

# **TRITON**

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**MUSIC WORKSTATION/SAMPLER**

## **User Guide**

# **KORG**



# TRITON

## MUSIC WORKSTATION/SAMPLER

### User Guide

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# TRITON Features and Benefits

Feature	Benefit
<p><b>1024 onboard sounds</b>  <b>512 Programs</b> (including 16 drumkits)  <b>512 Combinations</b>            plus 128 open locations for samples and a full GM level 2 soundset!  <b>Expandable to a total of 1280 Programs</b> (with EXB-MOSS and a full E Bank/sample programs)  <b>48 User drumkits available</b></p>	<p>All sounds are in RAM* so you can tweak or replace them to guarantee that you have the group of sounds that you want.            Everyone is looking for a large variety of sounds and TRITON delivers the largest selection of great Korg sounds ever!  <i>*Except GM</i></p>
<p><b>32 MB PCM ROM</b>  <b>expandable to 64 MB with optional PCM expansion boards</b></p>	<p>This is a huge memory area, giving the user a full gamut of imitative and synthetic wave data. With 425 multisamples and 413 drumsamples.</p>
<p><b>Hyper Integrated (HI) synth architecture</b>  <b>48 kHz playback</b>  <b>multi-mode resonant filters</b>  <b>AMS modulation and more!</b></p>	<p>The TRITON's Hyper Integrated (HI) synth engine combines PCM ROM, sampling RAM and optional MOSS synth engines with rich filters, complex modulation routings and the most versatile effects system in a synth today.</p>
<p><b>62-note polyphony</b></p>	<p>Increased polyphony helps when playing sustained piano passages, when developing complex Combinations, and of course helps when sequencing.</p>
<p><b>Up to 7 effects at a time plus EQ!*</b>  <b>5 Insert Effects with 102 effects</b>  <b>2 Master Effects with 89 effects</b>  <b>Includes 32 dual mono in/out chains!</b>  <b>3-band Master EQ</b>  <b>Dynamic effects</b>  <b>Route external audio through effects!</b>  <i>*Up to 14 effects plus EQ if all mono-chained!</i></p>	<p>The TRITON offers the most versatile effects system of any synth on the market. This means that your Sequences and sounds can have many "custom" effects per sound, so each instrument sounds right. The majority of the effects can be used in any location (Insert or Master) offering you the most flexibility possible.            Includes a "way-cool" 16-band Vocoder and the ability to add FX to a mic or other synth!</p>
<p><b>TouchView graphic display</b>  <b>Now much faster!</b></p>	<p>This fully graphic touch screen is revolutionary for a musical instrument and makes working with the TRITON a dream!</p>

Feature	Benefit
<p><b>16-track sequencer</b>  <b>200,000 events</b>  <b>200 Songs</b>  <b>20 Cue Lists</b> (100 Songs per Cue)  <b>32 Song Templates</b> (16 Preset/16 User)  <b>150 preset drum patterns</b>  <b>Loopable tracks</b>  <b>192 PPQ resolution</b>  <b>Extensive editing</b> (bar/beat/tick resolution)  <b>SMF compatible</b> (w/direct play from disk)  <b>2 arpeggio patterns per Song</b>  <b>Automated mixdown</b>  <b>Tempo track</b></p>	<p>This is a full-function sequencer with extensive recording, editing and mixing capabilities. Combined with the TRITON's awesome multi-effects power this is all the system a user might need to record "ready-to-master" music!</p> <p>Between the loopable tracks and the innovative Cue List the user can work the way they like, creating their music in short segments to be chained together, as long linear performances, or any method in-between. Song Templates, preset patterns and the unique RPPR function make it easy to get started writing a song.</p>
<p><b>2 polyphonic arpeggiators</b>  <b>Expanded from Z1 design</b>  <b>237 memory locations</b> (5 preset, 232 programmable)  <b>Up to 12 tones and 48 steps per pattern</b>  <b>Normal and Fixed Note/Drum modes</b>  <b>Syncs to MIDI clock or to internal sequencer</b>  <b>Programs can use 1 arp pattern, Combis and sequencer can use 2</b>  <b>Arp patterns can be recorded to sequencer or to patterns to be used with RPPR function</b></p>	<p>Arpeggiators are "all the rage" these days, and there is none better than the TRITON's polyphonic monster.</p> <p>Use the Arpeggiator to play polyphonic patterns, dance bass and lead lines, imitative guitar strumming, or even as a step-grid drum programming tool.</p> <p>Combine 2 arpeggio patterns in Combi or Sequence modes for rich sound possibilities.</p> <p>Sync to other systems or record patterns directly into your songs.</p>
<p><b>Sampling</b>  <b>16-bit/48kHz sampling rate</b>  <b>16 MB of RAM standard, expandable to 64 MB</b> (two 72-pin SIMM slots)  <b>Stereo/mono sampling</b>  <b>Sample through Insert effects</b>  <b>Visual waveform editing</b> (w/beat grid)  <b>Extensive editing (truncate, normalize, cut/copy/paste/insert, and more)</b>  <b>Up to 1000 multisamples/4000 samples possible in memory</b>  <b>Loads Korg*, Akai S3000/1000, AIFF and .WAV formats</b></p> <p><small>*except TFD-1 through 4</small></p>	<p>Many musicians use sampling as an integral part of their music, lifting phrases and grooves from records, CD's and sampling libraries. TRITON offers powerful sampling capabilities and plenty of memory.</p> <p>The TouchView interface makes editing a breeze, with graphic waveform viewing and a host of other benefits.</p> <p>It's fast to go from sampling to a Program to the sequencer so you can grab a sound and start making music with it right away!</p> <p>Compatibility with many formats opens up a world of libraries to the user.</p>

Feature	Benefit
<p><b>Innovative RPPR</b> (Realtime Pattern Play and Record) <b>function</b></p> <p><b>Each Song can hold an RPPR set</b></p> <p><b>Up to 72 Patterns per set</b></p> <p><b>Patterns can play manually, once, or loop endlessly</b></p>	<p>RPPR lets you assign musical phrases to be triggered in realtime from the keyboard. It's great for live performance and as a musical way to play parts into the sequencer. And the RPPR data goes out via MIDI so it can be used to trigger other external MIDI gear as well!</p>
<p><b>Expressive controllers</b></p> <p><b>ribbon</b></p> <p><b>4-way joystick</b></p> <p><b>4 assignable knobs</b></p> <p><b>2 assignable switches</b></p> <p><b>assignable value slider</b></p> <p><b>Assignable pedal and switch</b></p>	<p>The TRITON's AMS modulation system takes full advantage of these many controllers so you can add plenty of nuance to your performances and recordings.</p> <p>The 4 knobs offer two settings - preset and programmable, so they function as 8 knobs!</p>
<p><b>6 outputs w/ easy routing!</b></p> <p><b>L/R Main outputs</b></p> <p><b>4 Individual outputs</b></p>	<p>Multiple outputs are essential for isolating different sounds (like drums, or bass) for critical mixing situations. TRITON can route any sound to any output or stereo pair, with any effects routing desired.</p>
<p><b>61/76-note synth and 88-note weighted action models available w/Velocity and Aftertouch</b></p> <p><b>Extensive expansion possibilities</b> (all user-installable!):</p>	<p>Get the keyboard length and feel that you want!</p> <p><i>You</i> can configure the TRITON to be the musical tool that you need it to be.</p>
<p><b>Optional 6-voice DSP synth engine EXB-MOSS (Z1 board)</b></p> <p><b>128 MOSS programs</b></p> <p><b>13 digital synthesis and physical modeling algorithms</b></p> <p><b>6-part multi-timbral</b></p>	<p>Add the cutting-edge sound of analog and digital synthesis plus accurate physical models of brass, reed, electric piano, organ, bowed and plucked string instruments.</p> <p>Multiple MOSS timbres in Combinations and sequences sound amazing!</p>
<p><b>32 MB of PCM expansion</b></p> <p><b>2 slots, each can hold 16 MB of PCM</b></p> <p><b>4 boards available</b> (more coming!):</p> <p>EXB-PCM01 Pianos/Classic Keyboards</p> <p>EXB-PCM02 Studio Essentials</p> <p>EXB-PCM03 Future Loop Construction</p> <p>EXB-COM04 Dance Extreme</p>	<p>PCM expansion (along with sampling) guarantees that the TRITON will always be able to become the instrument you need - simply add they types of sounds you need for a given project.</p>
<p><b>Optional SCSI interface</b></p> <p><b>EXB-SCSI</b></p> <p><b>Highly desirable for sampling users!</b></p>	<p>Adding SCSI enables the user to load samples stored on CD-ROM's and other SCSI media, and to save their own work to fixed and removable drives.</p>

# TRITON Highlights

## Incredible Sound

The next step in workstation evolution, the **TRITON** delivers the **ultimate sonic arsenal** with maximum expressive power and control! TRITON's ground-breaking **HI** (Hyper Integrated) **synthesis system** broadens your sound-creating possibilities with **62 high-quality voices!** 640 Programs (512 pre-programmed), 512 Combinations, 64 user Drum Kits (16 preset) and GM level2 support - all created from **32 Mbytes of the highest-quality 48 kHz samples!** TRITON's memory can be **easily-expanded to 64 Mbytes, with user-installable 16 Mbyte PCM expansion boards!**

## World-Class Effects

An outstanding effect section provides **five stereo insert effects with 102 algorithms** available! Up to **5 stereo inserts or 10 mono inserts** (by using the mono chain effects) can be used **in a Program, Combination or Song!** Process everything through **two master effects with 89 algorithms** to choose from, then finish off your mix with a powerful **3-band EQ!** TRITON also gives you easy and flexible routing, and a **BPM/Sync function**, included in many of the effect algorithms - for controlling effects in sync to tempo! Plus, you can process TRITON's **two audio inputs through the internal effects, which happen to include a 16-band Vocoder!**

## Quick and Powerful Sampling

A full-featured mono / stereo sampler with **48 kHz / 16 bit linear sampling!** TRITON comes standard with **16 Mbytes sample RAM, and is expandable to 64 Mbytes with user-installable 72-pin SIMM modules!** The sample RAM area also lets you load Akai S1000/3000, AIFF, WAV and Korg samples. Recording and editing your own samples has never been easier, thanks to TRITON's intuitive user interface!

