beat and clock at which the settings will be inserted.
- ④ Press the **OK** button to execute “Put Effect Setting to Track.” If you decide not to enter, press the **Cancel** button.

note If a pattern has been previously inserted at the same location, the pattern will be expanded into the track as note data.

! The inserted events are only the effect type and effect parameters. Settings such as effect on/off and bypass must be realtime-recorded.

For an example of using “Put Effect Setting to Track,” refer to “Recording and playing exclusive events – 3. Put Effect Setting to Track.” (PG p.37)

Sequencer P9: Master Effect

Added page menu command

The page menu command “Put Effect Setting to Track” has been added to the Sequencer P9: Master Effect page. This command places master effect settings in a track as exclusive events.

9-1C: Put Effect Setting to Track

The procedure is the same as described for Sequencer P8: Insert Effect “Put Effect Setting to Track.” In the dialog box, set “**Effect**” to **MX1** or **MX2**, and execute the command. (PG “Sequencer P8: Insert Effect – Put Effect Setting to Track,” PG p.34 “Recording and playing exclusive events – 3. Put Effect Setting to Track”)

PG Add the contents of page menu command “Put Effect Setting to Track” to “Parameter Guide” Sequencer P8: Insert Effect (PG p.83) and Sequencer P9: Master Effect (PG p.85).

Tone Adjust Parameters

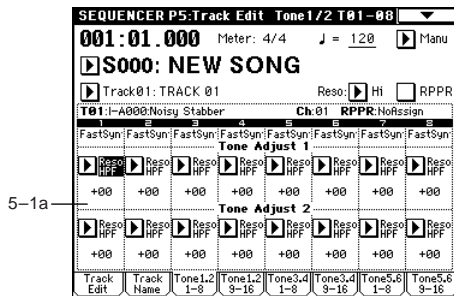
Tone Adjust pages have been added to Sequencer P5: Track Edit (PG p.68).

- 5-3: Tone1.2 1-8 (Tone1/2 T01-08)
- 5-4: Tone1.2 9-16 (Tone1/2 T09-16)
- 5-5: Tone3.4 1-8 (Tone3/4 T01-08)
- 5-6: Tone3.4 9-16 (Tone3/4 T09-16)
- 5-7: Tone5.6 1-8 (Tone5/6 T01-08)
- 5-8: Tone5.6 9-16 (Tone5/6 T09-16)

In the Tone Adjust pages you can make adjustments to the sound of the program assigned to each track. While creating a song, you can make adjustments to the sounds without having to return to Program mode. For example, you might make the bass slightly mellow, or sharpen the attack of the strings to better suit the song. The sound is changed only in the song; the original program memory remains unchanged.

note You can also record and play back exclusive events (PG p.34) using these parameters to modify sounds in realtime as the song plays.

A total of 25 parameters are available, and up to six (e.g., filter cutoff, resonance, filter EQ, amp EG) may be assigned to each track.



5-1(2)(3)(4)(5)(6)a: Tone Adjust 1-Tone Adjust 6

Destination [LPF Cutoff...Reverse]

Assigns a parameter to each of the Tone Adjust controls.

Value [-99...+99, -199...+199, -12.00...+12.00, -1200...+1200, Off...On]

Specifies the value of the parameter selected in "Destination." If this is set to +00 or PRG, the value specified by the program will be used.

note Normally you would not select the same parameter for more than one "Destination" in the same track. However if you do, the results will be as follows.

For parameters other than Hold and Reverse

If the same parameter is selected for more than one "Destination" on an single track, the "Value" will be summed. However, the "Value" of the "Destination" parameter can not exceed the range of possible values. For example if you have made three assignments for Detune 1 on the same track, and the settings of these three are +1000, +1000, and +1000, the Detune 1 parameter will actually be at +1200. (The total is +3000 but the

result is limited to the Detune 1 parameter's maximum value of +1200.) If the three settings are +1000, +1000, and -1000, the Detune 1 parameter will have an actual value of +1000.

Hold and Reverse

The most recently made settings will apply.

"Destination" and "Value"

You can choose any of the following parameters as a "Destination," and the value can be set within the ranges listed below.

LPF Fc (LPF Cutoff) [-99...+00...+99]

Adjusts the OSC 1/2 low pass filter cutoff frequency. Adjusting this will vary the brightness of the sound. This controls the same parameter as when CC#74 is received. (PG p.256, INT-F bank: EM p.10)

Reso HPF (Resonance/HPF Cutoff) [-99...+00...+99]

Adjusts the OSC 1/2 low pass filter resonance level or high pass filter cutoff frequency. The setting that will actually be controlled will depend on the filter type specified by the program. This controls the same parameter as when CC#71 is received. (PG p.256, INT-F bank: EM p.10)

F EG Int (Filter EG Intensity) [-99...+00...+99]

Adjusts the program OSC 1/2 filter EG intensity (the depth to which the filter EG is applied). This controls the same parameter as when CC#79 is received. (PG p.257, INT-F bank: EM p.10)

Amp Vel I (Amp Velocity Intensity) [-99...+00...+99]

Adjusts the program OSC 1/2 amp velocity intensity (the depth to which velocity will affect the amp). This controls the Amp Modulation "Velocity Intensity" (4-2b PG p.22)

note For an INT-F bank program, this controls the Amp EG Level Modulation "Velocity Control" (EM p.42)

F/A EG A (Filter/Amp EG Attack) [-99...+00...+99]

Adjusts the program OSC 1/2 filter EG and amp EG attack times. In order to maximize the effect of the adjustment, the amp EG start level, attack level, start level modulation, and attack time modulation will also be adjusted simultaneously. This controls the same parameter as when CC#73 is received. (PG p.256, INT-F bank: EM p.10)

F/A EG D (Filter/Amp EG Decay) [-99...+00...+99]

Adjusts the program OSC 1/2 filter EG and amp EG decay times. This controls the same parameter as when CC#75 is received. (PG p.256, INT-F bank: EM p.10)

F/A EG S (Filter/Amp EG Sustain) [-99...+00...+99]

Adjusts the program OSC 1/2 filter EG and amp EG sustain levels. This controls the same parameter as when CC#70 is received. (PG p.256, INT-F bank: EM p.10)

F/A EG R (Filter/Amp EG Release) [-99...+00...+99]

Adjusts the program OSC 1/2 filter EG and amp EG release times. This controls the same parameter as when CC#72 is received. (PG p.256, INT-F bank: EM p.10)

Filtr EG A (Filter EG Attack) [-99...+00...+99]
Filtr EG D (Filter EG Decay) [-99...+00...+99]
Filtr EG S (Filter EG Sustain) [-99...+00...+99]
Filtr EG R (Filter EG Release) [-99...+00...+99]

These respectively adjust only the filter EG parameters of “F/A EG A,” “F/A EG D,” “F/A EG S,” and “F/A EG R”.

Amp EG A (Amp EG Attack) [-99...+00...+99]
Amp EG D (Amp EG Decay) [-99...+00...+99]
Amp EG S (Amp EG Sustain) [-99...+00...+99]
Amp EG R (Amp EG Release) [-99...+00...+99]

These respectively adjust only the amp EG parameters of “F/A EG A,” “F/A EG D,” “F/A EG S,” and “F/A EG R”.

LFO1 Spd (LFO1 Speed) [-199...+00...+199]

Adjusts the program OSC 1/2 LFO1 speed. This controls the same parameter as when CC#76 is received. (PG p.256, INT-F bank: EM p.10)

LFO1 P Int (LFO1 Pitch Intensity)
 [-12.00...+00.00...+12.00]

Adjusts the program OSC 1/2 pitch LFO1 intensity (the depth to which LFO1 modulates the pitch). This controls the same parameter as when CC#77 is received. (PG p.257, INT-F bank: EM p.10)

note For an INT-F bank program, the range of values will be -99 - +00 - +99, which is different than for other program banks. The adjustment you specify in the range of -12.00 - +00.00 - +12.00 will be valid, but the pitch may not be accurate due to differences in the resolution.

LFO1 Fade [-99...+00...+99]

Adjusts the program OSC 1/2 LFO1 “Fade” (the time from when the LFO begins to apply until it reaches the maximum effect; 5-1a PG p.25).

note For an INT-F bank program, this adjusts the LFO1, 2, 3, 4 “Fade” parameter (5-1(2)(3)(4)a EM p.44). If LFO1-4 is selected for Pitch Modulation AMS1 or AMS2 (2-1(2)b EM p.36) or Common P.Mod AMS (2-4b EM p.37), then this adjustment applies to that LFO.


LFO1 Dly (LFO1 Delay) [-99...+00...+99]

Adjusts the program OSC1/2 pitch LFO1 delay (the time from note-on until the LFO effect begins to apply). This controls the same parameter as when CC#78 is received. (PG p.257, INT-F bank: EM p.10)

Ptch Str. (Pitch Stretch) [-12...+00...+12]

Simultaneously adjusts the program OSC1/2 Transpose and Tune parameters. This can produce a wide range of tonal variety without destroying the character of the original sound.

This controls the same parameter as the Performance Editor - “Pitch Stretch” (0-1c PG p.2)

 This will have no effect on programs in the INT-F bank.

Dtun 1 (Detune 1) [-1200...+0000...+1200]


Adjusts the tuning of program OSC1. This controls the OSC1 Multisample “Tune” parameter (1-2a PG p.10).

note For an INT-F bank program, this controls the OSC Basic “Transpose” and “Tune” parameters (EM p.14).

Dtun 2 (Detune 2) [-1200...+0000...+1200]

Adjusts the tuning of program OSC2. This controls the OSC2 Multisample “Tune” parameter (1-2a PG p.10).

note For an INT-F bank program, this controls the OSC Basic “Transpose” and “Tune” parameters (EM p.14).

 This is valid only if the program’s “Oscillator Mode” (1-1a PG p.7) is set to Double.

Hold [Off, PRG, On]


Controls the program’s Voice Assign - “Hold” setting (1-1b PG p.8). If this is **Off**, the Amp1 EG/Amp2 EG “Release (Release Time)” parameter is set to 0 in order to maximize the effect.

note For an INT-F bank program, this sets the “Release Time” to 0 for the EG that is being used for Amp.

Normally you will be able to use this most effectively on a drum program. If this is turned **Off**, the key-off timing will affect the sound, allowing you to use key-on/off to control the gate time. You may be able to obtain interesting results by turning this **Off** for an existing drum track.

Rev (Reverse) [Off, PRG, On]

Controls the “Rev” parameter (Program 1-2a PG p.9, Global 5-1b PG p.149) for each Multisample of program OSC1/2 or for each Drumsample. If this is turned **On**, all multisamples and drum samples will play in reverse. If this is turned **Off**, all multisamples and drum samples will play normally. If this is set to **PRG**, the setting of the program (or the drum kit used by the program) will be used. Normally you can make effective use of this on a drum program.

 This will have no effect on programs in the INT-F bank.

PG Add the contents of “Tone Adjust Parameters” to the “Parameter Guide” Sequencer P5: Track Edit page (PG p.68).

Copy From Program

“Copy From Program” has been added to the page menu commands of the Sequencer P0: Play/REC page and related pages.

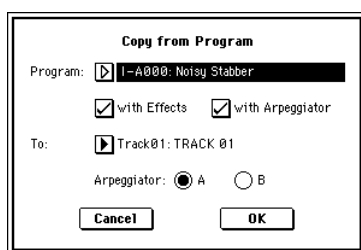
Memory Status	Load Template Song
Solo Selected Track	Save Template Song
Rename Song	FF/REW Speed
Delete Song	Set Location
Copy From Song	GM1 Initialize
Copy From Combi	Copy From Program

0-1L

0-1L: Copy From Program

Copies the settings from a specific program to a track or effect in the currently selected song.

- 1 Select “Copy From Program” to open the dialog box.



- 2 Use “Program” to select the copy-source program.
- 3 If you check “with Effects,” the insert effect, master effect, and master EQ settings will also be copied. The “Control Channel” of each effect will be set to the MIDI channel of the copy-destination track.

About the “BUS Select (IFX/Indiv.Out BUS Select)” (8-1(2)b PG p.83) setting

- Regardless of the “with Effects” setting, “BUS Select” will be set to **DKit** if the “Use DKit Setting” of the copy-source program is **checked**. In conjunction with this, the “DrumKit IFX Patch” (PG p.46) setting will be reset to the default state.
 - If “with Effects” is **checked**, the “BUS Select” setting of the copy-source program will be copied. If the “BUS Select” of any track (other than the copy-destination track) is set to **IFX1-IFX5**, the “BUS Select” setting for that track will automatically be set to **L/R**.
 - If “with Effects” is **unchecked**, then the copy-source “BUS Select” setting will be ignored. If the copy-destination track “BUS Select” are was set to **IFX1-IFX5**, it will automatically be set to **L/R**.
- 4 If “with Arpeggiator” is **checked**, the arpeggiator settings of the copy-source program will be copied to the arpeggiator you specify in step 6. In conjunction with this, **check** “Arpeggiator Run” for the arpeggiator you specify in step 6, and set “Arpeggiator Assign” of the copy-destination track to the arpeggiator you specify in step 6.
 - 5 In the “To” field, specify the copy-destination track. The parameters of each track will be initialized. “Program Select” (0-1(2)c) will be set to the copy-source program.
 - “MIDI Channel” and “Bank Select (When Status=EX2)” (2-1(2)a PG p.63) settings will not change.

- “Status” (2-1(2)a PG p.62) will automatically be set to **INT**.
- If the copy-source is an **INT-F** bank program, the “Voice Allocation Reserve” (EM p.47) setting of the copy-destination track will be automatically set to **6**, and the “Voice Allocation Reserve” of other tracks will be set to **0**. “MOSS BUS Select Reference” (EM p.47) will be automatically set to the copy-destination track.
- The 1-4: Controller (PG p.12) settings of the copy-source program will be copied.

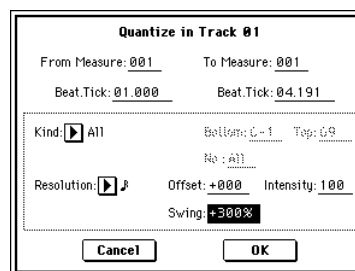
- 6 Use the “Arpeggiator” field to specify the copy-destination arpeggiator.
- 7 Press the **OK** button to execute the copy. If you decide not to execute, press the **Cancel** button.

PG Add the contents of “Copy From Program” to the “Parameter Guide” Sequencer P0: Play/REC page menu commands (PG p.52).

Swing Quantize Parameter

A “Swing” parameter has been added to the Sequencer P5: Track Edit page menu command “Quantize” (PG p.73).

5-1N: Quantize



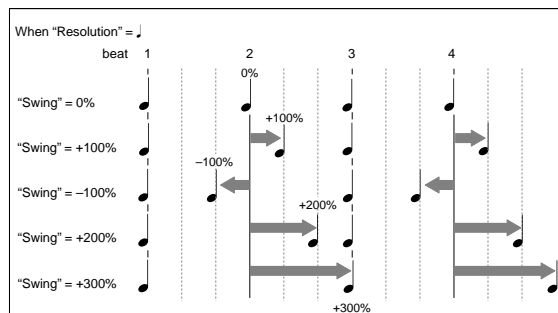
Swing

[−300%...+300%]

This adds a feeling of “swing” to the rhythm. For example, it can be used to transform a square 16-beat into a subtle shuffle groove.

With settings other than **0%**, the location of even-numbered notes will be adjusted by the amount specified in “Resolution” to apply a swing feel to the rhythm.

With a setting of **+100%**, the notes will be moved 1/3 of the distance of the specified “Resolution.” With a setting of **+300%**, even-numbered notes will be moved all the way to the location of the next odd-numbered beat.



PG Add the contents of the “Swing” parameter to “Parameter Guide” 5-1N: Quantize (PG p.73).

Auto Song Setup function


This function automatically sets up a song by applying the settings from a program or combination. This provides a seamless way for you to transition from playing a program or combination into creating a song, so that if you suddenly have ideas for a phrase or song while you are playing, you can immediately turn your inspiration into a song.

The explanation of the Auto Song Setup function given here follows the procedure from Combination mode.

- ① Enter Combination mode.



- ② If you change any of the settings in the combination such as volume, panning, effect routings and arpeggiator setting (including Arpeggiator On/Off) you must first save the edited settings using "Update Combination" or "Write Combination."

 The combination (or program) must be saved with the Arpeggiator On/Off set to On in order for the "Auto Adjust Arp settings for Multi REC" (see step ④) to work properly.

- ③ Hold down the [ENTER] key and press the [REC/WRITE] key. The "Setup to Record" dialog box will appear.



- ④ Press the **OK** button to perform the Auto Song Setup. The TRITON STUDIO will automatically switch to Sequencer mode, and the combination's settings will be applied to a new song. The new song will be the first unused song.

Settings that are automatically copied from the combination

The settings that will be automatically copied will be the same settings as if you had executed the page menu command "Copy From Combi" (0-1F: PG p.52) and had made the following settings in the dialog box.

- "with Effects" checked
- "To" set to Track 1 to 8
- "Auto Adjust Arp setting for Multi REC" checked

Settings that are automatically copied from the program

The settings that will be automatically copied will be the same settings as if you had executed the page menu command "Copy From Program" (0-1L: PG p.43) and had made the following settings in the dialog box.

- "with Effects" checked
- "with Arpeggiator" checked
- "To" set to Track 01
- "Arpeggiator" set to A

- ⑤ The TRITON STUDIO will automatically enter record-standby mode, and the metronome will sound according to the Sequencer mode 0-8: Preference setting. (PG 0-8b: Metronome Setup PG p.58)
- ⑥ Press the [START/STOP] key to begin realtime recording. When you are finished recording, press the [START/STOP] key once again. (PG p.83 "Realtime recording on a track")

Other updates

Compare function

The Compare function will operate as specified in the following applications.

After audio track recording

After you perform audio track recording, Compare is possible only if "Overwrite.WAV" (P0 Preference: Recording Setup) is **unchecked**. Normally you will record with "Overwrite.WAV" unchecked.

After audio track editing


If you have performed a track edit or other editing operation that includes an audio track, Comparing the audio tracks is available only if "Overwrite.WAV" in the corresponding dialog box is **unchecked**.

If you had simultaneously edited audio tracks and MIDI tracks with "Overwrite.WAV" and "All Tracks" checked, pressing the [COMPARE] key will return only the MIDI tracks to their state prior to execution.

Normally you will edit with "Overwrite.WAV" unchecked.

After in-track sampling

The Compare operation will also apply to the multisamples and samples that were sampled with the "Convert to" item **Seq.Event** checked in "Select Bank & Sample No." (PG p.56). This means that if you want to re-do your sampling, you can press the [COMPARE] key to return the multisample and samples to the state prior to sampling, and unwanted samples will not remain.

 The program will not be affected by the Compare, and will not return to its prior state.

Improvements

- If the sequencer memory reaches zero during recording, the already-recorded data is now preserved.
- If "Multi REC" is **checked**, it will be reset to the **unchecked** state if you move to a different mode and then return.
- When you execute sampling while the song is playing back, such as when using in-track sampling, stopping the song playback will now also automatically stop sampling. This means that when sampling a song, you can stop the song playback and stop sampling with a single operation.


Disk mode


0-6: Edit WAVE

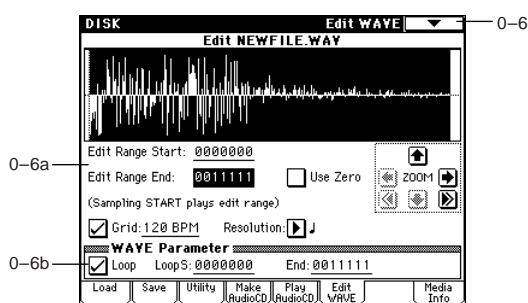
The 0-6: Edit WAVE page has been added to Disk mode. Here you can edit WAVE files that are saved on the internal hard drive or other media. In previous operating systems, large (long) WAVE files could be edited only on a computer or other external system, but now in version 2.0, these files can be edited on the TRITON STUDIO. You can also edit large WAVE files that exceed the internal sample memory (RAM), and use them in Sampling mode.

You can access the Edit WAVE page once you have selected a WAVE file in "Load," "Save," "Utility," or "Make Audio CD."

The Edit WAVE page displays the waveform and parameters of the selected WAVE file.

 You cannot edit a WAVE file that exceeds 230,400,000 samples (80 minutes at a sampling rate of 48 kHz).

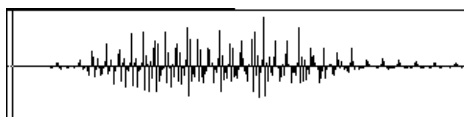
 The sample rates of the WAVE files you can edit are the same as the frequencies supported for KSF files. (PG p.285)



0-6a: WAVE file waveform display, Edit Range Start, Edit Range End, User Zero, Grid, ZOOM

WAVE file waveform display

This area shows the waveform of the selected WAVE file. The horizontal axis is the address (time axis) and the vertical axis is the level.



The heavy line at the top of the frame indicates which portion of the entire waveform is being displayed. As you zoom-in on the time axis, this line will indicate the portion of the waveform that you zoomed-in on. If you have selected a stereo WAVE file, the L channel is displayed on top, and the R channel below.


If you have selected "Edit Range Start" or "Edit Range End," the region between these two points will be highlighted. Under "WAVE Parameter" (0-6b), if "Loop On/Off" is **On (checked)**, then you can select either "LoopS" or "End"; these parameters will be indicated by vertical lines.

Edit Range Start [0000000...230399998]
Edit Range End [0000001...230399999]

These parameters define the region (start address and end address) that you are editing. (The units are sample addresses.)

Initially, "Edit Range Start" and "Edit Range End" are set to the values of "LoopS" and "End" if "Loop On/Off" (0-6b) is **On**. If "Loop On/Off" is **Off**, the edit range will be the entire waveform.

The region you specify here will be highlighted in the "WAVE file waveform display." To hear the sound of the selected region, press the **SAMPLING [START/STOP]** key. This will play the data of the region specified by "Edit Range Start" and "Edit Range End."

 Only 44.1 kHz or 48 kHz WAVE files can be played back using the **SAMPLING [START/STOP]** key.

Use Zero [Off, On]


On (checked): When you set "Edit Range Start" or "Edit Range End," you will only be able to select zero-cross points; i.e., addresses at which the waveform level is at the center \pm "zero" line. When you operate the [VALUE] slider, [VALUE] dial, or [Δ]/[∇] keys to move to the previous or next zero-cross address. If you use the numeric keys [0]–[9] to input a value, you will move to the zero-cross point that is nearest that value.

Off (unchecked): You can adjust the "Edit Range Start" and "Edit Range End" address in units of 1. This is the normal mode of operation.

Grid [Off, On]
BPM [040 BPM...480 BPM]
Resolution [1/4 ... 1/16]

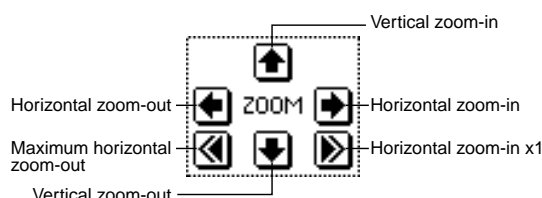
If "Grid" is **On (checked)**, vertical dotted lines will appear in the waveform display showing where the beats fall based on the "Grid" tempo (BPM) and resolution ("Resolution") settings. Use this when you want to cut or copy data or edit a location in units of BPM values or beats.

note The grid will start at the beginning of the waveform (if Loop is off) or at the "Loop Start" address (if Loop is On).

 This has no connection with the setting of the [TEMPO] knob.

ZOOM

These buttons let you zoom-in or zoom-out on the horizontal axis (address) or vertical axis (level) of the waveform display.



As you zoom-in horizontally from viewing the entire waveform, the point at which the waveform is first shown as a solid line is 1x; you can continue zooming-in to 2x or 4x. (At 1x, the display resolution of the LCD is the same as the address resolution. For example if you change the location address by one unit, the vertical line that indicates the

address will move by one pixel.) In the vertical axis, you can zoom-in through a range of 1x (full range display) to 512x (in the case of stereo, 1024x).

Zoom-in/out will start at the most recent address selected for “Edit Range Start,” “Edit Range End,” “LoopS,” or “End” point. If after zooming-in/out you reselect the “Edit Range Start,” “Edit Range End,” “LoopS,” or “End” point, the displayed area will change so that the selected point is visible.)

At low zoom ratios (1x or less), the waveform shown in the waveform display may be slightly different before and after editing, but this will not affect the playback. In this case, raising the zoom ratio will cause the waveform to be displayed correctly.

0-6b: WAVE Parameter

Here you can set the “Loop On/Off,” “Loop S,” and “End” setting of the WAVE file. If you edit any of these settings, you must execute the page menu command “Save WAVE Parameter.”

“Loop On/Off,” “Loop S,” and “End” settings are used only when the WAVE file is loaded into sample memory (RAM) in Sampling mode (Disk mode 0-1: Load, 26) Load .WAV (PG p.164). These settings are not used when playing an audio track or when playing a WAVE file in the 0-1: Load page. In the waveform display of the Edit WAVE page, you can only view the “Loop On/Off,” “Loop S,” and “End” addresses. (PG p.45 “WAVE file waveform display”)

Loop On/Off [Off, On]

Specifies whether the WAVE file waveform will be looped.

On (checked): The waveform will play repeatedly from “LoopS” to the end; i.e., “sample start” → “sample end” → “LoopS” → “sample end” → “LoopS” ...

Off (unchecked): The waveform will play once from “sample start” → “sample end”; i.e., one-shot playback.

If you change “Loop On/Off” from Off to On, the “sample start” and “sample end” addresses will be set as the initial values of “LoopS” and “End.”

LoopS [0000000...] End [0000000...]

These parameters specify the loop start address and end address that will be used when playing the WAVE file. These points are valid only if Loop is on. The numerical values are sample addresses. The addresses you specify here are shown as vertical lines in the “WAVE file waveform display.”

note If “Loop On/Off” is On, the “LoopS” and “End” values will be the initial values of “Edit Range Start” and “Edit Range End”; when you press the SAMPLING [START/STOP] key, only the region between “LoopS” and “End” will play back. If you want to check the looping, load the WAVE file into sample memory (RAM) and check it in Sampling mode. If the size of the WAVE file exceeds the capacity of sample memory (RAM) so that you are unable to load it, use the page menu command “Truncate” or “Cut” to extract the “LoopS” and “End” region and create a new WAVE file that is small enough to load.

▼0-6: Page menu command

0-6A	Save WAVE Parameter	Insert Zero	0-6I
0-6B	Truncate	Normalize/Level Adj.	0-6J
0-6C	Cut	Volume Ramp	0-6K
0-6D	Clear	Erase Punch Noise	0-6L
0-6E	Copy	Time Stretch(Sustaining)	0-6M
0-6F	Insert	Transfer WAVE To Track	0-6N
0-6G	Mix	Mono To Stereo	0-6O
0-6H	Paste	Rate Convert	0-6P

0-6A: Save WAVE Parameter

This command saves the state of the WAVE parameters (0-6b: WAVE Parameter) to the WAVE file. Execute this function after you have edited the WAVE parameters.

The only WAVE parameters that are saved are “Loop On/Off,” “LoopS,” and “End.” These settings are valid only when the WAVE file is loaded into a device (e.g., application) that uses these parameters.

- After editing the WAVE parameters, select “Save WAVE Parameter” to open the dialog box.

Save BPM120_1.WAV Parameter

☐ Overwrite.WAV
 Name:

Cancel

OK

- If you want to overwrite the original WAVE file, check “Overwrite.WAV.” If you want to create a new WAVE file, don’t check this. If this is **not checked**, a new WAVE file will be created in the same directory as the original file. Normally you will execute this without checking “Overwrite.WAV.”
- If you are creating a new WAVE file, use “Name” to specify a name for the new WAVE.
- To save the file, press the **OK** button. If you decide not to save, press the **Cancel** button.

0-6B: Truncate

This command deletes the unwanted data that is outside the “Edit Range Start” – “Edit Range End” region (0-6a). This is the same function as the Sampling mode, Sampling P1: Sample Edit page menu command “Truncate”; here performed on a WAVE file. (For details on the function and procedure, PG p.101 “1-1A: Truncate”).

The “Overwrite.WAV” and “Name” fields in the dialog box are as explained in “0-6A: Save WAVE Parameter” steps ② and ③.

0-6C: Cut

This command deletes the data from the “Edit Range Start” – “Edit Range End” region (0-6a). Subsequent data will be moved forward. This is the same function as the Sampling mode, Sampling P1: Sample Edit page menu command “Cut”; here performed on a WAVE file. (For details on the function and procedure, PG p.102 “1-1B: Cut”).

The “Overwrite.WAV” and “Name” fields in the dialog box are as explained in “0-6A: Save WAVE Parameter” steps ② and ③.

0-6D: Clear

This command sets all data to zero in the “Edit Range Start” – “Edit Range End” region (0-6a). Data preceding or following the region will be unchanged. This is the same function as the Sampling mode, Sampling P1: Sample Edit page menu command “Clear”; here performed on a WAVE file. (For details on the function and procedure, [PG p.102 “1-1C: Clear”](#)).

The “Overwrite.WAV” and “Name” fields in the dialog box are as explained in “0-6A: Save WAVE Parameter” steps ② and ③.

0-6E: Copy

This command copies the data from the “Edit Range Start” – “Edit Range End” region (0-6a) into an edit buffer. This data can then be used by executing “Insert,” “Mix,” or “Paste.” This is the same function as the Sampling mode, Sampling P1: Sample Edit page menu command “Copy”; here performed on a WAVE file. (For details on the function and procedure, [PG p.102 “1-1D: Copy”](#)).