New Version 2 OS adds Time Slice (works on stereo samples!), Time Stretch and Crossfade Looping features.

## Easy and Creative Sequencing

A totally new **16-track sequencer** with an awesome **200,000 event capacity** gives you incredible ways to create music in an easy, yet extremely powerful song writing environment! TRITON's new **Cue List, Song Templates, Preset Rhythm Patterns, independently-loopable tracks** and **RPPR** functions make music production speedier and easier than ever!

## Dual Polyphonic Arpeggiators

**Two polyphonic arpeggiators** with **237 patterns** (232 programmable/ 5 preset) add new dimension to your Programs, Combinations and Songs! You can even **run both arpeggiators in a Combination or Sequence**, and **sync to MIDI clock and internal effects!**

## Touchview Graphic Interface

This is **the best user-interface available!** It makes locating, editing and managing your sounds, samples and songs easier than ever - **with the touch of a finger!**

## Ultimate Control of your sounds

**Four realtime knobs, two switches, ribbon controller, slider, velocity and aftertouch plus pedal inputs** - all add up to the ultimate in expressive control of your sounds!

## User-Installable, Affordable Options

**EXB-MOSS:** Add Korg's world-famous **Z1 DSP technology** to the TRITON with the EXB-MOSS option! **Six voices of physical modeled / synthesis sounds** adds even more power to TRITON's **HI** synthesis system, and you can use **up to six MOSS sounds in a Combination or Sequence!**

**EXB-PCM:** Expand TRITON's PCM memory from 32 Mbytes to **64 Mbytes** with 16 Mbyte expansion boards, including new Program and Combination sounds on disk - for each EXB-PCM board offered!

**EXB-SCSI:** **Load, save and easily-manage** your sounds, samples and sequences **in record-time** with the **user-installable SCSI board!** **Supports both removable and fixed media, as well as CD-ROM.**

**SIMMS Modules:** **Two 72-pin SIMM slots** let you **expand your sample RAM** from standard 16 Mbytes all the way **to 64 Mbytes!**

## Easy-routing Audio Outputs

TRITON features **six audio outputs** with **easy sound and effect routing capabilities!**

## Great-feeling Keyboard Actions

Available in **61 and 76 key synth actions with velocity and aftertouch** (TRITON and TRITONpro), and **88-key weighted, with velocity and aftertouch** (TRITONproX).

# Start Here

## Connections

1. Connect TRITON's **L/MONO** and **R** outputs to a stereo monitoring system, or connect headphones to the headphone jack.
2. Lower the **VOLUME** fader, then power-up the TRITON. Raise the **VOLUME** fader and play the keyboard to set a comfortable monitoring level. The display will indicate the model and software version number, as well as any installed options. Standard TRITONs will indicate "SIMM Slot1 (16MB)" in the display.



## Disk Mode

### Loading the Preload Disks

TRITON ships with two floppy disks - **TNFD00P** and **TNFD01P**.

*Note: The earliest shipments you'll be dealing with include a third disk, TNFD-OOPUS. This disk replaces the TNFD-OOP and includes the C/D Bank Programs and Combis, so please use that disk!*

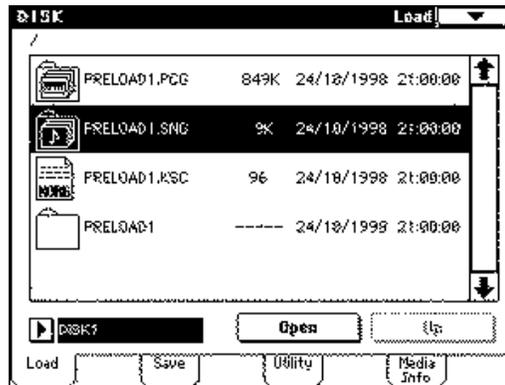
1. Insert the **TNFD00P(US)** disk into the disk drive, then press the **DISK** key.
2. Press the **Load** tab in the lower left of the display. The contents of the disk will be displayed: **PRELOAD.PCG** - the factory Programs, Combinations and Global settings, **PRELOAD.SNG** - the factory demo songs, and **PRELOAD.KSC**, a "script" file that begins the sample loading process.

## Loading the Factory Demos and Sounds

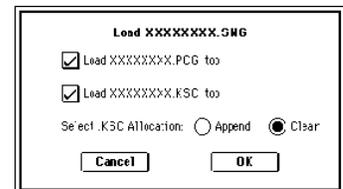
The following steps show you how to **restore the factory preload** demo songs, .PCG files and samples.

**Note:** The following procedure will rewrite the TRITON's internal memory. Make sure to backup your internal data before proceeding!

1. Press to highlight **PRELOAD.SNG** :



2. Press the **Page menu button Load** in the upper right corner of the display.
3. Press **Load selected** from the popup menu that appears, and a dialog box will appear in the display.
4. **Check** the boxes **Load PRELOAD.PCG too** and **Load PRELOAD.KSC too**. A radio button will indicate **Clear**, which means that the sample data you load will overwrite any previously loaded sample data from the beginning of the sample memory area. (Note: If you were to select **Append**, the new samples would load into the unused portion of sample memory - for now, make sure **Clear** is selected).



5. Press **OK**. The factory data will load. When the **PRELOAD.KSC** file loads, the display will indicate **Where is a GOSPE000.KMP file**. At this point, the TRITON is looking for the sample data that the PRELOAD.KSC script file is pointing to.
6. Eject the TNFD00P(US) disk from the drive and insert the **TNFD01P** disk, then press once - **anywhere on the display**. The display will now recognize the new disk, and the **PRELOAD** folder will be highlighted.

7. Press **Select** at the lower-right of the display. All of the sample data in the PRELOAD folder will load. The display will then indicate "**Writing into memory**" - the data is loading into the TRITON's flash memory area.

**Tip:** The TEMPO LED in the ARPEGGIATOR section of the front panel goes dark while loading, and begins to flash when the loading process is complete.

## Playing the Factory demos

1. Press the **SEQ** key to enter Sequencer mode, then press the **MENU** key - the Sequence mode Jump pages will appear in the display.
2. Press **P0: Play / REC**, and the display will now indicate the first demo song - **S000: Deep Cut**.
3. Press the **START/STOP** key to begin playback of **S000: Deep Cut**. Take a few minutes to listen to and enjoy this great demo by Scott Frankfurt! It really shows-off TRITON's new and incredible Sequencer, internal PCM and effects, as well as the vocal samples you loaded from the factory disks!
4. When the demo ends, press the  popup button to the left of **S000: Deep Cut**. A popup menu appears, listing all the demo songs you loaded from the PRELOAD.SNG file. For now, press anywhere **outside** of this popup menu, or press the **EXIT** key - to return to the Play page (P0).

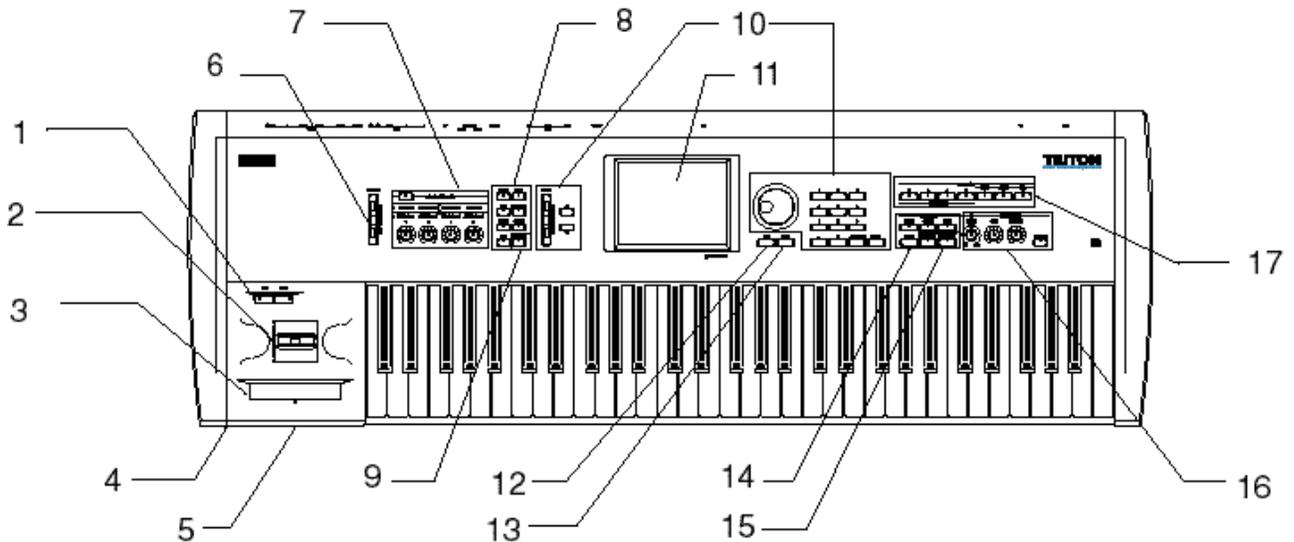
## Playing the demo Cue list

One of TRITON's greatest features is a totally new way to create songs in Sequencer mode. A Cue list lets you play back multiple songs in succession, and specify the number of times that each song will be repeated. You'll learn more about Cue lists in the Sequencing section of this guide - for now let's play the Demo Cue List:

1. Press the **MENU** key, and the display will indicate the Jump pages in Sequencer mode.
2. Press **P1: Cue List** (or press **1** on the keypad). The Cue list window appears, and **C00: All Demo Medley** is indicated. Note that all the demo songs are listed as steps in the Cue list - pressing **the scroll bar** on the right of the display lets you see and select additional steps / songs in the Cue List. For now, scroll-up and leave **Step01** selected (arrow is highlighted).
3. Press **START/STOP**. The Cue list will begin playback - all the demo songs will play in succession. When the Cue list reaches the last step (09), the list will continue to play from step 01. You can press **START/STOP** anytime to stop playback of the Cue list.