0-6F: Insert

This command inserts the data in the edit buffer (obtained by the “Copy” command) into the waveform at the “Edit Range Start” address. The data that had been at this location will be shifted toward the end of the waveform. ([p.61 “Sampling mode – Insert/Mix/Paste,” PG p.102 “1-1E: Insert”](#))

The “From” field in the dialog box lets you select the data that will be inserted. By setting this to **RAM**, you can insert data that you copied from the specified region in the Sample Edit page. By setting this to **DISK**, you can insert data that you copied from the specified region in the Disk mode Edit WAVE page.

The “Overwrite.WAV” and “Name” fields in the dialog box are as explained in “0-6A: Save WAVE Parameter” steps ② and ③.

0-6G: Mix

This command combines the edit buffer data (obtained by the “Copy” command) with the existing waveform data, beginning at the “Edit Range Start” address. ([p.61 “Sampling mode – Insert/Mix/Paste,” PG p.103 “1-1F: Mix”](#)) The “From” field in the dialog box lets you select the data that will be mixed. By setting this to **RAM**, you can mix data that you copied from the specified region in the Sample Edit page. By setting this to **DISK**, you can mix data that you copied from the specified region in the Disk mode Edit WAVE page.

The “Overwrite.WAV” and “Name” fields in the dialog box are as explained in “0-6A: Save WAVE Parameter” steps ② and ③.

0-6H: Paste

This command places the edit buffer data (obtained by the “Copy” command) onto the waveform at the “Edit Range Start” address. The data that had been at that location will be replaced by the pasted data. ([p.61 “Sampling mode – Insert/Mix/Paste,” PG p.103 “1-1G: Paste”](#))

The “From” field in the dialog box lets you select the data that will be pasted. By setting this to **RAM**, you can paste data that you copied from the specified region in the Sample Edit page. By setting this to **DISK**, you can paste data that you copied from the specified region in the Disk mode Edit WAVE page.

The “Overwrite.WAV” and “Name” fields in the dialog box are as explained in “0-6A: Save WAVE Parameter” steps ② and ③.

0-6I: Insert Zero

Data with zero-level values (i.e., silence) will be inserted starting at the “Edit Range Start” address. The data that had been at that location will be shifted toward the end of the waveform. This is the same function as the Sampling mode, Sampling P1: Sample Edit page menu command “Insert Zero”; here performed on a WAVE file. (For details on the function and procedure, [PG p.103 “1-1H: Insert Zero”](#)).

The “Overwrite.WAV” and “Name” fields in the dialog box are as explained in “0-6A: Save WAVE Parameter” steps ② and ③.

0-6J: Normalize/Level Adj.

The volume of the data defined by the “Edit Range Start” – “Edit Range End” region will be adjusted uniformly. “Normalize” boosts the values of the region to the maximum level that will not cause clipping (distortion). If the level of the sampled data is low, you can use the Normalize function to increase the dynamic range of the sample data. “Level” raises or lowers the level by the amount you specify. This is the same function as the Sampling mode, Sampling P1: Sample Edit page menu command “Normalize/Level Adj.”; here performed on a WAVE file. (For details on the function and procedure, [PG p.104 “1-1I: Normalize/Level Adj.”](#)). The “Overwrite.WAV” and “Name” fields in the dialog box are as explained in “0-6A: Save WAVE Parameter” steps ② and ③.

0-6K: Volume Ramp

The data values (volume) of the “Edit Range Start” – “Edit Range End” region will be adjusted to smoothly raise (Fade In) or lower (Fade Out) the volume from “Edit Range Start” to “Edit Range End.” This is the same function as the Sampling mode, Sampling P1: Sample Edit page menu command “Volume Ramp”; here performed on a WAVE file. (For details on the function and procedure, [PG p.104 “1-1J: Volume Ramp”](#)).

The “Overwrite.WAV” and “Name” fields in the dialog box are as explained in “0-6A: Save WAVE Parameter” steps ② and ③.

0-6L: Erase Punch Noise

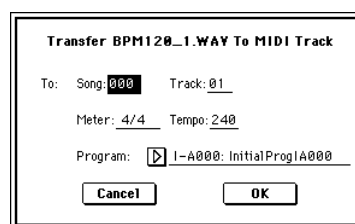
This is the same function as the Sequencer mode, Sequencer P5: Track Edit page menu command “Erase Punch Noise.” (For details on the function and procedure, [p.21](#))

0-6M: Time Stretch (Sustaining)

This is the same function as the Sequencer mode, Sequencer P5: Track Edit page menu command “Time Stretch.” (For details on the function and procedure, [p.22](#))

0-6N: Transfer WAVE to Track

This is the same function as the Sequencer mode, Sequencer P5: Track Edit page menu command “Transfer WAVE.” (For details on the function and procedure, [p.23](#))



The “Transfer WAVE To Track” command of the Edit WAVE page transfers the selected WAVE file to a track of the song. “Song” specifies the destination song number, “Track” specifies the destination track, “Meter” specifies the destination

time signature, **“Tempo”** specifies the destination tempo, and **“Program”** specifies the program number that will be automatically created.

0-6O: Mono to Stereo

This is the same function as the Sampling mode, Sampling P0: Recording page menu command “Sample Mono To Stereo”; here performed on a WAVE file. (For details on the function and procedure, [PG p.94](#))

The “Overwrite.WAV” and “Name” fields in the dialog box are as explained in “0-6A: Save WAVE Parameter” steps ② and ③.

0-6P: Rate Convert

This is the same function as the Disk mode, 0-3: Utility page menu command “Rate Convert”; here performed on a WAVE file. However, you will not be able to specify the save-destination. (For details on the function and procedure, [PG p.54](#), [PG p.171](#))

The “Overwrite.WAV” and “Name” fields in the dialog box are as explained in “0-6A: Save WAVE Parameter” steps ② and ③.

PG Add the content of “0-6: Edit WAVE” following the “Parameter Guide” 0-5: Play Audio CD page ([PG p.174](#)). Change the “0-6: Media Info” page to “0-7: Media Info.”

Advanced Conversion Load (Load AKAI Program File)

Load AKAI Program File

In previous versions of the operating system, the Disk 0-1: Load page “Load AKAI Program File” command ([PG p.164](#)) supported only keymap-related parameters in the creating of a multisample. In version 2.0, parameters such as key group, key group zone, oscillator, pitch, filter, amp/pan, and EG are also supported, allowing the TRITON STUDIO to create a completely playable final sound. Complex AKAI programs that required you to re-edit the multisamples after loading in the previous version can now be loaded and reproduced with a higher degree of accuracy.

28) Load AKAI Program File

- ① Select an AKAI Program file in the directory window.
- ② Select the page menu command **“Load selected”** to open the dialog box.

- ③ In **“Advanced Conversion Load,”** select how the AKAI Program file will be loaded.
On (checked): Program file parameters such as key group, key group zone, oscillator, pitch, filter, amp/pan,

LFO, and EG will be converted into a TRITON STUDIO program or programs and combination.

Off (unchecked): The operation will be the same as in operating system version 1.0. The selected Program file will be loaded as a multisample. Only the keymap-related parameters of the Program file will be loaded to create a multisample. ([PG p.164](#) “28) Load AKAI Program File,” [PG p.165](#) “About AKAI Program files”)

note Multisamples and samples will also be convert-loaded at this time. (For details, refer to [PG p.164](#) “28) Load AKAI Program File”)

- ④ If you **checked “Advanced Conversion Load,”** use **“Append to: Combination”** to specify the destination bank and number of the combination that will be created by the convert-load operation. When you execute the command, the combinations that are created will be loaded starting at the bank and number you specify here.
- ⑤ If you **checked “Advanced Conversion Load,”** use **“Append to: Program”** to specify the destination bank and number of the program that will be created by the convert-load operation. When you execute the command, the programs that are created will be loaded starting at the bank and number you specify here.

Depending on the structure of the AKAI Program, the data may be converted into multiple programs and one combination. In this case, the number of programs resulting from the conversion is limited to the maximum number of eight programs usable in a combination, and a message of “Exceeded 8 Programs” will appear ([PG p.71](#)). Please be aware of this when loading an AKAI Program that has a complex structure.

If the loading-destination bank and number exceed EXB-G127, loading will automatically stop.

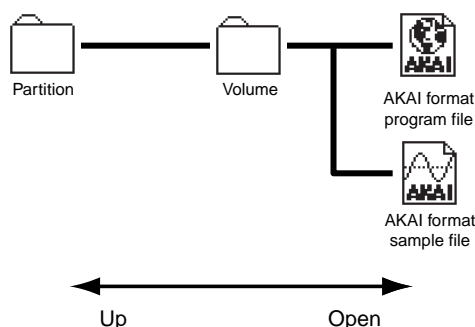
The data in the locations following the specified bank/number will be rewritten when you load. If you want to keep this data, use “Save All” or “Save PCG” before you load the AKAI Program data.

PG Add the contents of “Advanced Conversion Load” to the explanation of “Parameter Guide” 0-1: Load – 28) Load AKAI Program File ([PG p.164](#)).

Load AKAI Volume

“Load AKAI Volume” has been added to the 0-1: Load page menu command “Load selected” (0-1C [PG p.157](#)). This command allows you to load a set of Program files and Sample files in one operation from an AKAI S1000/S3000 format sample CD volume. This is especially useful in loading certain third-party CD-ROMs, which are designed to be loaded in this fashion

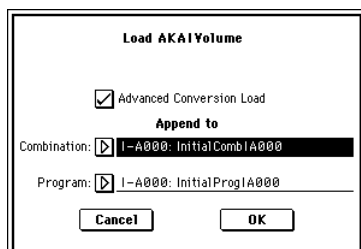
The Program files and Sample files on an AKAI S1000/S3000 format sample CD are organized into partitions and volumes. Version 2.0 supports loading from a volume. All of the Program files and Sample files in the volume will be loaded at once.



29) Load AKAI Volume:

This command loads the Program files and Sample files from a volume of an AKAI S1000/3000 format sample CD.

- ① In the 0-1: Load page, use **"Drive Select"** to select the AKAI S1000/S3000 format media.
- ② In the **directory window**, select the desired AKAI S1000/3000 format volume.
- ③ Select the page menu command **"Load selected"** to open the dialog box.



- ④ If you **check** "Advanced Conversion Load," all Sample files in the selected volume will be loaded as samples. The key group, key group zone, oscillator, pitch, filter, amp/pan, and EG parameters of the Program files will be converted into TRITON STUDIO programs or programs and combinations. (Multisamples will also be convert-loaded at this time.)
If you **do not check** "Advanced Conversion Load," all Sample files in the selected volume will be loaded as samples, and Program files will be loaded as multisamples. Only the keymap-related parameters of the Program files will be loaded to create the multisamples. (PG p.164 "28) Load AKAI Program File," PG p.165 "About AKAI PROGRAM files")

- ⑤ If you **checked** "Advanced Conversion Load," use **"Append to: Combination"** to specify the destination bank and number of the combination that will be created by the convert-load operation. When you execute the command, the combinations that are created will be loaded starting at the bank and number you specify here.
- ⑥ If you **checked** "Advanced Conversion Load," use **"Append to: Program"** to specify the destination bank and number of the program that will be created by the convert-load operation. When you execute the command, the programs that are created will be loaded starting at the bank and number you specify here.

If the loading-destination bank and number exceed EXB-G127, loading will automatically stop.

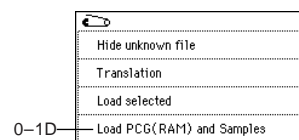
The data in the locations following the specified bank/number will be rewritten when you load. If you want to keep this data, use "Save All" or "Save PCG" before you load the AKAI Volume data.

PG Add the contents of "Load AKAI Volume" following "Parameter Guide" 0-1: Load - 28) Load AKAI Program File (PG p.164). Change "29) Load .KCD" (PG p.165) to "30) Load .KCD."

Load PCG (RAM) and Samples

"Load PCG (RAM) and Samples" has been added to the page menu commands of the 0-1: Load page.

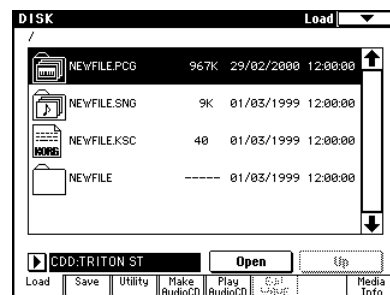
"Load PCG (RAM) and Samples" examines a .PCG file and loads only the programs, drum kits, combinations, and songs that use RAM samples. This function is a useful way to manage programs or combinations that use RAM samples. Sample based sounds from various .PCG files can now be merged into a single bank, and resaved if needed. This also provides an efficient way to load Korg TRITON format sample CD library data that is available from other manufacturers.



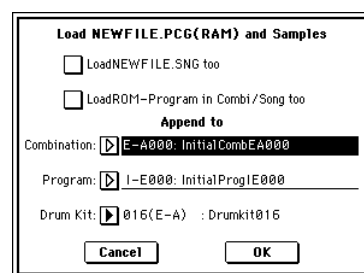
0-1D: Load PCG (RAM) and Samples

This command loads from a .PCG file only the programs, drum kits, combinations, and songs that use RAM samples. You can select this when loading a .PCG file. In the loading dialog box, specify the first bank and number; the applicable data will be loaded into consecutive numbers that follow the specified number. Samples and programs will also be renumbered automatically while being loaded so that they will correspond correctly.

- ① In the directory window, select a .PCG file.



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



- ③ If you also want to load the .SNG file of the identical name as the .PCG file, **check** the "Load *****.SNG too" check box. The identically-named .SNG file will also be loaded.

note .KSC files with a name identical to the .PCG file will always be loaded together with the .PCG file. If this file is not found in the current directory or below it, load the file as described in “If a file to be loaded cannot be found, or when loading a file that was saved across media” (PG p.157).

Content that will be loaded from the .PCG file

1. Drum Kit: Drum kits in which **RAM** is selected for the “High/Low Drumsample Bank” (Global 5–1b/1c PG p.148) of at least one key.
2. Program: Programs whose “Oscillator Mode” (Program 1–1a PG p.7) is set to **Drums** and whose “Drum Kit” (Program 1–2d PG p.10) meets the conditions described above in 1.
3. Program: Programs whose “Oscillator Mode” (Program 1–1a PG p.7) is set to **Single** or **Double** and whose “OSC 1/2 Multisample High/Low Bank” (Program 1–2a/2b PG p.9) is set to **RAM** in at least one location.
4. Combination: Combinations whose “Bank/Program” (Combination 0–1c/1–1b PG p.34, 37) is set to a program that meets the conditions described above in 1, 2, or 3.

Content loaded from the .SNG file

1. Song: Songs whose “Program Select (Bank/Program)” (Sequencer 0–1b, 2b PG p.51) uses programs that meet the conditions described above in paragraphs 2 or 3 of “Content that will be loaded from the .PCG file” will be loaded into vacant numbers starting from the number after the last song data in internal memory. (PG p.158 “Select .SNG Allocation”) Cue list data will not be loaded.

After loading, the following numbers will automatically be adjusted so that they correspond correctly to the loaded data.

- 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 there are pattern events in a track, the program bank/number within the event)

- ④ If you check “Load ROM-Program in Combi/Song too,” ROM-based programs in the .PCG file combinations or .SNG file songs will be loaded together with the RAM-based programs. Choose this setting if the combinations or songs being loaded use user programs as well as the preloaded programs.

note All ROM-based programs used by the loaded combinations and songs will be loaded.

⚠ Bank INT-F program data will not be loaded.

If you leave this unchecked, only RAM-using programs in the .PCG file combinations and .SNG file songs will be loaded. Normally you will not check this if you are using preloaded programs in addition to RAM-using programs.

- ⑤ Use “**Append to: Combination**” to specify the loading-destination bank and number for the combinations in the .PCG file. When you execute, only the applicable combinations will be loaded into consecutive numbers starting at the bank and number you specify here.

⚠ If the loading-destination bank and number exceed EXB-G127, loading will automatically stop.

- ⑥ Use “**Append to: Program**” to specify the loading-destination bank and number of the programs in the .PCG file. When you execute, only the applicable programs will be loaded into consecutive numbers starting at the bank and number you specify here.

⚠ If the loading-destination bank and number exceed EXB-G127, loading will automatically stop.

- ⑦ Use “**Append to: Drum Kit**” to specify the loading-destination number for the drum kits in the .PCG file. When you execute, only the applicable drum kits will be loaded into consecutive numbers starting at the number you specify here.

⚠ If the loading-destination number exceeds 143 (User), loading will automatically stop.

⚠ The data in the locations following the specified bank/number will be rewritten when you load. If you want to keep this data, use “Save All” or “Save PCG” before you load the new data.

- ⑧ Press the **OK button** to load the data. If you decide not to load, press the **Cancel button**.

PG Add the content of “Load PCG (RAM) and Samples” to the “Parameter Guide” 0–1: Load page menu command (PG p.157).

Load Standard MIDI File

An “Exclusive” check box has been added to the Standard MIDI File (SMF) load dialog box (Disk 0–1: Load, “Load Standard MIDI File” PG p.161). This allows you to load system exclusive messages and universal exclusive messages that are a part of the SMF data.



Exclusive

[Off, On]

Off (unchecked): System exclusive messages and universal exclusive messages within the SMF data will not be loaded. (The same operation as in previous versions.)

On (checked): System exclusive messages and universal exclusive messages within the SMF data will be loaded as exclusive events.

⚠ The TRITON STUDIO does not support all of the GS/XG sound maps or messages. Depending on the content of the data, it may not play back correctly, but the data itself will be maintained if “Exclusive” is **On (checked)**.

PG Add the contents of “Exclusive” to the explanation in “Parameter Guide” 0–1: Load - 20) Load Standard MIDI File (PG p.161).

Save Song as Standard MIDI File

In the 0-2: Save page menu command “Save to Std MIDI File (Save Song as Standard MIDI File),” an “Exclusive” check box has been added to the dialog box. This allows you to save system exclusive events and universal exclusive events included in the song data.



Exclusive

[Off, On]

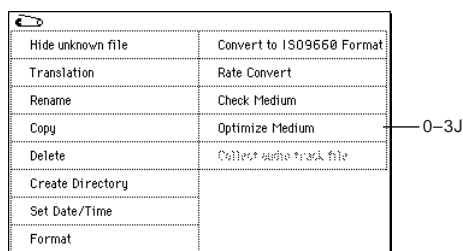
Off (unchecked): System exclusive events and universal exclusive events within the song data will not be saved. (The same operation as in previous versions.)

On (checked): System exclusive events and universal exclusive events within the song data will be saved as exclusive messages.

PG Add the contents of “Exclusive” to the explanation in “Parameter Guide” 0-2: Save - 0-2F: Save to Std MIDI File (Save Song as Standard MIDI File (PG p.167).

Optimize Medium

The “Optimize Medium” page menu command has been added to the 0-3: Utility page.



0-3J: Optimize Medium

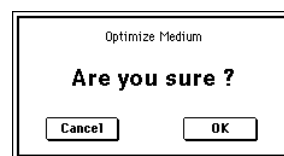
“Optimize Medium” creates large continuous areas of free space on the selected MS-DOS format media so that you can create files that can be accessed efficiently.

If “Buffer overrun error occurred” or “Buffer underrun error occurred” messages are frequently displayed when you sample to the hard drive or play WAVE files from the hard drive, or when you record/playback an audio track in Sequencer mode, you may be able to solve the problem by executing this command and then using the “Copy” command to copy the corresponding file.

As a safeguard against accidental data loss while executing this command, we recommend that you back up important data on an external SCSI device etc. beforehand.

- ① Make sure that the media that you want to Optimize is in place.

- ② Use “Drive Select” to select the media to be optimized.
- ③ Select “Optimize Medium” to open the dialog box.



- ④ Press the **OK button** to execute the “Optimize Medium” command. If you decide not to execute, press the **Cancel button**.
- ⑤ When optimization has been completed, the dialog box will show the amount of continuous free space that was created.



- ⑥ Press the **OK button** to close the dialog box.

- In some cases the command may not be executed because there is insufficient free space on the media.**
- Depending on the number and size of the files that need to be moved, it may take several hours for this command to be executed. If you want to abort the command, press the **Abort button** in the dialog box.**
- If a volume of media on which you executed “Optimize Media” is then used by a device other than the TRITON STUDIO, the benefit of having executed this command may be lost, so that when it is once again used with the TRITON STUDIO the media cannot be accessed efficiently. In this case, execute “Optimize Medium” once again.**
- When executing “Optimize Medium,” it may not be possible to create the appropriate amount of free space if the path name of the file/directory being checked is too long (in general, greater than 136 characters). In this case, it will not be possible to access the media efficiently.**

PG Add the contents of “Optimize Media” to the “Parameter Guide” 0-3: Utility page menu commands (PG p.169).

Collect Audio Track file

“Collect Audio Track file” has been added to the 0-3: Utility page menu commands.

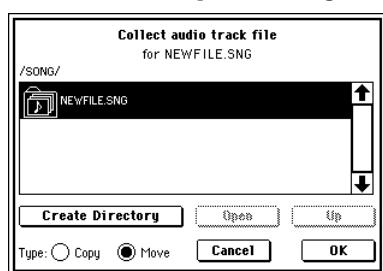
Hide unknown file	Convert to 1708550 Format
Translation	Rate Convert
Rename	Check Medium
Copy	Optimize Medium
Delete	Collect Audio Track file
Create Directory	
Set Date/Time	
Format	

0-3K: Collect Audio Track file

This command copies/moves the WAVE file created by the HD Audio Track function into the same directory as the .SNG file (song file) or a directory inside that file. It also converts the WAVE file assignment within the .SNG file to the copy- or move-destination directory. This is a convenient way to move the WAVE file to the same directory so that you can back up your data to CD or other external media.

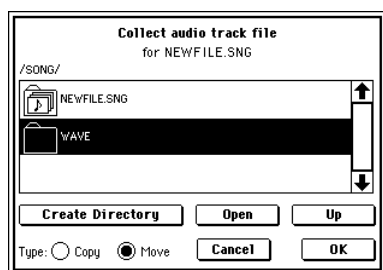
note There is no need to execute this command if the WAVE file is already located in the directory that contains the .SNG file, or is in a directory inside that directory (below).

- 1 In the 0-3: Utility page, select the .SNG file for which you want to execute the command.
- 2 Select “Collect Audio Track file” to open the dialog box.



! You cannot move to a directory that is in a level above the selected .SNG file.

- 3 If you want to create a new directory, press the **Create Directory** button and create the new directory.



- 4 Select the directory to which you want to copy or move the WAVE file, and press the **Open** button. You can select directories that are at the same level or below the .SNG file.
- 5 If you want to delete the copy-source WAVE file, set “Type” to **Move**. If you want to keep the copy-source WAVE file, set “Type” to **Copy**.

! If you execute with **Move** selected, the WAVE file will be deleted from its original directory. If the deleted WAVE file had been used by another song, you will no longer be able to play back the audio track for that song.

- 6 Press the **OK** button to execute “Collect Audio Track file.” If you decide to cancel, press the **Cancel** button.
- 7 When the operation has been completed, the “Completed” dialog box will appear. Press the **OK** button once again.

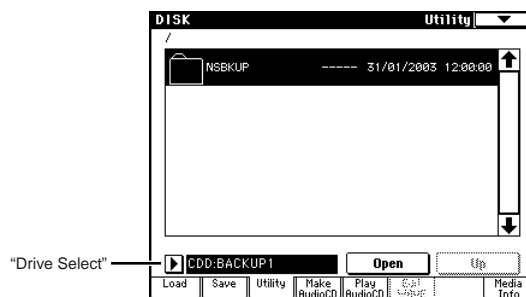
! If the copy-destination already contains a file of the identical name as the WAVE file that is being copied, and if that file is not the identical file, the Rename dialog box will appear. Note that if you press the Cancel button, the copy or move operation for that WAVE file will be cancelled.

Collecting a song file and WAVE file saved in different directories into a single directory, and copying (backing up) this data to CD

Here's how you can copy song data (e.g., NEWSONG.SNG) and the WAVE file used by that song data into a single directory, and copy (back up) this data to CD.

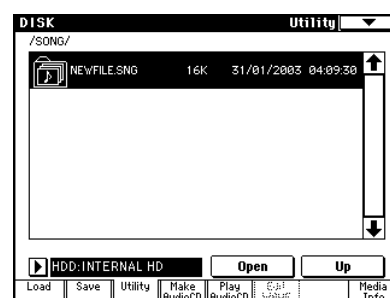
■ Create a directory on the copy-destination media

- 1 Insert the copy-destination CD into the drive (e.g., CDRW-1) and use 0-3: Utility page “Drive Select” to select that drive. (If you need to format the media, refer to PG p.170)
- 2 Use the 0-3: Utility page menu command “Create Directory” to create an appropriately-named directory (e.g., NSBKUP). (“Create Directory” PG p.170)

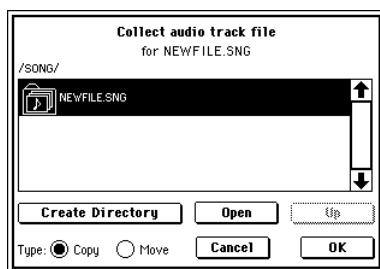


■ Collect the song file and WAVE file into a single directory

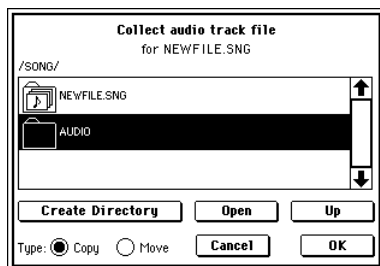
- 3 Use “Drive Select” and the **Open** and **Up** buttons to move to the directory in which the “NEWSONG.SNG” file is saved. Then select the “NEWSONG.SNG” file.



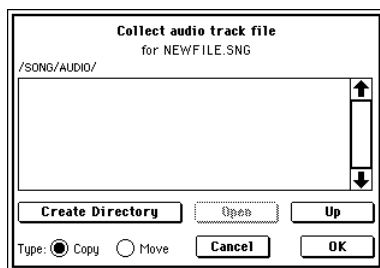
- ④ Select the page menu command “**Collect Audio Track file**” to open the dialog box.



- ⑤ Press the **Create Directory** button and create an appropriately-named directory (e.g., AUDIO).

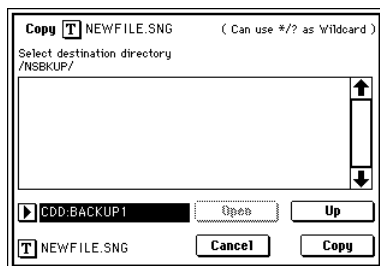


- ⑥ Select the “AUDIO” directory you created in step ⑤, and press the **Open** button.



Selecting the “AUDIO” directory and pressing the Open button will specify the destination directory to which the “Collect Audio Track file” command will copy or move the WAVE file.

- ⑦ If the WAVE file used by “NEWSONG.SNG” is also used by another .SNG file, set “**Type**” to **Copy**. If the WAVE file is used only by “NEWSONG.SNG,” set “**Type**” to **Move**.
- ⑧ Press the **OK** button to execute the command.
- ⑨ When execution has been completed successfully, select “NEWSONG.SNG,” choose the page menu command “Copy,” and copy it to the “NSBKUP” directory you created in step ②. (“Copy” PG p.169)



- ⑩ Using the same method as in the step above, select the page menu command “Copy” to copy the “AUDIO” directory into the “NSBKUP” directory. This completes copying of the .SNG file and WAVE file to the CD media.

note If you want to use the data you copied (backed up) on a different TRITON STUDIO V2, insert that media into the other TRITON STUDIO V2, and in the Utility page select the “NSBKUP” directory and execute the “Copy” page menu command to copy it to the internal hard drive or other storage.

note We recommend that you keep the .SNG file and WAVE file in the same directory. If this data is not kept in the same directory, create an appropriate directory before backing up to CD, and copy the .SNG and WAVE file into it.

! If the WAVE file is not in the same directory as the .SNG file, and you copy the .SNG file and WAVE file to CD without executing “Collect Audio Track file,” you will be unable to play the audio track from that song data.

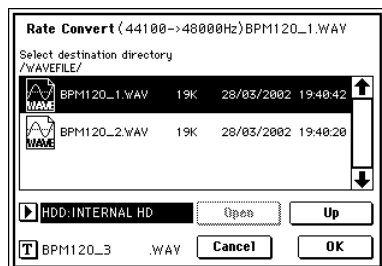
! If you load a .SNG file that includes a previously-saved audio track, and then save the .SNG file to another directory and drive, the assignment of the WAVE file used for the audio track will remain the same. If you edit the audio track, the original WAVE file may be edited in some cases. If you do not want to edit the original WAVE file, execute “Collect Audio Track file” to copy the WAVE file, and then edit that WAVE file.

PG Add the contents of “Collect Audio Track file” to the “Parameter Guide” 0-3: Utility page menu commands (PG p.169).

Rate Convert

A function that converts a 44.1 kHz WAVE file to a 48 kHz WAVE file has been added to the 0-3: Utility page menu command “Rate Convert” (0-3H ¶PG p.171).

Select a 44.1 kHz WAVE file in the directory window, and access the “Rate Convert” page menu command dialog box. The rest of the procedure is the same as on previous versions. (¶PG p.171)



note Before using the Sequencer mode page menu command “Put WAVE” to place a 44.1 kHz WAVE file in an audio track, we recommend that you first use the “Rate Convert” command to convert the file.

note The “Rate Convert” command will take approximately 47 seconds to execute for a one-minute stereo WAVE file saved on the TRITON STUDIO’s internal hard drive.