# Basic Navigation

## Front Panel Overview



**1> SW1 / 2**    **2> Joystick**    **3> Ribbon:**    These controllers are used to control tone, pitch, volume, effects, the arpeggiators and more - in realtime, while you play and record.

**4> Headphone Jack**

**5> Disk Drive**

**6> VOLUME slider:**    Controls master volume and headphone volume.

**7> REALTIME CONTROL Knobs:**    Four knobs, with two modes of operation - in **A** mode, filter cutoff, resonance or hi-pass filter cutoff, filter envelope intensity, and filter/amp envelope release time are controlled. In **B** mode (press the REALTIME switch) the four knobs are independently-assignable for Programs, Combinations and Songs. They can be set to control volume, portamento time, pan, effect send levels, and a host of other functions.

**8> Mode keys:** Press these keys to enter a desired mode of operation - the LED's for each mode will light. Seven modes of operation are available

**9> COMPARE key:** Used to compare an un-edited sound with an edited sound when in Program or Combination modes, as well as comparing when recording and editing in Sequencer mode.

**10> VALUE Slider / keys, DIAL, Numeric keypad, 10's HOLD and ENTER keys:** These controls are used to set and modify values. Use the Numeric keypad when you know the value you want to enter, or when you want to direct-select Programs, Combinations or Songs. The 10's/HOLD key lets you enter values with a decimal point, or advance Programs and Combinations by 10's. The display will indicate "10's Hold" when on, and you can press the ▲ value key to move from Program A000 to A010, etc. The ENTER key confirms a value you input on the Numeric keypad. You can also hold down the ENTER key and press a Numeric key to select page menu commands in the current page.

**11> Touchview:** A Graphic User - Interface **so cool** we've devoted a special paragraph about it at the end of this section!

**12> EXIT key:** When you are working with pages in a mode, pressing the EXIT key will take you to the first page of that mode (P0). You can also press the EXIT key to close dialog boxes, popup menus and page menus.

**13> MENU key:** Press this key to post a listing of pages in a mode (P0, P1, etc.). The MENU key makes it easy to "Jump" to a desired page posted in the display. You can also hold down the MENU key and press a Numeric key to select a page.

**14> SEQUENCER keys:** The PAUSE, <<REW, FF>> work like tape recorder transport keys. Holding down the <<REW and FF>> keys will rewind or fast-forward the current song while in playback. The LOCATE key is used to return a song or Cue list to a specified point, and can also be used as a MIDI "panic" button for stuck notes.

**15> SEQUENCER /SAMPLING keys:** The REC/WRITE key is used to put the sequencer in standby mode as well as "arming" the sampling function. Press this key before pressing the START/STOP key. This key can also be used to quickly-update (write) an edited Program or Combination, or to update (write) the edited Global mode. The START/STOP keys initiate recording in sequencer mode, and start / stop song playback. This key's LED will flash in time with the current tempo. In sampling mode, this key will start / stop sampling.

**16> ARPEGGIATOR section:** This section of the front panel controls the operation of the arpeggiators. It includes the TEMPO, GATE and VELOCITY knobs and the ARPEGGIATOR ON/OFF key. The TEMPO knob can also be used to change song tempo.

**17> BANK keys:** In **Program mode**, use these keys to go to a desired bank (A-E). When the EXB-MOSS option is installed, the F bank key accesses the MOSS Programs. The G Bank key selects the GM variation banks. Repeatedly pressing this key moves between the GM banks (G-9) and (d - GM drum bank). In **Combination mode**, the bank keys A-D can be pressed to go any of four Combination banks.

## About the Touchview Graphic Interface

This **large LCD screen** lets you **quickly-view and select objects in the display - simply by pressing them!** Objects you'll work with include pages, edit cells, popup buttons and menus, pins, scroll bars, category buttons, check boxes, radio buttons, tabs, dialog boxes, text edit and toggle buttons, page jump buttons and more. You'll discover many features and functions of TouchView throughout this guide.

## Program Mode

There are **512 Programs** in memory (not including the E Bank sample Program locations), plus **256 Programs** that are **GM level2** - compatible. Programs are organized in banks. The user-installable **EXB-PCM** option board adds an additional **128 MOSS Programs** in the F bank. Each Program can have up to **5 Insert effects** and **2 Master effects**, plus **3-band EQ**.

## Selecting Programs

1. After you power - up, press the **PROG** key to the left of the display to enter Program mode.
2. Press the **BANK A** key - it will light, and the display will indicate the current bank.

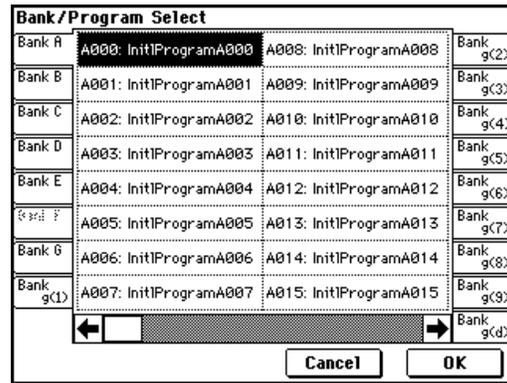


There are a number of ways to select Programs: You can use the Bank, Numeric keys and ENTER key to direct-select a Program, or use the DIAL or ▲ ▼ **Value** keys to make a selection from within a Bank.

## TRITON features two great ways to quickly-locate Programs:

### Select-By-Bank

1. Press to highlight the Program name field, press **0**, then press the **ENTER** key on the **Numeric keypad** to select Program **A000**.
2. Press the  popup button to the left of the Program name. A popup menu will appear - the center area shows 16 of the A-bank programs, beginning with **A000**.



3. You can press to select Programs here, and press and drag the scroll bar to move through the menu pages, and select more A-bank Programs.



4. To the left and right of the center menu, you'll see the Bank tabs. Pressing these tabs will take you directly to a desired bank of Programs. Press the **Bank B** tab, then move the scroll bar to the right, and select Program **B033 Piano Pad**. You can play any Programs from this menu, but for now...press the **OK** box - this selects the **Play page (P0)** for Program **B033**.

### Select-By-Category

Here's where Touchview really shines! Select-By-Category lets you manage and select sounds **by instrument - type** - making sound navigation easier than ever! Just like folders on a computer desktop, this feature helps you keep all your sounds organized and easily-accessible!

1. Make sure you are still in Play mode (if not, press the **EXIT** key). Locate the **Category** popup button above the Program name field.



2. Press the **Category** popup button. A new popup menu appears, and because you selected Program B033 Piano Pad, you can now view, scroll and select any of the Programs in the **Keyboard** category. Notice that the categories are listed as tabs on the left and right sides of the center menu.
3. Press the **03 Strings** category tab. The center menu now shows all the Programs in the string category, and here you can view, scroll and press to select related Programs.
4. Check out a few more categories and Programs in the same way.

**Tip:** You can move any Programs to any category in edit mode, and you can rename the categories to suit your music applications!

## The Menu key and Jump pages

The MENU key displays a list of Jump pages in a selected mode. In each mode, the MENU key lets you go directly (Jump) to a specific page. For in-depth information on these pages, see the TRITON owner manuals.

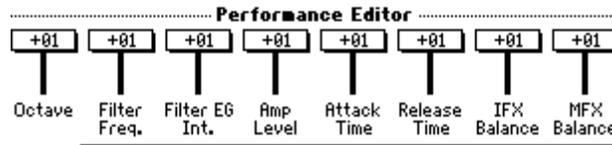
Here's a listing of the Program Jump pages:

- P0:** Play
- P1:** Edit - Basic
- P2:** Edit - Pitch
- P3:** Edit - Filter
- P4:** Edit - Amp
- P5:** Edit - Common LFO
- P7:** Edit - Arpeggiator
- P8:** Edit - Insert Effect
- P9:** Edit Master Effect

**Tip:** You can easily select and move between these Jump pages by pressing Menu and then a number from 0-9 on the numeric keypad. This way you don't have to touch the screen when you're moving fast!

## Performance Editing

In addition to the variety of controllers TRITON has to offer, you can do quick and easy edits of main Program parameters with TouchView! In any Program Play page (P0), you'll see eight Performance Editor "faders" that function in a + or - direction



- Octave:** Raises or lowers the octave of the Program.
- Pitch Stretching:** Simultaneously adjusts the transpose and tune settings - produces a variety of tonal changes without losing the original tuning of the sound.
- OSC Balance:** Adjusts the level between oscillators 1 and 2.
- Amp Level:** Adjusts the volume of the entire Program.
- Attack Time:** Adjusts the attack time of the filter and amp envelope generators.
- Decay Time:** Adjusts the decay and slope time of the filter and amp envelope generators.
- IFX Balance:** Simultaneously adjusts Wet/Dry balance of all insert effects used in the Program.
- MFX Balance:** Simultaneously adjusts the return levels for master effects 1 and 2.

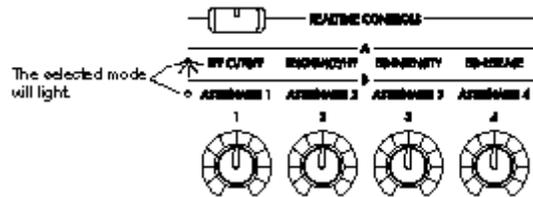
### Check out the Performance Editor:

1. Select Program **A001: Acoustic Piano**.
2. Play the keyboard, and press the **Octave** fader (**+00**). As you restrike the keys, press the ▲ and ▼ value keys to change octaves. Return the fader value to **+00** quickly - by pressing **0**, then **ENTER** with the Numeric keys.
3. Do the same thing for the **Pitch Stretch** Performance Editor - note the tonal changes as you increase and decrease the fader setting. Return the setting to **+00**.

**Tip:** Try the Pitch Stretch function with many Programs, including Acoustic Guitar and Bass ! It works best on imitative, "real" instruments, not synth sounds. Try out the **Attack** and **Decay Time** editors, as well as the **IFX** and **MFX Balance** settings.

**Tip:** When you edit a Program with the Performance Editors and want to update the Program quickly - press the REC/WRITE key. A popup menu prompts you with the famous Korg words: "Are You Sure", and you can confirm the update by pressing OK. If you want to write your edited Program to another location, versus overwriting the existing Program, press the Performance Edit page menu command in the upper-right of the display, press "Write Program", choose the destination bank, category and Program number, then press "OK" to write the new Program.

## The Real-time Control Knobs



The 4 Real-time Control knobs have 2 mode settings - A and B. You can toggle between each mode by pressing the **REAL-TIME CONTROL** key. In A mode, cutoff, resonance, EG intensity and EG release are controlled for every Program, Combination or Song. When each knob is set to the 12 o'clock position, the original parameter value for the Program or Combination is recalled. In B mode, the settings of each knob can be defined for each individual Program, Combination or Song.

## AMS and Effect Dynamic Modulation

The Joystick, Ribbon controller, knobs, etc. are all used to control the sound in various ways. This is called AMS or Alternate Modulation Source. As you play, and even as you record into the internal - or an external sequencer, AMS can be used in realtime to control the sound. External MIDI data can also control the TRITON's AMS and effect functions. The Insert and Master effects are controlled by Effect Dynamic Modulation.

## ***Check out AMS and Effect Dynamic Modulation:***

Although you haven't been introduced to TRITON's Polyphonic Arpeggiators yet, we'll give you a "sneak preview" in the next few steps, and you can work with an arpeggiated Program - this will give you a good idea of how AMS can be used to control the sound:

1. Select Program **B044: Auto Pilot**. (Press the Bank **B** key, then enter **44** on the Numeric keypad). Play notes / chords on the keyboard to hear the sound and trigger the arpeggio pattern.
2. As you sustain notes, move the **Joystick** toward you (**JS-Y**).
3. Move your finger from left to right - across the **Ribbon**.
4. Work with the **REALTIME CONTROL knobs**. Rotate each knob to control the sound.

**Hot -Tip:** *When you're working with the knobs in A - mode, rotating them back to the 12 o'clock position will recall the original values for each knob's Program parameters!*

## ***Try another Program:***

1. Select Program **A001: Acoustic Piano**.
2. As you play, slowly move your finger left to right on the **Ribbon** to change the sound.
3. While **continuing to hold the new Ribbon position**, press **SW2** to **Lock** the current position:
4. Now release your finger from the Ribbon Controller, and as you play, you'll notice that the last position you held is locked. You increased the cutoff filter (made the sound brighter), and **SW2** is set to lock the **Joystick -Y** and **Ribbon** position. Check in the display - you'll see **SW2 JS-Y & Ribbon Lock**.
5. Press **SW2** again to return to the original setting for the Ribbon.
6. Rotate **Knob3** to the right - you'll hear the Stereo Chorus effect being increased. Now return **Knob3** to its 12 o'clock position - to recall the original setting for the knob. Look in the display and locate the **MFX1** type (Master effect type). Master effect 1 is set to **Stereo Chorus**. Now we'll skip ahead a bit, and show you how Knob3 is set to control Master effect1...
7. Press the **MENU** key, then press **P9: Edit - Master Effect** to jump to the Master effect page.
8. Press the **MFX1** lower tab. Look at the **Src:** setting for the **Wet / Dry** mix of this master effect (bottom-right of the display). Notice that the source (**Src**) of modulation is **Knob3**, with an amount (**Amt**) of intensity set to **+81**.
9. Press the **EXIT** key. You'll return to the Program Play page (P0).

**Tip:** As you go through the Programs and Combinations in TRITON, make sure to work with the various controllers! Every Program has many controller functions already programmed, plus you'll find lots more information on the controllers and AMS and Dynamic Modulation in the TRITON Owner manuals!

**Tip:** All Program Play pages provide you with quick visual information about SW1 / 2, the real-time Control knob B-mode functions, and the Insert / Master effects - another great feature of TouchView!

**Hot-Tip:** Switch 2 is frequently programmed to lock the Joystick -Y and Ribbon positions simultaneously. When you demo sounds and see this setting for SW2 in the Play page display, try this technique: While playing, move the Joystick towards you (-Y), and then press SW2 to lock the position. Then continue to play and work with the Ribbon - tap or slide your finger on it and each new Ribbon position will lock as well!

**Hot-Tip:** For many synth, pad, motion, bass and lead sounds, moving and locking JS-Y often produces "syncable" LFO modulation that also will sync with the arpeggiator. After locking JS-Y, use the Switches, Ribbon, Knobs, and slider to inject magic into the motion.

**Hot-Tip:** If you move and adjust PE knobs and want to re-store them to their original or neutral settings: Re-call the preset by re-selecting the preset sound

**Hot-Tip:** IN EDIT MODE: press compare twice, and the PE knobs will return to their base settings regardless of where the knobs are presently set. This also will reset the initial slider and ribbon settings regardless of their positions.

**Tip:** Don't forget about TRITON's Aftertouch and Velocity -sensitive keyboards! A host of control functions can be assigned to these great -feeling keyboards!

## **About TRITON's Program Edit pages:**

There are nine pages in the Program Edit mode. Although some references to these pages can be found in this guide, including Arpeggiator editing pages and Insert and Master effect pages, you'll find plenty concise and useful information in the TRITON Owner manuals!

# Very Cool Programs

The mad scientists, programmers and product guys at Korg now present you with some of our favorite Programs - from each Category. Although you'll find many more Programs with great sound and controller functions, these are some of the best! So here you go - a "place to start":

CATEGORY	PROGRAMS
KEYBOARD	A001, B001, B017, B104
ORGAN	A007, A023, A087
BELL / MALLET	A015, A063, B063
STRINGS	A003, A083, A115, B019, B067, C115
VOCAL / AIRY	A011, B027, B091, D027
BRASS	A009, B121, C121
WOODWIND	A013, B013, C045
GUIT / PLUCKED	A005, A101, B005, B069, B083, B085
BASS	A006, A022, A038, A054
SLOW SYNTH	A008, A088, A104, D014
FAST SYNTH	A000, A080, B080, C000
LEAD SYNTH	A124, B028, C076
MOTION SYNTH	A014, B046, B082, C078
SOUND EFFECT	A010, B072, B106
HIT / ARPEGGIO	A034, A050, B044
DRUMS	A004, B004, C020

**Tip:** There is a more complete chart at the end of this Guide, listing controllers and other helpful information.

## ***There's soooooooooo many sounds!***

To pick our "Top demo sounds" from the hundreds of great Programs and Combinations in TRITON's internal memory was a major effort - Korg's fantastic programming team spent untold hours of painstaking controller edits and voicing - to get each Program and Combination just right! We at Korg want you to explore TRITON - you'll find many great sounds from all the categories.

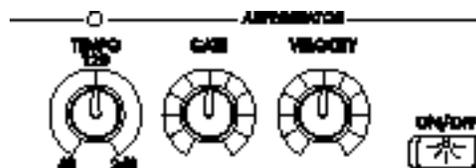
## Arpeggiator Mode

In the following section, you'll "tour" a few Programs and their assigned arpeggio patterns, to learn about the arpeggiator functions, and to hear the diversity of the patterns themselves. You'll find more information on editing and programming arpeggio patterns in the Advanced Arpeggiator Tour - later in this guide, and in the TRITON Owner manuals.

The TRITON features **dual polyphonic arpeggiators**, **fully-editable** and **syncable to MIDI clock** and the internal sequencer. There are **237 patterns** in memory, including **5 preset** and **232 user-patterns**. Many of the user-patterns have been pre-programmed, however you can edit any pattern in memory - even copy a pre-programmed pattern to a new user location and edit it, or create your own patterns from scratch! You'll find that **Programs and Combinations have arpeggio patterns already assigned to them** - some will trigger as soon as you select the sound and play the keyboard, while other patterns are there, waiting to be triggered - you simply turn on the ARPEGGIATOR ON/OFF key (lit), and the pattern assigned will trigger when you play. This is a great way to get an idea of how the Programs and Combinations work in a "song" or performance application!

## Working with the Arpeggiator in Program mode

1. Select Program **A001: Acoustic Piano**, and play the keyboard - nice piano sample, right?
2. Now press the **ARPEGGIATOR ON/OFF** key (lit).



3. Play the keyboard again..."instant songwriter"! A pattern has been assigned that will work well with this Program - a great way to demo the sound in a "song" or performance context!
4. As the pattern plays, notice the **TEMPO LED** - it's flashing in time with the pattern. Rotate the **TEMPO** knob to change the pattern tempo, and note the tempo indicator in the upper-right of the display.
5. Rotate the **GATE** knob. You'll hear the **length of each step in the pattern change** from staccato to sustained.
6. Rotate the **VELOCITY** knob - you'll hear the **loudness level of each step in the pattern change** - from soft to loud.
7. Press the **ARPEGGIATOR ON/OFF** key (dark) to turn off the arpeggio pattern.

**Tip:** Any changes you make to the Tempo, Gate and Velocity knobs can be written to update the selected Program by pressing the REC/WRITE key - a dialog box prompts you with "Update Program". Press "OK" to re-write the selected Program with the new knob values.

**Hot-Tip:** Use the GATE knob in conjunction with the REALTIME CONTROL A-mode knob 4 (EG RELEASE), and use the VELOCITY knob in conjunction with the REALTIME CONTROL A-mode knobs 1-3

(CUTOFF, RESONANCE, EG INTENSITY) !!! And don't forget to check out the knobs used in conjunction with many B-mode REALTIME CONTROL functions!!!

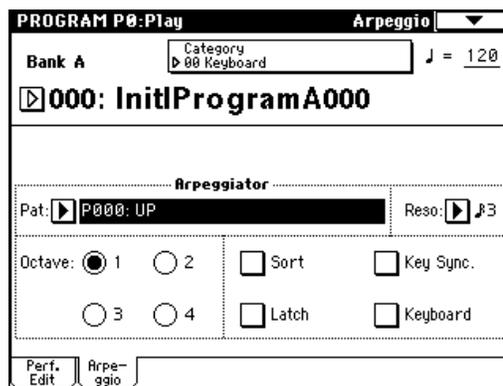
**Tip:** If you want the selected Program to automatically - trigger arpeggio patterns in performance, first select the Program, then turn ON the Arpeggiator, then press the REC/WRITE key - a dialog box prompts you with "Update Program". Press "OK" to re-write the Program with the Arpeggiator set to ON. You'll also need to make sure that the Auto Arpeggiator function is checked in GLOBAL mode (P0).