PG Add the above content to the explanation in “Parameter Guide” 0-3: Utility – 0-3H: Rate Convert (¶PG p.171).

Loading KARMA Music Workstation or TRITON Le .PCG/.SNG files

Version 2.0 is able to load and simultaneously convert .PCG/.SNG files that are in KARMA Music Workstation (system version 1.0 and 2.0) format or TRITON Le format. However, please note the following limitations and cautions.

note The combination and program categories may not be appropriate.

note Complete compatibility is maintained for the KARMA Music Workstation’s .MID and .EXL files, and the TRITON Le’s .KSC, .KMP, .KSF, .MID, .EXL, .AIF, and .WAV files. These files can be loaded/saved via external media.

.KGE files saved by KARMA Music Workstation system version 2.0 are recognized as undefined DOS files and will not be loaded.

Parameters that are valid on the KARMA Music Workstation but invalid on the TRITON STUDIO

1. KARMA function

Since the TRITON STUDIO does not have a KARMA function, KARMA function parameters included in the programs, combinations, and songs will not be loaded when you load a KARMA Music Workstation .PCG file or .SNG file. After loading, the arpeggiator-related parameters will be set to their default values.

2. Global mode parameters

- The KARMA Music Workstation system version 2.0 setting “S/S Out P/C” is maintained as internal data, but will be ignored.
- The KARMA Music Workstation system version 2.0 setting “MIDI Clock” **Auto** setting will be set to **External MIDI**.
- “Foot Switch Assign” settings of **KARMA Latch On/Off**, **Slider (CC#18)**, **KARMA RTC Knob 1 ... KARMA Chord Trigger 4** (only in KARMA system version 2.0) settings will be set to **OFF**.
- “Foot Pedal Assign” settings of **Slider (CC#18)**, **KARMA RTC Knob 1 ... KARMA RTC Knob 8** (only in KARMA system version 2.0) settings will be set to **OFF**.
- The “Auto KARMA Program” setting will be used as the “Auto Arpeggiator Program” parameter.
- The “Auto KARMA Combi” setting will be used as the “Auto Arpeggiator Combination” parameter.
- The various Audio Input parameters will maintain their settings prior to loading.

3. Sequencer mode parameters

- The KARMA system version 2.0 “Tone Adjust” setting will be loaded correctly. If a KARMA system version 1.0 file is loaded, this parameter will be set to the default value.
- The TRITON STUDIO version 2.0 Audio Track 1, 2 setting will be set to the default value, and the WAVE file assign (“WAVE File”) will be set to **No Assign**.

Parameters that are valid on the TRITON Le but invalid on the TRITON STUDIO

1. Insert effects (IFX)

The insert effect (IFX) parameters of Combination, Program, and Sequencer modes will be loaded as parameters for IFX1. The parameters of IFX2...IFX5 will be set to the default values.

2. Drum kits

Drum kits **00–15 (INT)** will be loaded into **00–15 (A/B)**, and drum kits **16–23 (User)** will be loaded into **16–23 (E-A)**.

3. Arpeggio patterns

Arpeggio patterns **U000–119 (INT)** will be loaded into **U000–199 (A/B)**, and arpeggio patterns **U200–215 (User)** will be loaded into **U200–215 (E-A)**.

4. Program mode Audition Riff and Transpose settings

Since the TRITON STUDIO does not have an Audition Riff function, these parameters will be maintained as internal data but will be ignored.

5. Sequencer mode parameters

“Tone Adjust,” “Audio Track 1,” and “Audio Track 2” parameters will be set to their default values. The WAVE file assignment (“WAVE File”) will be set to **No Assign**.

Data compatibility

TRITON STUDIO operating system version 2.0 (subsequently referred to as version 2.0) maintains compatibility in its various data formats with the earlier TRITON STUDIO operating system version 1.x (subsequently referred to as version 1.0). However, you should be aware of the following points.

note The TRITON STUDIO’s various data formats are compatible with the TRITON/TRITON Pro/TRITON ProX and the TRITON-Rack. Data can be saved/loaded via external media such as floppy disk, or via MIDI exclusive data dump or parameter changes. However, you should be aware of differences in bank structure or parameter structure. For details, refer to the owner’s manuals of the TRITON/TRITON Pro/TRITON ProX and TRITON-Rack.

Parameters that are valid in version 2.0 but invalid in version 1.0

1. Sequencer mode parameters added in version 2.0

- “Tone Adjust,” “Audio Track,” “WAVE File”

Version 2.0 → version 1.0

Since version 1.0 does not have the “Tone Adjust,” “Audio Track,” and “WAVE File” (WAVE file assignment) parameters, these will be ignored.

Version 1.0 → version 2.0

These version 2.0 parameters will be set to their default values.

- Exclusive messages within event data

Version 2.0 → version 1.0

Since version 1.0 does not have this functionality, these messages will be ignored.

2. Global mode parameters added in version 2.0

- “Foot Switch Assign” Tap Tempo setting

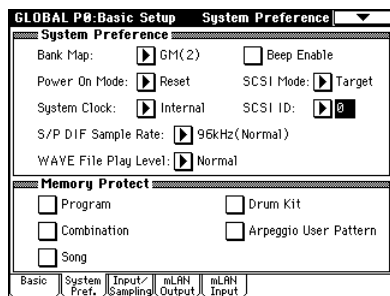
Version 2.0 → version 1.0

In version 1.0, the setting will be SW2.

Global mode

SCSI Mode/SCSI ID

“SCSI Mode” and “SCSI ID” parameters have been added to the Global P0: Basic Setup, System Preference page (PG p.137). These parameters allow the TRITON STUDIO's internal hard drive to be detected by a connected computer as an external SCSI disk. This allows you to transfer data between the TRITON STUDIO and your computer efficiently, without using external media.



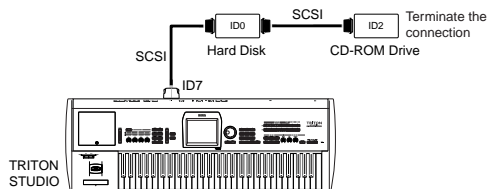
SCSI Mode

[Initiator, Target]

This sets the SCSI functionality of the TRITON STUDIO.

Initiator: Data can be exchanged with an external SCSI device connected to the TRITON STUDIO. This is the same function as in previous versions of the operating system. (BG p.12, PG p.298)

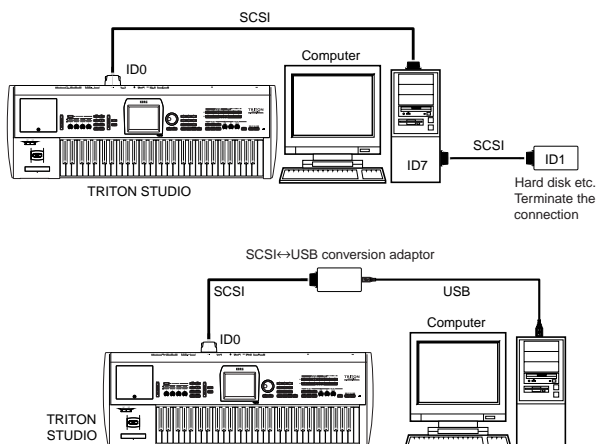
Example connections for “SCSI Mode”: Initiator



Target: The TRITON STUDIO's internal hard drive can be detected as an external SCSI hard drive by a connected computer. Data can be transferred between the internal hard drive and the computer.

If you use a commercially-available SCSI↔USB conversion adaptor, you can detect the TRITON STUDIO from a computer equipped with a USB port.

Example connections for “SCSI Mode”: Target



note Use only a recommended SCSI↔USB conversion adaptor. For a list of recommended models, refer to the Korg website or contact your Korg distributor.

! Do not operate the TRITON STUDIO while data is being saved/loaded on the internal hard drive by the computer.

note Changing the “SCSI Mode” setting requires restarting the TRITON STUDIO (Turning the power off and back on) for the change to take effect.

! When the “SCSI Mode” is set to **Target**, the Disk mode is unavailable; you will be unable to save/load data on the floppy disk, internal hard drive, CDRW-1, or any connected external SCSI device. In this case, be aware that if you begin sampling to RAM or creating a song in Sequencer mode, you will be unable to save your data! We recommend you normally keep the “SCSI Mode” set to “Initiator,” and change the setting to “Target” only when you need to use this function.

! When “SCSI Mode” is set to **Target** and a computer is connected, do not format the TRITON STUDIO's internal hard drive from the computer.

! The TRITON STUDIO does not support file names longer than 11 characters (8 characters plus an extension), or file names that contain double-byte characters. If such files are copied from the computer, the TRITON STUDIO will not display the file name correctly.

SCSI ID

[0...7]

This sets the TRITON STUDIO's SCSI ID. This is used when “SCSI Mode” is set to **Target**.

! Do not set the “SCSI ID” to an ID number that is used by the connected computer or an external SCSI device.

Making connections with an external device

! For more about handling an external SCSI device, refer to the external SCSI device connections explained on PG p.298. For details on the SCSI ID settings etc. of your connected external SCSI device, refer to the manual of your device.

1. “SCSI Mode”: Target

Here's how to make connections and settings so that a connected computer can exchange data with the TRITON STUDIO and connected SCSI devices.

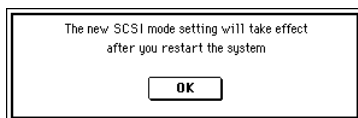
! If you are using a SCSI↔USB conversion adaptor to connect the TRITON STUDIO to your computer, refer to the owner's manual of the conversion adaptor.

① Connect the TRITON STUDIO to your external SCSI device(s) and computer. Make connections as shown in “Example connections for “SCSI Mode”: Target,” above.

! The power of the TRITON STUDIO and the connected devices must be off when you make connections.

② Turn on the power of the TRITON STUDIO. At this point, leave your computer and the external SCSI device(s) powered-off.

- ③ In the Global P0: Basic Setup, System Preference page, set “**SCSI Mode**” to **Target**.
A dialog box will inform you that you must restart the system in order for the change to take effect.



- ④ Press the **OK button**.

note When you change the “SCSI Mode” setting, a dialog box will inform you that you must restart the system in order for the change to take effect. The new setting will be stored when you press the OK button. If you restart the system while the dialog box is still displayed (i.e., without pressing the OK button), the TRITON STUDIO will operate with the previous setting.

If you do not need to change the currently-set “SCSI ID,” proceed to step ⑥.

- ⑤ Use “**SCSI ID**” to set the ID number of the internal hard drive.
Make sure that this is set to a different number than the ID of the connected computer and external SCSI devices. When you change this setting, a dialog box will appear (as when you changed the “SCSI Mode” setting), informing you that you must restart the system in order for the change to take effect. Press the **OK button**.
- ⑥ Turn off the power of the TRITON STUDIO.
As necessary, check the ID number of the connected external SCSI devices. For details on how to set the SCSI ID number of the connected external SCSI devices, refer to their owner’s manuals.
- ⑦ Turn on the power of the TRITON STUDIO.
- ⑧ After the TRITON STUDIO is powered-on and starts up, turn on the power of the connected computer and external SCSI devices.
The computer will detect the TRITON STUDIO’s internal hard drive as an external SCSI device.
- ⚠** If the TRITON STUDIO’s “**SCSI Mode**” is set to **Target** and you have connected it to a computer etc., you must first turn on the TRITON STUDIO, wait for its system to start up, and then turn on the power of your computer etc.

2. “SCSI Mode”: Initiator

Here’s how to make connections and settings so that the TRITON STUDIO can exchange data with external SCSI devices.

- ① Connect the TRITON STUDIO with your external SCSI devices.
For details on connections, refer to the diagram in “SCSI Mode – Initiator.”
- ⚠** The power of the TRITON STUDIO and the connected devices must be off when you make connections.
- ② Turn on the power of the TRITON STUDIO.
At this point, leave the external SCSI devices powered-off.
- ③ In the Global P0: Basic Setup, System Preference page, set “**SCSI Mode**” to **Initiator**.
A dialog box will inform you that you must restart the system in order for the change to take effect. Press the **OK button**. At this time, “SCSI ID” will be set (fixed) at 7.

- ④ Turn off the power of the TRITON STUDIO.
As necessary, check the ID number of the connected external SCSI devices. For details on how to set the SCSI ID number of the connected external SCSI devices, refer to their owner’s manuals.
- ⑤ Turn on the power of the external SCSI devices.
- ⑥ After the external SCSI devices have started up, turn on the power of the TRITON STUDIO. The TRITON STUDIO will detect the external SCSI devices.

note When you change the “SCSI Mode” setting, a dialog box will inform you that you must restart the system in order for the change to take effect. The new setting will be stored when you press the OK button. If you restart the system while the dialog box is still displayed (i.e., without pressing the OK button), the TRITON STUDIO will operate with the previous setting.

PG Add the contents of “SCSI Mode/SCSI ID” to the explanation of “Parameter Guide” 0-2a: System Preference (PG p.137).

Foot Switch Assign

The following settings have been added to the Global P2: Controller page “Foot Switch Assign” parameter (PG p.146).

Tap Tempo: You can use a foot switch to input a tap tempo for the arpeggiator, song playback, or SMF playback in Program, Combination, Sequencer, or Song Play modes. Control the tempo in realtime by pressing the connected foot switch on the beat of the desired tempo. (p.70 “Tap tempo control”)

⚡ Tap tempo control can be used whenever the [TEMPO] knob can be operated. For example in Sequencer mode if the song is playing back with “Tempo Mode” (PG p.50) set to **Auto**, you cannot use tap tempo control.

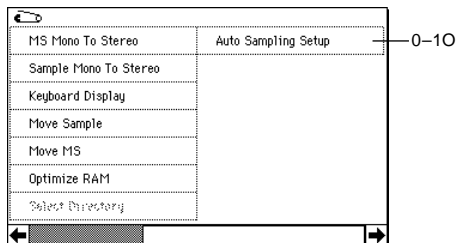
Song Start/Stop: You can use the foot switch to start/stop SMF playback in Song Play mode. When you operate the foot switch, MIDI Start/Stop messages will be transmitted.

PG Add this content to the Foot Switch Assign List (PG p.251) in “Parameter Guide” 9. Appendix – Foot Switch Assign.

Sampling mode

Auto Sampling Setup

An “Auto Sampling Setup” page menu command has been added to the Sampling P0: Recording page and P4: Selector Setup page.



0-10: Auto Sampling Setup

This command automatically sets sampling-related parameters to the optimal settings for specific Sampling mode operations. (For the automatically-set parameters and their values, see p.60)

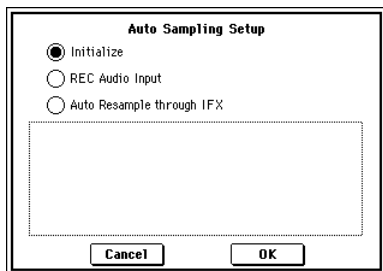
When you execute this command, the applicable parameters will be set automatically. You cannot use the [COMPARE] key to recall the previous settings.