### **Try out a different Program / Pattern:**

1. Select Program **A034 Arp Angeles**.
2. Press and hold the **low - C** (C2 on TRITON) note on the keyboard to trigger the pattern.
3. The tempo for this Program's arpeggio pattern has been set to **148 BPM** (upper-right of the display). You can change the tempo of the pattern with the **Tempo** knob (in the ARPEGGIATOR section), or press "**148**" in the display and use the Numeric keys and ENTER key to set a new tempo value (you can also use the **Dial, Slider** or **▲ ▼ Value** keys). Try working with the tempo, then set the tempo back to a value of **148**.
4. Play in the **upper range** of the keyboard while holding **C2**. The **Scan Zone** for this Program's arpeggio pattern has been set to play up to **middle - C**. Above middle - C, you're free to play the program without triggering the pattern. You'll see how the Scan Zone is set - later in this guide. The pattern is also set so that it will only trigger when you play the keyboard - it's not **Latched** to continue playing when you release the keys. Stay tuned...we'll cover the Latch function soon...

## Take a "tour" of Program A034's arpeggio setup:

For now, we'll take you through the Arpeggio tab settings - the "performance edit" functions of an arpeggio pattern in Program mode. This tab is great to go to when you want to edit the arpeggio pattern "on the fly", in performance, or simply to try new patterns!



1. Press the **Arpeggio** tab at the bottom of the display. You'll see that **U135** is the arpeggio pattern assigned to this Program (Pat:> U135 (A/B): Pentatonic).
2. Play and hold down **C2** (low-C on TRITON) to hear the pattern - note in the display that the **Octave** range has been set to **1** octave. Press the **Octave 4** radio button, then play and hold down **C2** again - you'll hear the arpeggio pattern play through a 4-octave range, then continue to loop. The **Octave** setting lets you specify the range of octaves for the pattern.
3. Press the **Octave 1** radio button again.
4. For this Program, the pattern **Reso** parameter is set to a **16<sup>th</sup>** note. **Resolution** is the **interval** between arpeggiated notes. Press the  popup button to the right of **Reso**, then press to select an **8<sup>th</sup>** note from the popup menu, and restrike the **C2** key to hear the interval change.
5. Re-select the **16<sup>th</sup>** note from the **Reso** popup menu.
6. Press the **check** box to the left of **Latch**, play the **C2** key and take your hand off the keyboard. When **Latch** is checked, the pattern will continue when you take your hand off the keyboard - when unchecked, the pattern will stop when you release the keyboard.
7. Press to un-check the **Latch** box.

## ***Now to work with another Program / Pattern:***

1. Press the name field: **034:Arp Angeles** then, using the Numeric keys, press **83**. The display will change to select Program **A083: Few Bows Here**.

**Note: When you change the Program in this way, the Arpeggio tab page remains in the display.**

### ***Check out the Sort function***

2. Turn on the ARPEGGIATOR (key lit), then, with a **light** touch, play and hold a C-major (C-E-G) chord in the middle - range of the keyboard. Note that the **Sort** checkbox is **un-checked**. Re-trigger and hold the same C-major chord, one note at a time. Note that the arpeggio pattern will sound each note in the order in which you actually played the notes.
3. Press to **check** the **Sort** checkbox. Now play and hold the same Gmajor chord, and you'll hear the pattern sound the notes in order of pitch, regardless of the order in which you actually play them.

### ***Check out the Key Sync function:***

1. Select Program **A005: Acoustic Guitar**. Note that the ARPEGGIATOR is automatically - ON when this Program is selected.
2. Play various notes and chords to get an idea of how well the assigned pattern works with this sound.
3. In the Arpeggio tab page, notice that the **Key Sync** checkbox is **checked**. When Key Sync is on, each time you **re-trigger** the arpeggio pattern it will begin from its first step (first measure).
4. Press to **un-check** the **Key Sync** checkbox, then play notes and chords on the keyboard again. You'll note that the pattern plays in sync with the tempo (MIDI clock), and that **re-triggering** the keyboard will sound arpeggiated notes from some point within the arpeggio cycle, and not from the first step.

### ***Check out the Keyboard function:***

1. Select Program **A104: Money Pad**, then turn the ARPEGGIATOR ON (key lit).
2. Play and hold chords on the keyboard - You'll hear the Program **and** the arpeggio pattern at the same time. That's because the **Keyboard** function is on (**checked**).
3. Press to **un-check** the **Keyboard** checkbox, then play the keyboard again. You'll only hear the arpeggiator's output, not the sustained notes you're holding on the keyboard.

**Tip:** Whenever you make changes to the functions in the Arpeggio tab page, you are NOT editing the original arpeggio pattern. Extensive editing and creating of patterns is done in the GLOBAL mode (P6 User Arpeggio) - overviewed in the **Advanced Arpeggiator Tour** later in this guide.

**Tip:** Any changes you make to an arpeggio pattern's functions or tempo in the Arpeggio tab page can be quickly-saved to the same Program - press the REC/WRITE key, and then press OK to update the Program. You can also press the Page menu button (upper-right of the display), and enter the destination bank and number - to write the newly-edited Program and arpeggio functions to a different location.

***That's it for now - stay "tuned" for more Arpeggiator tours, tips and tricks in the Combination and Sequencer sections of this guide!***

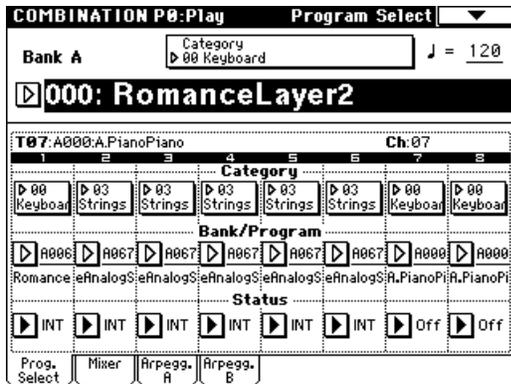
# Combination Mode

In Combination mode, you can **layer**, **split** or **velocity-switch up to eight Programs**. There are **512** Combinations in TRITON's internal memory (4 Banks of 128 each). As in Program mode, Combinations can be **Selected-By-Bank** and **Selected-By-Category**. **Two arpeggio patterns** can be triggered **simultaneously** in a Combination, and **AMS / controller functions** are also available in this mode. Each Combination can have up to **5 Insert effects** and **2 Master effects**, plus **stereo3-band EQ**. Combinations can be copied to TRITON's sequencer with, or without their effects, and used to create new songs. If the **EXB-MOSS** option board is installed, up to **6 MOSS DSP timbres** can be assigned to a Combination.

## Selecting Combinations

1. Press the **COMBI** key to the left of the display to enter Combination mode. **COMBINATION P0 Play** will be indicated in the upper-left of the display.
2. Press the **BANK A** key (if not already selected) - it will light, and the display will indicate the current bank.

There are a number of ways to select Combinations. You can use the Bank, Numeric and ENTER keys to direct-select a Combination, or use the DIAL or ▲ ▼ value keys to make a selection from within a Bank.



## TRITON features two great ways to quickly-locate Combinations:

### Select-By-Bank

1. Select Combination **A000: Romance Layers**.
2. Press the  popup button to the left of the name field. A popup menu will appear - the center area shows 16 of the A-bank Combinations, beginning with A000. You can press to select Combinations here, and use the scroll bar to move through the center menu pages and select more A-bank Combinations.
3. To the left of the center menu, you'll see the Bank tabs A - D. Pressing these tabs will take you directly to a desired bank of Combinations.
4. Press the **Bank B** tab, then use the scroll bar to view and select Combination **B010 5<sup>th</sup>.Dimension**. You are able to play any Combinations from this popup menu, but for now...press **OK** - this selects the Play page (P0) for Combination **B010**.

### Select-By-Category

In the same way as Program mode, Select-By-Category lets you manage and select Combinations by "instrument family" - making sound navigation easier than ever! This feature helps you keep all your sounds organized and easily-accessible!

1. Press the **EXIT** key to make sure you are still in Play mode (P0). Locate the **Category** popup button above the Combination name field.



2. Press the **Category** popup button. A new popup menu appears, and because you selected Combination **B010**, you can now view, scroll and select any of the Programs in the **Synth** category. Notice that the categories are listed as tabs on the left and right sides of the display:
3. Press the **14 Rhythmi** category tab on the **right side** of the display. The center menu now shows all the Combinations in the Rhythmic category, and here you can view, scroll and select related Combinations.
4. Check out a few more categories and Combinations in this way.

**Tip:** You can move any Combinations to any category in edit mode, and you can rename the categories to suit your music applications! See the TRITON Owner manuals for more information.

## Working with a Combination

Combinations have been a big part of the Korg sound legacy over the years, and the TRITON offers a huge palette of Combinations with many new features!

1. Press the **EXIT** key to go to the Combination Play page, then press **BANK** key **A**.
2. With the **Numeric keys**, press **0**, then press the **ENTER** key to select Combination **A000: Romance Layers**.
3. Play the keyboard to get an idea of how great this Combination sounds. Work with the **Ribbon** and **Real-time Control knobs** while you play.
4. **Now...**press the **ARPEGGIATOR ON/OFF** key (lit) to turn the Arpeggiator **ON**.
5. Play again - **Welcome to the world of Dual Polyphonic Arpeggiators, running simultaneously - as part of your Combinations!** Take time to enjoy playing and listening to this Combination in a "song context"- thanks to TRITON's powerful Arpeggiators!
6. Press the **ARPEGGIATOR ON/OFF** key (dark) to turn off the Arpeggiator.
7. Press the **Category** popup button above the Combination name field. The currently - selected **Keyboard** category's Combinations are displayed, with 16 Category tabs on both sides of the center menu.
8. Press the **12 BassSplits** tab, then use the **Scroll Bar** to move to the second group of 16 Combinations in this category.
9. Press **C097 Bumpin'&Thumpin'**, then press **OK** to go to the Combination Play page.
10. Play a note - anywhere on the keyboard. You'll automatically trigger the arpeggio pattern assigned. This Combination is a Split of two basses and two electric pianos, as indicated by the Category, Bank and Program fields in each column of timbres. Play in the lower range - up to Middle-C, to hear the bass, and above Middle-C, play the electric piano timbres.
11. At the bottom of the display, notice the **Status** for each timbre - in this Combination, five timbres are set to play **INT** (internal) Programs, and three timbres are **OFF**.
12. Keep that "thumpin'" beat goin', and check out the **Controllers** for this Combination - while you play a bass line, slide your finger across the **Ribbon** and work with the **Real-time Control knobs** while you play chords in the upper range. Press the **Real-time Control key** to go to the **A** -mode controls for the knobs, and work with the knobs as you play.
13. Press the **ARPEGGIATOR ON/OFF** key (lit) to turn the Arpeggiator **OFF** (dark).

**Tip:** *Almost all of TRITON's Combinations have arpeggio patterns assigned to them! Some of these patterns will automatically trigger when you select and play a Combination, while others are accessed simply by turning on the Arpeggiator after you select a Combination - a great way to try out Combinations in a "song context"*

**Tip:** *In all of the above pages, you can make quick settings for both Arpeggiators. Extensive edits to the original User - arpeggio patterns themselves can be done in GLOBAL mode P6. You'll learn more about the Arpeggio Setup and Edit pages in the Advanced Arpeggiator Tour, later in this guide!*

### **Check out a few more great Combinations and features:**

1. Press to highlight the Combination **name field**, and select Combination **A052 \*\*\*Ice \* Rain\*\*\***. This is an expressive and evolving Combination that highlights the Dual Polyphonic Arpeggiators, Controllers and effects! Work with the Real-time Control knobs in both the A and B modes, use the Ribbon, Joystick and SW1 and 2, and try out the ARPEGGIATOR Gate and Velocity knobs! All this sound from only 3 Programs, with room for 5 more!
2. Select Combination **A031 Meteor Shower**, and enter the "bizarre"! Sustain chords in different ranges of the keyboard - have some fun with the Ribbon, Joystick and Real-time Control knobs! The "meteors" flying in and out are brought to you by the Arpeggiator!
3. Select Combination **B102 Knob Mixer Kit**, and work with those Real-time Control knobs!
4. Select Combination **D067 Bass and LFO-er** - check out this funky split with both Arpeggiators kicking in the low range! Turn off the Arpeggiators, play and hold a low note and pull the Joystick back - LFO's syncing to the tempo! Turn on the Arpeggiator and pull it all together!
5. Select Combination **A036 God's Bathtub**. Sustain chords and listen as this incredible Combination develops! Add more "water" with the Ribbon! Check out the Status field in the display - this one only uses 2 Programs!
6. Now have some fun: Select Combination **A127 One FingerTVShow**, and hold down Middle -C!!!!

**Hot - Tip: TRITON COMBINATIONS RULE !!!**

**Tip:** *If you want a Combination to automatically - trigger arpeggio patterns in performance, first select the Combination, then turn ON the Arpeggiator, then press the REC/WRITE key - a popup menu prompts you with "Update Combination". Press "OK" to re-write the Combination with the Arpeggiator set to ON. You'll also need to make sure that the Auto Arpeggiator function is checked in GLOBAL (P0).*

## **Work with the Solo Function:**

1. Select Combination **B019 Waterboy Split**.
2. Play any key to trigger the drum arpeggio pattern, then play in all ranges of the keyboard to get an idea of how the Combination sounds. (Check out the Controllers while you're at it!)
3. Press the **Page menu button** in the upper right of the display, then press **Solo Selected Timbre** from the popup menu.
4. Press **B023** (the Program number) or **INT** in the **Timbre 1 column** to **Solo** the Bass - play in the low range to hear it.
5. Press **A000** (the Program number) or **INT** in the **Timbre 2 column** and hold a chord in the upper range - to **Solo** the arpeggiated synth Program.
6. Press **A052** (the Program number) or **INT** in the **Timbre 3 column** to **Solo** the drum Program and it's assigned arpeggio pattern.
7. Press the **Page menu button** in the upper right of the display, then press **Solo Selected Timbre** again, to "toggle" the **Solo** function on and off.
8. Press to highlight the **name field 019 Waterboy Split**, then select Combination **C013 Lush String Pad**.
9. Work with the **Solo** function on Combination **C013** - to solo each of the three timbres. Toggle the Solo function on and off - to compare each soloed timbre with all the timbres on.

**Hot -Tip:** *The Solo Function works great - to isolate selected timbres and get just the right mix - you can use it in **any** Combination edit pages where the individual timbres can be controlled!*

## Quick Tour of the Combination Edit Pages

Now to take a quick look at the edit pages in Combination **A086 SciFi Chase Scene**. You'll tour the Effect pages later - in the Insert and Master Effect section of this guide.

14. Select Combination **A086 SciFi Chase Scene**

15. Press the MENU button, then, in the Jump page, press each of the following:

### ***P1: Edit -Prog / Mixer***

This page let's you select timbres ( by - Bank, Category or numerically), and set Pan and Volume levels for each timbre (Program).

### ***P2: Edit -Trk Param***

The MIDI Channel tab in this page covers Status and MIDI Channel for each timbre, plus a new TRITON feature - a Bank Select (EX2) function that sends Bank and Program changes other than the TRITON's internal Bank / Program settings (when Status is set to EX2).

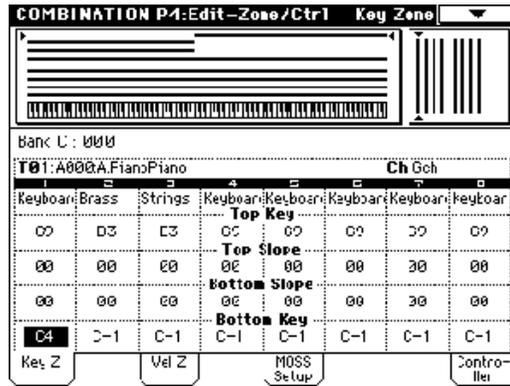
The OSC tab provides independent timbre settings for Force OSC mode - PRG, Poly, Mono and Legato, plus OSC Select settings - both oscillators, oscillator1 or 2, and Portamento time settings - again, independent for each timbre!

The Pitch tab sets timbre Transpose, Detune and Bend range, and the Other tab provides Delay and Scale settings.

### ***P3: Edit -MIDI Filter***

On this page, you can set data filters for each timbre - in four MIDI tabs. Basic filtering of Program Change, After Touch, etc. can be found in MIDI tab 1. Filtering of controller data, including Joystick, Ribbon, knobs, switches, pedals and other controller data is accessed in MIDI tabs 2-4.

**P4: Edit -Zone / Ctrl**



Tabs in this page let you set Key and Velocity zones for each timbre, and if the EXB-MOSS board is installed, a tab for voice allocation of MOSS timbres is provided. The Controller tab on this page let's you set assignments for SW1 and SW2, plus Real-time Control knob assignments for B-mode functions.

**P7: Edit -Arpeggiator**

This page provides settings for Arpeggiator, including timbre assignments, Arpeggiator A and B settings and Arpeggiator Key / Velocity Zones. You'll tour this page in the Advanced Arpeggiator Tour - later in this guide.

**P8: Edit -Insert-FX and P9: Edit -Master FX**

These pages relate to the Insert and Master effects and parameters for the Combinations - they'll both be covered soon - in the Effects section of this guide.



# Very Cool Combinations

Here's some great Combinations to demo from each Category. Although you'll find many more Combinations with great sound and controller functions, these are some of our favorites! So here you go - a "place to start":

CATEGORY	COMBINATIONS
KEYBOARD	A000, A001, B000, B064, C025
ORGAN	A008, A072, B104, C088
BELL / MALLET	C060, C108, D012
STRINGS	A013, A093, C029, D013
BRASS / REED	A011, B059, C027, C091
ORCHESTRAL	A002, A018, A114, B050
WORLD	A025, A041, B025, C105
GUIT / PLUCKED	A007, B087, C103, D039
PADS	A010, A122, C058, D074
MOTION	A004, A020, A036, A068, B090
SYNTH	B010, C005, C069, D021
LEAD SPLIT	A014, A126, B126, C078
BASS SPLIT	A001, C001, C097, D081
COMPLEX	A015, A031, A063, D079
RHYTHMIC	A102, B003, B019, B086, C126
DRUMS / HITS	A006, B111, D006, D022

*Tip: There is a more complete chart at the end of this Guide, listing controllers and other helpful information.*

## ***There's soooooooooo many sounds!***

KORG's fantastic programming team spent untold hours of painstaking controller edits and voicing - to get each Program and Combination just right! We at Korg want you to explore TRITON - you'll find many great sounds in all the categories.

## Insert and Master Effects

TRITON features five Insert effects (stereo in / stereo out) and two Master effects (mono in / stereo out), plus a stereo three-band master EQ. There are a total of 102 different insert effect algorithms and 89 master effects -all fully - editable and real-time - controllable! TRITON also features easy effects routing, including the ability to route effected or dry signals to the individual outputs - quickly! Plus, external audio inputs can use TRITON's effect engine as a 2 -in / 6 -out effect processor!

Effect Dynamic Modulation lets you control TRITON's effects in real-time - for performance and sequencing, and many of the delay and LFO modulation effects feature BPM / MIDI-sync functions for precise control with tempo!