The settings are automatically made for the most typical applications. After executing the auto setup operation, you can further adjust any of the settings to suit your needs as described in the paragraphs of each section.

1. Initialize

This sets sampling-related parameters to their default state.

- 1 Select “Auto Sampling Setup” to open the dialog box.



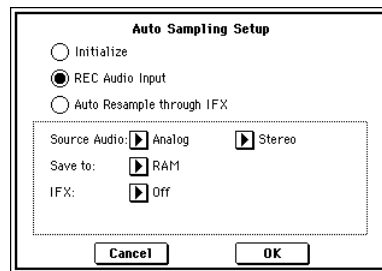
- 2 Use the radio buttons to select **Initialize**.
- 3 Press the **OK** button to execute “Auto Sampling Setup.” If you decide to cancel, press the **Cancel** button. Sampling-related parameters will automatically be set to their default settings. (For the automatically-set parameters and their values, see p.60)

2. REC Audio Input

This automatically makes the appropriate settings for sampling an external audio source.

Setup

- 1 Select “Auto Sampling Setup” to open the dialog box.



- 2 Use the radio buttons to select **REC Audio Input**.
- 3 Use “**Source Audio**” to select the external audio input source. (see PG p.96 “Input”)
 - Analog:** Selects the analog audio output of an instrument or other audio source connected to the AUDIO INPUT 1 and AUDIO INPUT 2 jacks.
 - S/P DIF:** Selects the digital audio output from an instrument or DAT etc. connected to the S/P DIF jack.
 - mLAN:** Selects the digital audio output of an instrument or other device connected to the mLAN connector (if the optional EXB-mLAN is installed).

note If you select S/P DIF or mLAN for “Source Audio,” you must set “System Clock” (Global P0 0-2a see PG p.138) to the appropriate system clock setting.

- 4 Use “**Mono-1/Mono-2/Stereo**” to specify whether the input source is mono or stereo. (see PG p.96)
 - Mono-1:** Input 1 will be used.
 - Mono-2:** Input 2 will be used.
 - Stereo:** Input 1 and 2 will be used in stereo.
- 5 Use “**Save to**” to select the destination where the sampled data will be written. (see PG p.90 “Save to”)
 - RAM:** The data will be written into sample memory (RAM).
 - DISK:** The sampled data will be saved as a WAVE file on the internal hard drive or an external SCSI hard drive.
- 6 If you want to apply an insert effect to the external audio input source while it is being sampled, use “**IFX**” to specify the insert effect that you want to use. If you don’t want to use an insert effect, set this **Off**.
- 7 Press the **OK** button to execute “Auto Sampling Setup.” If you decide not to execute, press the **Cancel** button. (For the automatically-set parameters and their values, see p.60. For examples of using the automatically-set parameters, refer to see BG p.37, BG p.39, BG p.42)

note If “Save to” is set to **RAM** and you want to change the RAM bank, set “**Bank**” (0-1c PG p.90) to the desired sampling-destination memory (RAM).

note If “Save to” is set to **DISK**, you can use the page menu command “Select Directory” (0-1N [PG p.96](#)) to specify the save-destination for the WAVE file that will be created by sampling.

■ Sampling

- ⑧ Press the **SAMPLING [REC]** key and then the **SAMPLING [START/STOP]** key.
- ⑨ Play the instrument etc. that is connected to the AUDIO INPUT jack you specified in “Source Audio.”
- ⑩ When you are finished playing, press the **SAMPLING [START/STOP]** key.

■ Listen to the sampled data

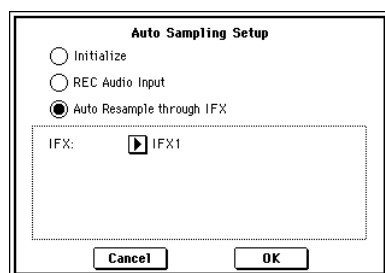
- If you selected “Save to: RAM,” play the **C2** key to hear the sample.
- If you selected “Save to: DISK,” use the page menu command “Select Directory” (0-1N [PG p.96](#)) to hear the sample.

3. Auto Resample through IFX

This automatically makes the appropriate settings for auto resampling through the insert effects (IFX).

■ Setup

- ① Select “Auto Sampling Setup” to open the dialog box.



- ② Use the radio buttons to select **Auto Resample through IFX**.
- ③ Use “**IFX**” to select the insert effect that you want to use for auto resampling.
- ④ Press the **OK** button to execute “Auto Sampling Setup.” If you decide not to execute, press the **Cancel** button. (For the automatically-set parameters and their values, [PG p.60](#). For examples of using the automatically-set parameters, refer to [BG p.107](#))

■ Resample

- ⑤ Specify the Key assigned to the sample that you want to resample. ([PG p.98](#))
- ⑥ Make settings for the insert effect. To check the sound, press the key that you specified in Key.
- ⑦ Press the **SAMPLING [REC]** key and then the **SAMPLING [START/STOP]** key.
The sample will automatically play back, and resampling will begin. When the sample finishes playing, resampling will also end.

■ Check the resampled data

- Play the key you specified in Key.

note To prevent the insert effect from being applied “in duplicate” when you listen to the resampled data, “BUS (IFX) Select” (P8 8-1b [PG p.122](#)) will automatically be set to **L/R** when resampling ends. If you want to apply IFX and resample once again, you will need to change this setting back to the same IFX.

note Use “Bank” (0-1c [PG p.90](#)) to specify the sampling-destination sample memory (RAM).

PG Add the contents of “0-1O: Auto Sampling Setup” to the explanation in “Parameter Guide” 0-1 Recording Page Menu Command ([PG p.92](#)).

Automatically-set parameters and their values

Parameter		1. Initialize	2. REC Audio Input	3. Auto Resample through IFX
Input (Input Source)		Analog, S/P DIF, mLAN *1	(Source Audio)*2	Analog, S/P DIF, mLAN *1
Input1	Level	127	127	127
	Pan	L000	L000	L000
	BUS Select	Off	(IFX)*3	Off
	Send1	000	000	000
	Send2	000	000	000
Input2	Level	127	127	127
	Pan	R127	(IFX)*3	R127
	BUS Select	Off	Off	Off
	Send1	000	000	000
	Send2	000	000	000
Recording Setup	Source BUS	L/R	L/R	L/R
	Trigger	Sampling START SW	Sampling START SW	Sampling START SW
	Metronome Precount	Off	-	-
	Resample	Manual	Manual	Auto
REC Sample Setup	Save to	RAM	(Save to)	RAM
	Sample Mode	L-Mono	(Source Audio)*4	Stereo
	Sample Time: RAM	Maximum	-	-
	Sample Time: DISK	4min 59.999sec	-	-
	Recording Level [dB]	+0.0	+0.0	-12.0
REC Sample Preference	Auto +12dB On	Off	Off	On
BUS Select (P8 Routing)	BUS(IFX) Select	L/R	L/R	(IFX)

- : Not set automatically

Values enclosed in parentheses () are automatically set according to the settings you make in the dialog box.

*1: Settings for analog, S/P DIF, and mLAN ("Input 1" and "Input 2") are made automatically.

*2: The input source setting ("Input 1" and "Input 2") you specified for "Source Audio" in the dialog box will be set automatically.

*3: If "IFX" is **Off** this will be **L/R**. If **IFX1...5** is selected this will be **IFX1...5**.

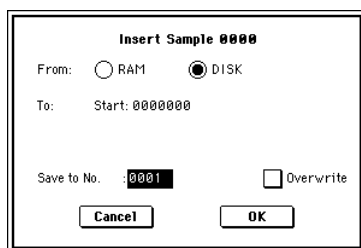
*4: If "Source Audio" is **Mono-1** this will be **L-Mono**, if **Mono-2** this will be **R-Mono**, and if **Stereo** this will be **Stereo**.

Page menu commands Insert, Mix, Paste

You can now use the “Insert,” “Mix,” and “Paste” page menu commands of the Sampling P1: Sample Edit page (PG p.102–103) to insert/mix/paste data from a WAVE file stored on the hard drive into a sample in sample memory (RAM).

A “From” field has been added to the dialog box of each page menu command.

Dialog box of the “Insert” page menu command



Use “From” to select the copy-source of the data.

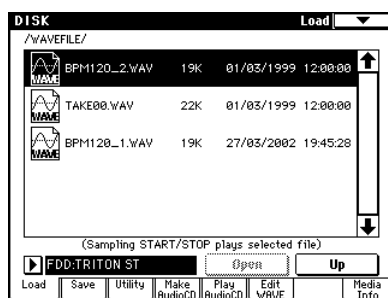
RAM: The data copied from the specified region in the Sample Edit page will be inserted/mixed/pasted into a sample in sample memory (RAM). This is the same operation as on previous versions.

DISK: The data copied from the specified region in the Disk mode Edit WAVE page will be inserted/mixed/pasted into a sample in sample memory (RAM).

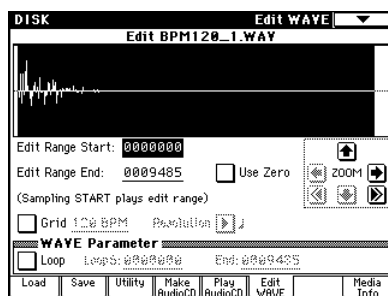
Copying data from a WAVE file, and inserting it in a sample

Here’s an example of how to copy data from a WAVE file and insert it into a sample that is in sample memory.

- ① Access the Disk mode Load page.
- ② Select the copy-source WAVE file.

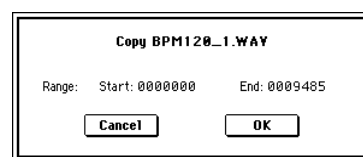


- ③ Go to the Edit WAVE page.



- ④ Use “Edit Range Start” and “Edit Range End” to specify the region of data that you want to copy. You can press the SAMPLING [START/STOP] key to hear the selected region of data.

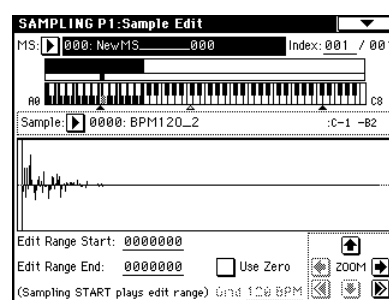
- ⑤ Select the page menu command “Copy” to open the dialog box.



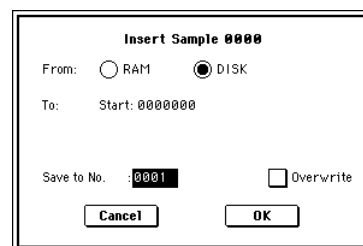
- ⑥ The **Range: “Start”** and **“End”** fields will show the region of data that will be copied. Press the **OK** button to execute the copy.

⚡ The data that is read into the buffer when you execute “Copy” is actually only the name of the copy-source WAVE file and the “Edit Range Start” and “Edit Range End” locations. After executing the copy, do not delete the copy-source WAVE file until you have actually executed the insert/mix/paste command.

- ⑦ Access the Sampling mode Edit Sample page.




- ⑧ Use “Sample Select” (1–1b PG p.100) to select the sample into which you want to insert the data. Use “Edit Range Start” to specify the starting address at which the data will be inserted. The “Edit Range End” setting will be ignored.
- ⑨ Select the page menu command “Insert” to open the dialog box.



- ⑩ In “From,” select **DISK**. If you select **DISK**, the data copied from the WAVE file on the hard drive will be inserted into the sample data.
- ⑪ The “To: **Start**” field will indicate the starting address at which the data will be inserted.
- ⑫ Use “Save to No.” to specify the save-destination sample number. An unused sample number will be selected here by default. You cannot select this if “Overwrite” is checked. (PG p.101)

If the insert-source is a stereo WAVE file, use “**Save to No. (L)**” and “**(R)**” to specify the save-destinations of the L and R channels.

- ⑬ Press the **OK button** to execute the Insert command. If you decide to cancel, press the **Cancel button**.

 If the data copied into the buffer by “Copy” is empty, a message of “Source sample is empty” will be displayed.

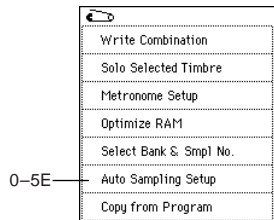
note For the “Mix” and “Paste” operations, you can use “From” to specify the source data in the same way.

PG Add the contents of “From” to the explanation in “Parameter Guide” Sampling mode 1-1: Sample Edit Page Menu Command “Insert,” “Mix,” and “Paste” (PG p.102-103).

Combination mode

Auto Sampling Setup

An “Auto Sampling Setup” page menu command has been added to the Combination P0: Sampling page.



0-5E: Auto Sampling Setup

This convenient command automatically sets sampling-related parameters of Combination mode to the optimal settings for specific operations. (For the automatically-set parameters and their values, see p.65)

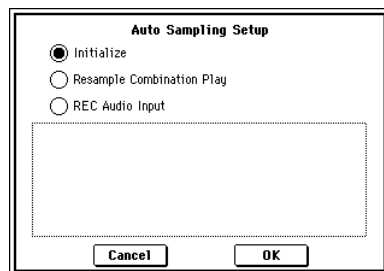
Note When you execute this command, the applicable parameters will be set automatically. You cannot use the [COMPARE] key to recall the previous settings.

Note The settings are automatically made for the most typical applications. After executing the auto setup operation, you can further adjust any of the settings to suit your needs as described in the **note** paragraphs of each section.

1. Initialize

This sets sampling-related parameters to their default state.

- 1 Select “Auto Sampling Setup” to open the dialog box.



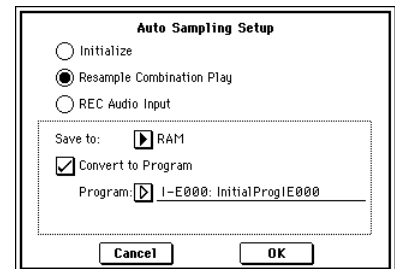
- 2 Use the radio buttons to select **Initialize**.
- 3 Press the **OK** button to execute “Auto Sampling Setup.” If you decide to cancel, press the **Cancel** button. (For the automatically-set parameters and their values, see p.65)

2. Resample Combination Play

This automatically makes the appropriate settings so you can play a combination and resample your performance.

Setup

- 1 Select “Auto Sampling Setup” to open the dialog box.



- 2 Use the radio buttons to select **Resample Combination Play**.
- 3 Use “**Save to**” to specify the destination to which the resampled data will be written. (see PG p.5 “Save to”) **RAM:** The resampled data will be written into sample memory (RAM). If the “**Convert to Program**” option in step 4 is **checked**, a new multisample will automatically be created after resampling. **DISK:** A WAVE file will be created for the resampled data and saved on the internal hard drive or an external SCSI hard drive.
- 4 If you selected “**Save to: RAM**,” checking “**Convert to Program**” will convert the resampled data into a program using the number you specify in “**Program**.” You can then move to Program mode after resampling and play the data immediately.
- 5 Use “**Program**” to specify the program where the converted data will be saved.
- 6 Press the **OK** button to execute “Auto Sampling Setup.” If you decide not to execute, press the **Cancel** button. (For the automatically-set parameters and their values, see p.65. For examples of using the automatically-set parameters, refer to see BG p.45)

note If you selected “**Save to: RAM**” and want to change the RAM bank, use “**Select Bank & Smpl No.**” (Program 0-3C see PG p.6) to specify the resampling-destination sample memory (RAM).

note If you selected “**Save to: DISK**,” use the page menu command “**Select Directory**” (Program 0-3D see PG p.7) to specify the save-destination for the WAVE file that will be created by resampling.

Resample

- 7 Press the **SAMPLING [REC]** key and then the **SAMPLING [START/STOP]** key.
- 8 Use the keyboard etc. to play the combination. Sampling will begin at the first note-on. (see PG p.4)
- 9 When you have finished performing, press the **SAMPLING [START/STOP]** key.

note If you have selected “**Save to: RAM**” (**Convert to Program**) and continue resampling without changing the settings, the successive samples will automatically be assigned to C#2, D2, ...

■ Check the resampled data

- If you selected “**Save to: RAM**” (**Convert to Program**), move to Program mode, select the newly created program, and play the C2 on the keyboard to hear the resampled result.
- If you selected “**Save to: DISK**,” use the page menu command “**Select Directory**” to hear the results. (PG p.7)

note If you want to simultaneously sample an external audio source from AUDIO INPUT etc. while you play the combination, go to the Combination P0: Play, Sampling page, and set Input 1, 2 “**BUS (IFX/Indiv.) Select**” to L/R.

note If you did **not** check “**Convert to Program**,” use Sampling mode to select and play the sample to hear the resampled result.

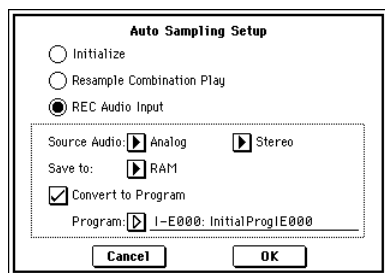
3. REC Audio Input

This automatically makes the appropriate settings for sampling an external audio source while you monitor your playing on a combination using the arpeggiator etc.

note Use INDIV.1, 2 OUT to monitor the sound being sampled. Connect the AUDIO OUTPUT MAIN L, R, INDIV.1, 2 jacks to your mixer and monitor the output.

■ Setup

- ① Select “**Auto Sampling Setup**” to open the dialog box.



- ② Use the radio buttons to select **REC Audio Input**.

- ③ Use “**Source Audio**” to select the external audio input source.

Analog: Selects the analog audio output of an instrument or other audio source connected to the AUDIO INPUT 1 and AUDIO INPUT 2 jacks.

S/P DIF: Selects the digital audio output from an instrument or DAT etc. connected to the S/P DIF jack.

mLAN: Selects the digital audio output of an instrument or other device connected to the mLAN connector (if the optional EXB-mLAN is installed). (PG p.4 “Input”)

note If you select **S/P DIF** or **mLAN** for “**Source Audio**,” you must set “**System Clock**” (Global P0 0–2a PG p.138) to the appropriate system clock setting.

- ④ Use “**Mono-1/Mono-2/Stereo**” to specify whether the input source is mono or stereo. (PG p.4)

Mono-1: Input 1 will be used.

Mono-2: Input 2 will be used.

Stereo: Input 1 and 2 will be used in stereo.

- ⑤ Use “**Save to**” to select the destination where the sampled data will be written. (PG p.5 “Save to”)

RAM: The resampled data will be written into sample memory (RAM). If the “**Convert to Program**” option in step ⑥ is **checked**, a new multisample will automatically be created after resampling.

DISK: The sampled data will be saved as a WAVE file on the internal hard drive or an external SCSI hard drive.

- ⑥ If you selected “**Save to: RAM**,” checking “**Convert to Program**” will convert the resampled data into a program using the number you specify in “**Program**.” You can then move to Program mode after resampling and play the data immediately.
- ⑦ Use “**Program**” to specify the program where the converted data will be saved.

- ⑧ Press the **OK** button to execute “**Auto Sampling Setup**.” If you decide not to execute, press the **Cancel** button. (For the automatically-set parameters and their values, PG p.65.)

note If you selected “**Save to: RAM**” and want to change the RAM bank, use the page menu command “**Select Bank & Smpl No.**” (Program 0–3C PG p.6) to specify the sampling-destination sample memory (RAM).

note If you selected “**Save to: DISK**,” you can use the page menu command “**Select Directory**” (Program 0–3D PG p.7) to specify the save-destination for the WAVE file that will be created by sampling.

■ Sampling

- ⑨ Start playing the combination that uses the arpeggiator etc.
- ⑩ Press the **SAMPLING [REC]** key and then the **SAMPLING [START/STOP]** key.
- ⑪ Play the instrument etc. that is connected to the AUDIO INPUT jack you specified in “**Source Audio**.”
- ⑫ When you are finished playing, press the **SAMPLING [START/STOP]** key.

note If you selected “**Save to: RAM**” (**Convert to Program**) and continue sampling without changing the settings, the newly-created samples will be automatically assigned to C#2, D2, ...

■ Listen to the sampled data

- If you selected “**Save to: RAM**” (**Convert to Program**), move to Program mode, select the newly created program, and play the C2 key to hear the sample.
- If you selected “**Save to: DISK**,” use the page menu command “**Select Directory**” (PG p.7) to hear the sample.

note If you want to apply an insert effect to the input source, go to the Combination P0: Play, Sampling page, and set Input 1,2 “**BUS (IFX/Indiv.) Select**” to IFX1–IFX5. Set the “**BUS Select**” that follows the insert effect you used to 1/2.

note If you did **not** check “**Convert to Program**,” select and play the sample in Sampling mode to hear it.

PG Add the contents of “0–5E: Auto Sampling Setup” to the explanation in “Parameter Guide” Combination mode 0–5: Sampling Page Menu Command (PG p.37).

Automatically-set parameters and their values

Parameter		1. Initialize	2. Resample Combination Play	3. REC Audio Input
Input (Input Source)		(Analog, S/P DIF, mLAN) ^{*1}	(Source Audio) ^{*2}	(Source Audio) ^{*2}
Input1	Level	127	127	127
	Pan	L000	L000	L000
	BUS Select	Off	Off	1/2
	Send1	000	000	000
	Send2	000	000	000
Input2	Level	127	127	127
	Pan	R127	R127	R127
	BUS Select	Off	Off	1/2
	Send1	000	000	000
	Send2	000	000	000
Sampling Setup	Source BUS	L/R	L/R	Indiv.1/2
	Trigger	Note On	Note On	Sampling START SW
	Metronome Precount	Off	-	-
	Save to	RAM	(Save to)	(Save to)
	Mode	Stereo	Stereo	(Source Audio) ^{*3}
	Sample Time: RAM	Maximum	-	-
	Sample Time: DISK	4min 59.999sec	-	-
	Recording Level [dB]	-12.0	-12.0	+0.0
Select Bank (Page Menu Command)	Auto +12dB On	On	On	Off
	Convert to Program	Off	(Convert to Program)	(Convert to Program)
	Program	-	(Program)	(Program)
	MS	-	Newly created ^{*4}	Newly created ^{*4}
	Orig.Key	-	C2 ^{*4}	C2 ^{*4}

- : Not set automatically

Values enclosed in parentheses () are automatically set according to the settings you make in the dialog box.

^{*1}: Settings for analog, S/P DIF, and mLAN ("Input 1" and "Input 2") are made automatically.

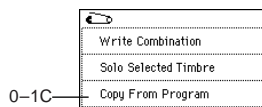
^{*2}: The input source setting ("Input 1" and "Input 2") you specified for "Source Audio" in the dialog box will be set automatically.

^{*3}: If "Source Audio" is **Mono-1** this will be **L-Mono**, if **Mono-2** this will be **R-Mono**, and if **Stereo** this will be **Stereo**.

^{*4}: When "Save to: RAM," and "Convert to Program" is **checked**.

Copy From Program

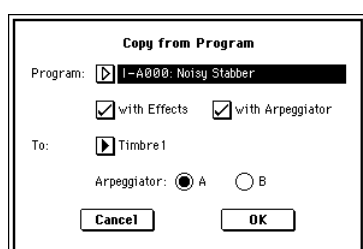
“Copy From Program” has been added to the page menu commands of pages such as Combination P0 (0-1 PG p.33).



0-1C: Copy From Program

This command copies the settings of the specified program to a timbre of the currently selected combination. The effect settings and arpeggiator settings of the specified program can be copied as well, replacing the Combi's effect and arpeggiator settings.

- ① Select “Copy From Program” to open the dialog box.



- ② Use “Program” to select the copy-source program.
- ③ If you check “with Effects,” the insert effect, master effect, and master EQ settings will also be copied. The “Control Channel” of each effect will be set to the MIDI channel of the copy-destination timbre.

About the BUS Select (8-1b/8-2a PG p.46) setting

- Regardless of the “with Effects” setting, “BUS Select” will be set to **DKit** if the copy-source program’s “Use DKit Setting” is checked. In conjunction with this, the “DrumKit IFX Patch” setting will be reset to the default setting.
- If “with Effects” is checked, the “Bus Select” setting of the copy-source program will be copied. If the copy-destination timbre “BUS Select” was set to **IFX1-IFX5**, it will automatically be set to **L/R**.
- If “with Effects” is unchecked, then the copy-source “BUS Select” setting will be ignored. or if the “BUS Select” of the copy-source program and copy-destination timbre is set to **IFX1-IFX5**, it will automatically be set to **L/R**.

- ④ If you check “with Arpeggiator,” the arpeggiator settings of the copy-source program will be copied to the arpeggiator you specify in step ⑥. In conjunction with this, “Arpeggiator Run” will be set to the “checked” state for the arpeggiator you specify in step ⑥, and the copy-destination timbre’s “Arpeggiator Assign” will be set to the arpeggiator you specify in step ⑥.
- ⑤ Use “To” to specify the copy-destination timbre. The parameters specific to that timbre will be initialized. The copy-source program will be specified for “Program Select” (0-1c PG p.51).
 - The “MIDI Channel” (2-1b PG p.38) setting will not change if “with Arpeggiator” is checked. If “with Arpeggiator” is unchecked, “MIDI Channel” will be automatically set to **Gch**.

- The “Bank Select (When Status=EX2)” (2-1b PG p.38) setting will not change.
- The “Status” (2-1b PG p.38) setting will automatically be set to **INT**.
- If the copy-source is a program from the INT-F bank, the “Voice Allocation Reserve” (EM p.47) of the copy-destination track will be set to **6**, and the “Voice Allocation Reserve” setting of the other timbres will be set to **0**. Also, the “MOSS BUS Select Reference” (EM p.47) setting will be automatically set to the copy-destination timbre.
- The 1-4: Controller (PG p.12) settings of the copy-source program will be copied.

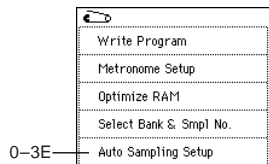
- ⑥ Use “Arpeggiator” to specify the copy-destination arpeggiator.
- ⑦ Press the **OK button** to execute the copy. If you decide not to execute, press the **Cancel button**.

PG Add the contents of “0-1C: Copy From Program” to the explanation of “Parameter Guide” Combination mode 0-1: Prog. Select Page Menu Command (PG p.35).

Program mode

Auto Sampling Setup

An “Auto Sampling Setup” page menu command has been added to the Program P0: Sampling page.



0-3E: Auto Sampling Setup

This convenient command automatically sets sampling-related parameters of Program mode to the optimal settings for specific operations. (For the automatically-set parameters and their values, see p.69)

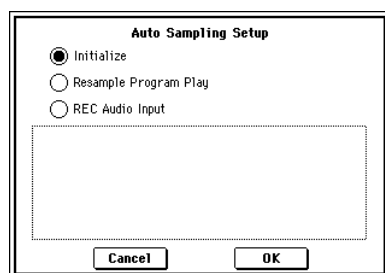
When you execute this command, the applicable parameters will be set automatically. You cannot use the [COMPARE] key to recall the previous settings.

The settings are automatically made for the most typical applications. After executing the auto setup operation, you can further adjust any of the settings to suit your needs as described in the **note** paragraphs of each section.

1. Initialize

This sets sampling-related parameters to their default state.

- 1 Select “Auto Sampling Setup” to open the dialog box.



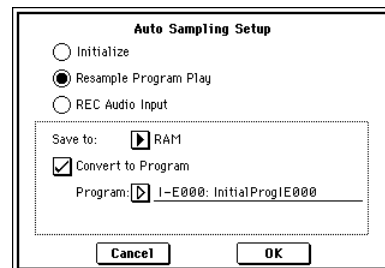
- 2 Use the radio buttons to select **Initialize**.
- 3 Press the **OK** button to execute “Auto Sampling Setup.” If you decide to cancel, press the **Cancel** button. (For the automatically-set parameters and their values, see p.69)

2. Resample Program Play

This automatically makes the appropriate settings so you can play a program and resample your performance.

■ Setup

- 1 Select “Auto Sampling Setup” to open the dialog box.



- 2 Use the radio buttons to select **Resample Program Play**.
- 3 Use “Save to” to specify the destination to which the resampled data will be written. (see PG p.5 “Save to”) **RAM:** The resampled data will be written into sample memory (RAM). If the “Convert to Program” option in step 4 is **checked**, a new multisample will automatically be created after resampling. **DISK:** A WAVE file will be created for the resampled data and saved on the internal hard drive or an external SCSI hard drive.
- 4 If you select “Save to: RAM” and check “Convert to Program,” the resampled data will be converted into a program using the number you specify in “Program.” You can then move to Program mode after resampling and play the data immediately.
- 5 Use “Program” to specify the program where the converted data will be saved.
- 6 Press the **OK** button to execute “Auto Sampling Setup.” If you decide not to execute, press the **Cancel** button. (For the automatically-set parameters and their values, see p.69. For examples of using the automatically-set parameters, refer to BG p.45)

note If you selected “Save to: RAM” and want to change the RAM bank, use the page menu command “Select Bank & Smpl No.” (0-3C see PG p.6) to specify the resampling-destination sample memory (RAM).

note If you selected “Save to: DISK,” use the page menu command “Select Directory” (0-3D see PG p.7) to specify the save-destination for the WAVE file that will be created by resampling.

■ Resample

- 7 Press the **SAMPLING [REC]** key and then the **SAMPLING [START/STOP]** key.
- 8 Play the keyboard etc. Sampling will begin at the first note-on. (see PG p.4)
- 9 When you have finished playing, press the **SAMPLING [START/STOP]** key.

note If you have selected “Save to: RAM” (**Convert to Program**) and continue resampling without changing the settings, the successive samples will automatically be assigned to C#2, D2, ...