## ***Highlighting just a few of TRITON's many Effect Features:***

<b>Insert Effect Chaining:</b>	easily - chain up to 5 stereo or 10 mono-chained effects!
<b>Audio Input Processing:</b>	through any of TRITON's powerful effects and EQ for 2 -in / 6 -out processing!
<b>Powerful Routing:</b>	Quick and comprehensive - six outputs give you the flexibility to route signals any way you want - in seconds!
<b>Insert and Masters:</b>	use any master effect as an insert, and any insert (excluding double - size) as a master!
<b>Superb 3-band EQ:</b>	with mid center band control - dynamic, and stereo in /out!
<b>Touchview Interface:</b>	gives you the ultimate in ease-of-use when viewing and editing TRITON effects!

## ***In Program, Combination and Song modes:***

All Insert and Master effects are available for processing of internal sounds, and in addition, any external source (mono or stereo) can be processed through the effects! One of TRITON's main effect features is a 16-band Vocoder, where internal sounds are controlled by an external microphone input, or each other! The 3- band master EQ let's you perform final processing, and features a mid band width (Q) control and all bands allow for real-time control of gain from knobs, velocity, etc.

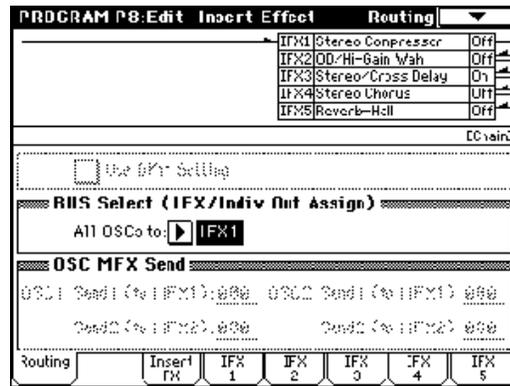
## ***In Sampling mode:***

Any external source (mono or stereo) can be routed through any of the Insert effects while sampling! The Master effect and EQ cannot be used in Sampling mode.

## **Working with TRITON's Effects**

### ***Tour of Insert and Master Effects in Program mode:***

1. Select Program **D071 Rotary Organ**. Make sure you are on the Program Play page (MENU > P0).
2. Look in the display - you'll see the Insert (**IFX**) and Master (**MFx**) effect assignments for this Program.
3. Press the **MENU** key, then press **P8: Insert Effect**.
4. Press the **Routing** tab (lower - left) to display the effect routing page.



- The insert effect selections are posted in the upper -right of the display. The arrow is pointing to **IFX1** because the **BUS Select** has been set to send the oscillator signal to insert effect 1. In Program D071, insert effect 1 is a St. Graphic 7 -band EQ, and it is chained to insert effect 2 (IFX2) - this means the signal passes through IFX1 to IFX2 (Rotary Speaker), as denoted by the arrow in the upper - right and (**Chain**) in the display. You can copy and swap insert effects, and write the Program from the page menu tab.
- Press the **Insert FX** tab (bottom). In this page you can select the type of effect, chain, on / off status, pan, bus and send levels.

### **Work with an Insert effect:**

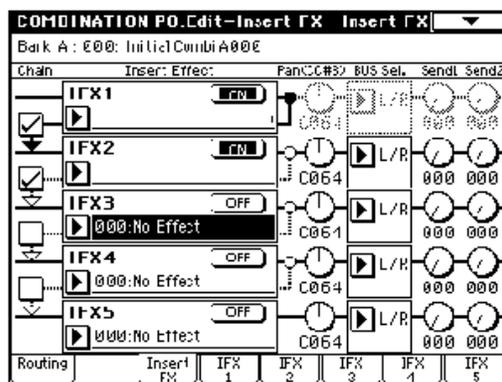
- Press the **IFX1** tab (bottom). This page lets you edit insert effect 1 parameters. Press the **IFX2** tab to view insert effect 2's edit page (IFX 3 - 5 do not have effects assigned in Program D071). Note the **Src** and **Manual Speed Ctrl**: parameters in **IFX2** - by using **knobs 2, 3** and the **Joystick +Y** position, you can control the **Rotary Speaker** effect - **take a moment to work with these controllers now**.

**Tip:** Controlling the effects in real-time is a great feature! And remember - the changes you make in real-time can also be recorded to TRITON's internal - or an external sequencer!

### More examples of Dynamic Modulation:

8. Press the **EXIT** key, then select Program **B005 Fingertips Guitar** (BANK B >5 >ENTER).
9. Press the **MENU** key, then press **P8: Edit - Insert Effect**.
10. Press the **Routing** tab to view the insert effect setup and BUS select - note that all oscillators are bussed to IFX1 (BUS Select setting and arrow to IFX1). Also note the insert effect names and chaining from IFX1 >2 >3 (arrows: upper-right).
11. Press the **IFX2** tab to view the settings for the **Stereo Phaser**.
12. Locate the **Src:** setting for the **Wet/Dry** mix of this effect - set to the Joystick -Y (**JS-Y**) at an amount (**Amt**) of **+53**. While you **play**, move the joystick in the -Y (towards you) position to hear the Stereo Phaser wet / dry mix being controlled.
13. Press the **IFX3** tab, and view the **Wet/Dry Src: JS-Y** - note that the Joystick -Y controls the wet/dry mix for IFX2 and IFX3. **Play** and use **JS-Y** to hear both insert effects being Dynamically - controlled.
14. Press to highlight **Band 7** (or anywhere on the **16kHz** line to it's right). Rotate the **DIAL** to the right to increase the **16kHz** gain value of **+13.0**. Now **play** again, and use **JS-Y** - you'll hear more of the stereo graphic EQ effect being applied, especially the 16kHz frequency.

### Apply a new Insert effect:



15. Press the **Insert FX** tab, then press the **OFF** toggle button in the **IFX4** box - it will change to **ON**.
16. Press the **Chain** checkbox to the left of **IFX3**, to chain IFX3 to IFX4.
17. In the **IFX4** box on this page, press the  popup button to the left of **000: No Effect**. A center popup menu lists 16 available effects from the Filter / Dynamic (noted in the display, upper -right) category.

TRITON's effects are grouped by category, and the tabs at the left of the center menu list the seven available effect categories.

18. From the center menu, press **011: StExciter/Enhncr**, then press **OK**.
19. Play the keyboard to hear the newly - applied insert effect - a stereo exciter / enhancer. Note that there are now **four** stereo insert effects in this Program.
20. Press the **COMPARE** key and play, to compare your new edit with the original effect settings.
21. Press the **COMPARE** key again, to **recall** the new edit, then press the **IFX4** tab. You'll see this insert effect's parameters and modulation source settings. Try slight adjustments for the **Enhancer Depth** and **Emphatic Point**, and **LEQ / HEQ gain** parameters as you play...**better yet:**
22. **Turn on the Arpeggiator** (ARPEGGIATOR ON/OFF key) (lit). Now play notes / chord to trigger the arpeggio pattern assigned to this Program, and **work with the effect parameters as the pattern plays** - another great application for the Arpeggiator!
23. **Turn off the Arpeggiator** (ARPEGGIATOR ON/OFF key) (dark).

### ***Copy an insert effect from another Program:***

24. Press the **Insert FX** tab, then press the **Insert FX Page menu button** (upper - right of the display).
25. Press Copy Insert Effect.
26. Press the popup button to the left of the **Program name** in the **From:** field of the display. You'll see a center menu, and on each side - Bank tabs.
27. Press the **Bank B** tab, then press **B000: Synth Sweeper**, and press **OK**.
28. In the **To:** field of the display, you'll copy IFX1 to IFX2: Press the lower **IFX1**  popup button, then press **IFX2**.
29. Press **OK** - IFX1 (a stereo BPM Delay) from Program B000 will be copied to IFX2 of the current Program.

### ***Write the edited Program to a new location:***

30. Press the **Insert FX Page menu button** (upper-right corner), then press **Write Program**.

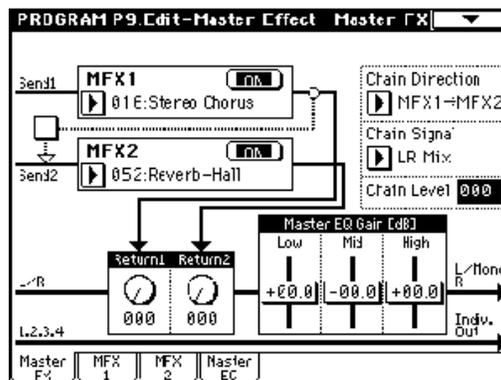
**Rename the edited Program, then write it:**

31. Press the **T Text Edit (T)** button to the left of **FingertipsGuitar**. A text edit window appears. Press the **Clear** button - the name field in the upper - left clears. Now press the **Shift** button, then press each text box to rename the Program: **BOB'S GUITAR.**, then press **OK** (if you make a mistake, and want to move through the new name field and change characters, use the **< >** arrow boxes and the **Delete** button, then re-insert the correct characters).
32. After you press **OK**, a **Write Program** dialog box appears. Leave the **Category** as it is. Press the  popup button to the left of **B005 FingertipsGuitar**, and a **Write Destination** menu appears. Note the **Bank** tabs to the left of the center menu.
33. Press the **Bank E** tab, and in the center menu, press **E003**, then press **OK** - the dialog box appears again, with the new destination Program Bank/Number highlighted.
34. Press **OK**, then press **OK** again - when prompted **Are you sure?** - to write the Program to the new location.

**Note:** The E bank is normally reserved for Programs that use new user - samples, as you'll see in the Sampling and Sequencing section that follows.

**Work with the Master Effects:**

1. Press the **MENU** key, then press **P9: Edit - Master Effect**. Press the **Master FX** tab in the lower - left of the display. On this page, you'll see both Master effects (**MFx1** and **2**), the **Send 1** and **2** chain box, direction, signal and level settings, as well as the **Return1** and **2** levels. The 3band **Master EQ Gain** settings are here as well.



2. Press the **MF1** tab to view the settings for the **Stereo Chorus** - the **Src** of **Wet/Dry** control is set to **KnobM3**. As you play, rotate **Knob 3** to hear the wet/dry balance change.
3. Press the **MF2** tab to view the **Reverb SmoothHall** parameters, and view the **Src** of **Wet/Dry** control. As you play, rotate **Knob 4** to increase / decrease the reverb intensity.