■ Check the resampled data

- If you selected “**Save to: RAM**” (**Convert to Program**), select the newly created program, and play the C2 note of the keyboard to hear the resampled result.
- If you selected “**Save to: DISK**,” use the page menu command “**Select Directory**” to hear the results. (PG p.7)

note If you also want to simultaneously sample an external audio source from AUDIO INPUT etc. while you play the program, go to the Program P0: Play, Sampling page, and set Input 1, 2 “**BUS (IFX/Indiv.) Select**” to L/R. (BG p.46)

note If you did **not** check “**Convert to Program**,” use Sampling mode to select and play the sample to hear the resampled result.

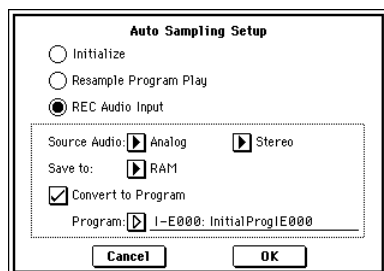
3. REC Audio Input

This automatically makes the appropriate settings for sampling an external audio source while you monitor your playing on a program using the arpeggiator etc.

note Use INDIV.1, 2 OUT to monitor the sound being sampled. Connect the AUDIO OUTPUT MAIN L, R, INDIV 1, 2 jacks to your mixer and monitor the output.

■ Setup

- ① Select “**Auto Sampling Setup**” to open the dialog box.



- ② Use the radio buttons to select **REC Audio Input**.

- ③ Use “**Source Audio**” to select the external audio input source.

Analog: Selects the analog audio output of an instrument or other audio source connected to the AUDIO INPUT 1 and AUDIO INPUT 2 jacks.

S/P DIF: Selects the digital audio output from an instrument or DAT etc. connected to the S/P DIF jack.

mLAN: Selects the digital audio output of an instrument or other device connected to the mLAN connector (if the optional EXB-mLAN is installed). (PG p.4 “Input”)

note If you select **S/P DIF** or **mLAN** for “**Source Audio**,” you must set “**System Clock**” (Global P0 0–2a PG p.138) to the appropriate system clock setting.

- ④ Use “**Mono-1/Mono-2/Stereo**” to specify whether the input source is mono or stereo. (PG p.4)

Mono-1: Input 1 will be used.

Mono-2: Input 2 will be used.

Stereo: Input 1 and 2 will be used in stereo.

- ⑤ Use “**Save to**” to select the destination to which the sampled data will be written.

RAM: The resampled data will be written into sample memory (RAM). If the “**Convert to Program**” option in step ⑥ is **checked**, a new multisample will automatically be created after resampling.

DISK: The sampled data will be saved as a WAVE file on the internal hard drive or an external SCSI hard drive. (PG p.5 “Save to”)

- ⑥ If you selected “**Save to: RAM**,” checking “**Convert to Program**” will convert the resampled data into a program using the number you specify in “**Program**.” You can then move to Program mode after resampling and play the data immediately.
- ⑦ Use “**Program**” to specify the program where the converted data will be saved.
- ⑧ Press the **OK** button to execute “**Auto Sampling Setup**.” If you decide not to execute, press the **Cancel** button. (For the automatically-set parameters and their values, PG p.69)

note If you selected “**Save to: RAM**” and want to change the RAM bank, use the page menu command “**Select Bank & Smpl No.**” (0–3C PG p.6) to specify the sampling-destination sample memory (RAM).

note If you selected “**Save to: DISK**,” you can use the page menu command “**Select Directory**” (0–3D PG p.7) to specify the save-destination for the WAVE file that will be created by sampling.

■ Sampling

- ⑨ Start playing the program that uses the arpeggiator etc.
- ⑩ Press the **SAMPLING [REC]** key and then the **SAMPLING [START/STOP]** key.
- ⑪ Play the instrument etc. that is connected to the AUDIO INPUT jack you specified in “**Source Audio**.”
- ⑫ When you are finished playing, press the **SAMPLING [START/STOP]** key.

note If you selected “**Save to: RAM**” (**Convert to Program**) and continue resampling without changing the settings, the newly-created samples will be automatically assigned to C#2, D2, ...

■ Listen to the sampled data

- If you selected “**Save to: RAM**” (**Convert to Program**), select the newly created program and play the C2 key to hear the sample.
- If you selected “**Save to: DISK**,” use the page menu command “**Select Directory**” (PG p.7) to hear the sample.

note If you want to apply an insert effect to the input source, go to the Program P0: Play, Sampling page, and set Input 1,2 “**BUS (IFX/Indiv.) Select**” to IFX1–IFX5. Set the “**BUS Select**” that follows the insert effect you used to 1/2.

note If you did **not** check “**Convert to Program**,” select and play the sample in Sampling mode to hear it.

PG Add the contents of “0–3E: Auto Sampling Setup” to the explanation in “Parameter Guide” Program mode 0–3: Sampling Page Menu Command (PG p.6).

Automatically-set parameters and their values

Parameter		1. Initialize	2. Resample Program Play	3. REC Audio Input
Input (Input Source)		(Analog, S/P DIF, mLAN) ^{*1}	(Source Audio) ^{*2}	(Source Audio) ^{*2}
Input1	Level	127	127	127
	Pan	L000	L000	L000
	BUS Select	Off	Off	1/2
	Send1	000	000	000
	Send2	000	000	000
Input2	Level	127	127	127
	Pan	R127	R127	R127
	BUS Select	Off	Off	1/2
	Send1	000	000	000
	Send2	000	000	000
Sampling Setup	Source BUS	L/R	L/R	Indiv.1/2
	Trigger	Note On	Note On	Sampling START SW
	Metronome Precount	Off	-	-
	Save to	RAM	(Save to)	(Save to)
	Mode	Stereo	Stereo	(Source Audio) ^{*3}
	Sample Time: RAM	Maximum	-	-
	Sample Time: DISK	4min 59.999sec	-	-
	Recording Level [dB]	-12.0	-12.0	+0.0
Select Bank (Page Menu Command)	Auto +12dB On	On	On	Off
	Convert to Program	Off	(Convert to Program)	(Convert to Program)
	Program	-	(Program)	(Program)
	MS	-	Newly created ^{*4}	Newly created ^{*4}
	Orig.Key	-	C2 ^{*4}	C2 ^{*4}

- : Not set automatically

Values enclosed in parentheses () are automatically set according to the settings you make in the dialog box.

^{*1}: Settings for Analog, S/P DIF, and mLAN ("Input 1" and "Input 2") are made automatically.

^{*2}: The input source setting ("Input 1" and "Input 2") you specified for "Source Audio" in the dialog box will be set automatically.

^{*3}: If "Source Audio" is **Mono-1** this will be **L-Mono**, if **Mono-2** this will be **R-Mono**, and if **Stereo** this will be **Stereo**.

^{*4}: When "Save to: RAM," and "Convert to Program" is **checked**.

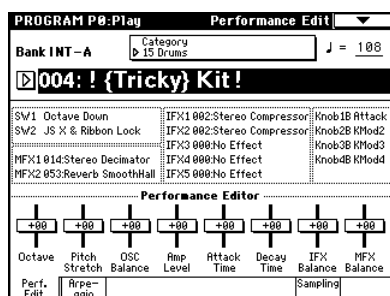
Other functionality

Tap tempo control

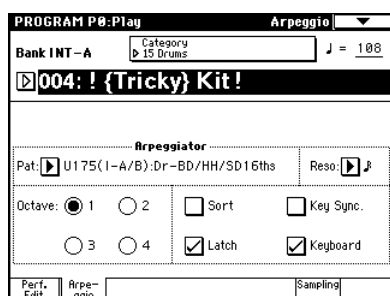
A tap tempo control function has been added to Program, Combination, Sequencer, and Song Play modes. While SMF data is playing in these modes, you can control the playback tempo in realtime just by lightly pressing the [ENTER] key several times at the beat of the desired tempo. This function is a convenient way to set the tempo of the arpeggiator, sequencer, or SMF playback to the desired beat in realtime.

As an example, here's an example of the procedure in Program mode.

- ① In Program mode, select INT-A004: !{Tricky} Kit!



- ② In Program P0: Play, select the Arpeggio tab and check the "Latch" check box.



- ③ Turn the front panel ARPEGGIATOR [ON/OFF] key on.
- ④ Lightly press the [ENTER] key several times at the desired tempo.
The tempo at which you press the [ENTER] key is shown in the "♩=" display in the upper right of the LCD screen. When you play the keyboard, the arpeggiator will play a drum pattern at this tempo.
- ⑤ Lightly press the [ENTER] key on the beat, and then slightly speed up the interval at which you press the key. The drum pattern tempo will become slightly faster.

Note You can use tap tempo control whenever the [TEMPO] knob can be operated. For example in Sequencer mode, tap tempo control will not be available if you are playing a song whose "Tempo Mode" setting (PG p.50) is set to Auto.

note You can control the tap tempo control function not just by using the [ENTER] key but also from a foot switch connected to the ASSIGNABLE FOOT SWITCH jack. (PG p.57 "Foot Switch Assign")

Various messages

Changed messages

The following messages have changed.

Buffer overrun error occurred

Meaning: While recording to an audio track or sampling to the hard drive, the writing speed could not keep up with the recording or sampling processing.

Action: Execute the Disk mode 0-3: Utility page menu command "Optimize Medium" before you perform the recording/sampling operation. If this does not solve the problem, execute the Disk mode 0-3: Utility page menu command "Check Medium." (PG p.13 "What to do if a "Buffer overrun error occurred" or "Buffer underrun error occurred" error message appears during recording or playback")

Buffer underrun error occurred

Meaning: While playing back an audio track or WAVE file from the hard drive, the reading speed could not keep up with the playback processing.

Action: Execute the Disk mode 0-3: Utility page menu command "Optimize Medium," then copy the file to a different name, and try the playback operation once again. In the case of an audio track, reassign the file after copying it, and then play back. (PG p.13 "What to do if a "Buffer overrun error occurred" or "Buffer underrun error occurred" error message appears during recording or playback")

Medium unavailable

Meaning: You attempted to play back or record a WAVE file that is saved on a medium other than hard drive.

Action: WAVE files saved on a medium other than hard drive cannot be recorded or played back as an audio track. You must copy the corresponding WAVE file to a hard drive and then reassign it to the audio track.

Source file is not 44100 Hz or 48000 Hz Can't convert

Meaning: When executing the Disk mode page menu command "Rate Convert" or the Edit WAVE page menu command "Rate Convert," you selected a WAVE file whose sampling rate was other than 44.1 kHz or 48 kHz.

Action: WAVE files other than 44.1 kHz or 48 kHz cannot be converted.

PG As described above, change the contents of Parameter Guide - 9. Appendices - Various messages; "Buffer overrun error occurred" (PG p.272), "Buffer underrun error occurred" (PG p.272), "Medium unavailable" (PG p.274), and "Source file is not 48000 Hz Can't convert" (PG p.277).

Added messages

The following messages have been added.

Audio Track size over limit

Meaning: Recording or editing an audio track in Sequencer mode has caused the audio track to exceed its maximum length of 80 minutes.

Action: You cannot record or edit an audio track so that it would exceed 80 minutes.

Can't record Audio Track Change MIDI Clock to Internal

Meaning: You attempted to record an audio track when "MIDI Clock" (PG p.143) was set to other than **Internal**. To play back or record an audio track, the "MIDI Clock" must be set to **Internal**.

Action: In Global mode, set "MIDI Clock" (PG p.143) to **Internal**.

Exceeded 8 Programs

Meaning: During execution of Advanced Conversion Load, the maximum number of eight programs was exceeded. Depending on the structure of the AKAI Program, it may be convert-loaded as multiple programs and one combination. In this case, the number of TRITON programs resulting from the conversion is limited to the maximum number of programs that can be used in a combination (i.e., eight programs).

Action: After loading one AKAI Program, edit it on the TRITON.

Action: Instead of using Advanced Conversion Load, load the data as multisamples or samples, and then edit it on the TRITON.

File/path not found

Meaning: When you attempted to play or record an audio track, the WAVE file assigned to the audio track of the song did not exist in the save-destination directory.

Action: Use the Sequencer P0: Play/REC, Sampling/HD Audio page menu command "Sel Dir/WAVE (Audio Track)" to reassign the appropriate WAVE file.

Meaning: When you attempted to execute the Disk mode page menu command "Collect Audio Track file," the WAVE file assigned to the audio track of the song file did not exist in the save-destination directory.

Action: Use the Sequencer P0: Play/REC, Sampling/HD Audio page menu command "Sel Dir/WAVE (Audio Track)" to reassign the appropriate WAVE file, and then use the Disk 0-2: Save page menu command "Save SEQ" to save.

Source file is not 44100 Hz or 48000 Hz Can't put

Meaning: When executing the Sequencer mode P5: Track Edit page menu command "Put WAVE," you had selected a WAVE file that was other than 44.1 kHz or 48 kHz.

Action: WAVE files other than 44.1 kHz or 48 kHz cannot be placed in an audio track.

Source file is not 44100 Hz or 48000 Hz Can't set


Meaning: When executing the Sequencer mode P0: Play/REC, Sampling/HD Audio page menu command "Sel Dir/WAVE (Audio Track)," you had selected a WAVE file that was other than 44.1 kHz or 48 kHz.

Action: WAVE files other than 44.1 kHz or 48 kHz cannot be assigned to an audio track.

There is no WAVE file to copy

Meaning: When executing the page menu command "Collect Audio Track file," the WAVE file to be copied for that song file did not exist. (All WAVE files used by the audio track were found in the specified directory.)

Action: Verify that a WAVE file has been assigned to the audio track of the song, and once again use the Sequencer mode P0: Play/REC, Sampling/HD Audio page menu command "Sel Dir/WAVE (Audio Track)" to reassign the WAVE file to the audio track.

 Do not move the WAVE file used by the audio track to a different directory. The audio track cannot be played if you do so. If you do move the WAVE file, you must once again use the Sequencer mode P0: Play/REC, Sampling/HD Audio page menu command "Sel Dir/WAVE (Audio Track)" to reassign the WAVE file to the audio track.

This file does not have an Audio Tracks


Meaning: An audio track does not exist for the song file on which you attempted to execute the page menu command "Collect Audio Track."

Action: Make sure that the song file was created by the TRITON STUDIO version 2.0.

WAVE file size over limit

Meaning: When using Disk mode Edit WAVE to edit, you exceeded the maximum allowable length of 230,400,000 samples (80 minutes at a sampling rate of 48 kHz) for a WAVE file.

Action: You cannot use Edit WAVE to edit a WAVE file that exceeds 230,400,000 samples (80 minutes at a sampling rate of 48 kHz).

 Add these messages to Parameter Guide – 9. Appendices – Various messages (PG p.272).