### ***Copy a Master effect from a source Program:***

4. Press the **Master FX** tab button, then press the **Master FX Page menu button** (upper-right). Now press **Copy Master Effect** from the popup menu. In the dialog box that appears, you'll see **From:** (source) and **To:** (destination) popup buttons.
5. Press the **From:** popup button second down in the screen (with the Program name) - note all the **Program** bank tabs to the left and right of the center menu. Now press **A005: Acoustic Guitar** on the center menu, then press **OK**. The dialog box returns, with the new source Program highlighted. In the **To:** field of this page, the  popup buttons allow you to copy one source effect (insert or master) to a destination effect (insert or master), or you can select **All**, to copy all Master effects from the selected source - to the current Program.
6. Press the **All** checkbox, then press **OK**, to copy **all** of Program A005's Master effects to the destination (current) Program E003.

**Note:** When selecting effects for Inserts or Masters, effects 000 - 089 can be used. Effects 090 - 102 are double - size effects, and use twice the processing area of other effects. Master effects cannot use double - size effects.

## ***Working with the Master EQ***

The 3- band master EQ is located after the insert and master effects - just before the outputs of the TRITON. In Program E003's currently - selected (P9 Edit Master Effects) page, you'll see the **Master EQ Gain** settings for each of the three bands available.

### ***Work with the gain levels and Update the Program:***

1. Press the **+03.5 Low** EQ "fader", and as you play, rotate the **DIAL**, or use the **▲ ▼ value keys** to increase / decrease the **Low** gain. Do the same for the **Mid** and **High** gain settings. When you've set the desired EQ gain levels, press the **REC/WRITE** key in the SEQUENCER / SAMPLING section. A dialog

box asks if you want to **Update Program**. Press **OK** to update the selected Program with the new EQ gain settings.

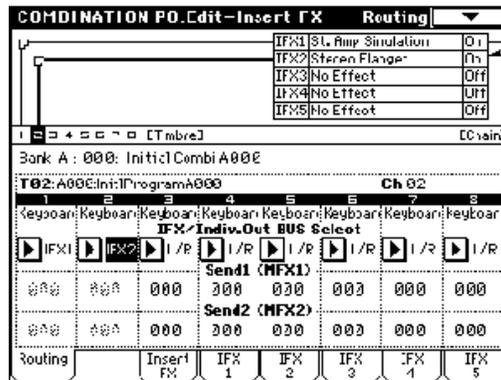
**Note: In the Master Effects tab page, the L/R signal path is indicated by an arrow, through the Return 1 /2 and EQ gain settings - to the L/ Mono/ R outputs. At the bottom of this page, another arrow indicates that individual outputs 1-4 are not affected by Return and EQ settings.**

**Work with the EQ parameters:**

2. Press the **Master EQ** tab button at the bottom of the display. Now you can view and set frequency and gain settings for the EQ bands, including a "Q" (center bandwidth) setting for the mid EQ. Also note the **Low-Gain** and **High Gain Mod-Src** settings on this page. Press the  popup buttons for each of these parameters - to view the Dynamic Modulation sources available.

**Working with the Effects and EQ in Combination mode:**

Editing Insert, Master and Master EQ settings in Combination mode is basically the same as in Program mode, except for a couple very important things: **You are working on up to eight timbres, each with independent control of insert and master effect routing!**



**Work with a Combination's Insert Effects:**

1. Press the **COMBI** key to enter Combination mode, then select Combination **D006 Sonic FX Mixer**. This Combination uses eight timbres, each with independent settings for bussing for insert effects. There are also two Arpeggiators latched in this Combination, with timbre 1 using Arpeggiator A, and timbre 2 using Arpeggiator B. All the timbres can be played live - from the keyboard, but only timbres 1 and 2 have arpeggio patterns linked to them. Let's get back to the Insert effects for this Combination...

2. Press the **MENU** key, then press **P8 Edit - Insert Effect**, and press the **Routing** tab. You'll see five stereo Insert effects, chained, at the upper - right of the display. There are eight columns of timbres 1-8 in the lower field, each with specific routing and send parameters:

<b>Timbre 1 Drums:</b>	<b>IFX1</b> (chained from IFX1 through IFX5, so this timbre uses <b>all</b> the insert effects).
<b>Timbre 2 Drums:</b>	<b>IFX5</b> ( <b>only</b> bussed to IFX5's Stereo Compressor).
<b>Timbre 3 Drums:</b>	<b>IFX1</b> (same bus as timbre 1).
<b>Timbre 4 Drums:</b>	<b>Dkit</b> (setting the bus to Dkit "points" this timbre's Program to the individual drum sound's insert effect busses - set in GLOBAL P5 Drum Kit - each drum sound can use / or not use a determined insert effect or be bussed to individual outputs! Plus, with this bus setting, you can set <b>Send 1</b> and <b>2</b> levels to the Master effects!).
<b>Timbre 5 SE:</b>	<b>IFX3</b> ( No Stereo Graphic EQ (IFX1) or Stereo Compressor (IFX2) for this timbre - it's bus starts at IFX3 Stereo Phaser, and is chained through IFX4 and IFX5).
<b>Timbre 6 SE:</b>	<b>L / R</b> ( <b>no</b> insert effects for this timbre - just <b>Send 1</b> and <b>2</b> level settings to the Master effects!)
<b>Timbre 7 / 8 SE:</b>	<b>IFX3</b> (both timbres bussed to IFX3 - same as timbre 5).

### **TRITON makes it easy to route Combination timbres (and Sequencer tracks!)**

#### ***Copying Insert effects in Combination mode:***

Copying Insert effects in Combination mode is the same procedure as in Program mode. See the previous section "Copy an Insert effect from another Program" to see how this is done.

**Note:** When selecting effects for Inserts or Masters, effects 000 - 089 can be used. Effects 090 - 102 are double - size effects, and use twice the processing area of other effects. Master effects cannot use double - size effects.

***Tip:*** For more information on Insert and Master Effects functions and features, see the TRITON Owners manuals!

## A Word About Output Bussing

The ability to send oscillators, timbres and tracks to individual outputs has never been easier! As an example, in Combination mode, just select the bus for each timbre - in the P8: Edit - Insert Effects Routing page (as viewed in the previous section) to outputs L/R, 1-4, 1/2 or 3/4, patch from the selected output to your mixer or amplifier, and you're all set! You can even send a timbre through Insert effects before going to an Individual output - we'll look at that later in this guide.

## Working with the Audio Inputs and Effects

On the TRITON's back panel, you'll find two audio inputs, with a LINE / MIC impedance switch and a gain level control. These inputs can be used to process external signals through the TRITON's internal effects, and as the source inputs for using the TRITON in Sampling mode.

**For the following exercise, you'll need a microphone, cable and a line -matching transformer (lo-hi impedance transformer) if your microphone is lo-impedance.**

### ***Connect the microphone and set the input level:***

1. Connect a microphone to the rear panel **Input 1** connector and set the **MIC / LINE** switch to **MIC**.
2. Press the **COMBI** key to enter Combination mode, then select Combination **A000 Romance Layers**.
3. Press the **GLOBAL** key to enter Global mode, press the **MENU** key, then press **P0: Basic Setup**.
4. Press the **Audio Input** tab.
5. In the **Input 1** field, press **Pan: L000** and type 64 + ENTER on the **numeric keypad** to set the pan value to **C064** (center).
6. In Input 1's **BUS Select** field, press the  popup button, and set the BUS to **L / R**. Then, just below BUS Select, press the **000** value, and use the **DIAL** to set the **Send 1 (MFX1)** level to **100**, and the **Send 2 (MFX1)** level to **040**. Now speak into the microphone to hear the signal being processed with the **Master effects** (MFX1 and 2). (Master effects from Combination A000). Note that even when the BUS Select is set to OFF, if the send levels are above 000, the input signal will go direct to the Master effects. If the send levels are at 000 and the BUS Select is set to L / R, signal will be sent dry - to the L / R outputs.
7. Press the  popup button and select **IFX1** from the popup menu. Speak into the mic to hear the signal being processed by Insert effect 1. Continue to select and try the other IFX busses. To view and edit the Insert effects, set the audio input BUS Select, press the **COMBI** key, then press the **MENU** key. Press **P8: Edit - Insert Effects**, then press the **Insert Effect** tab to view IFX1-5, and depending on which BUS Select you've chosen for the audio input signal, press the corresponding **IFX** tab - to edit the Insert effect while speaking into the microphone. If you want to edit a Master effect that's processing the audio input

signal, from the COMBI MENU key, press P9 - Edit Master Effect, then select the MFX tab you've bussed the input signal to.

**Tip:** Always be sure to turn off the audio input (Global, P0, Audio Input Tab) after demoing so you don't leave the TRITON "open" to someone grabbing that mic and starting to sing "Volare", or rapping badly! Actually, as you select new Programs/Combinations the mic will go through the current effect and may cause some undesired results.

**Note:** When selecting effects for Inserts or Masters, effects 000 - 089 can be used. Effects 090 - 102 are double - size effects, and use twice the processing area of other effects. They are only available as Insert effects.

## Working with the Audio Inputs and Vocoder Effect

The TRITON features a 16 - band Vocoder (Effect # 093). A Vocoder superimposes the timbre of one signal onto another - it modifies the timbre qualities by dividing the first signal (modulator) by the second signal (carrier) into a number of frequency bands. The more frequency bands - the greater the definition of the effect itself. To achieve this "talking instrument" effect in the TRITON, you apply the right channel signal (Modulator) to the left channel signal (Carrier). In the factory Programs and Combinations where the Vocoder effect is present, it has been selected as IFX2. When you want to process the signal through the Vocoder, set the audio input BUS Select to IFX2. In the TRITON factory sounds, there are already two Programs and one Combination that are setup perfectly to demonstrate the Vocoder...

### Work with the Vocoder effect:

1. Press the **GLOBAL** key to enter Global mode, then, in the **Input 1** field, press the **Pan:** value, and using the **DIAL**, set this value to **R127**.
2. In the BUS Select field of Input 1, press the  popup button, and select IFX2 as the Insert effect bus.
3. Press the **PROG** key to enter Program mode, then select Program **E001 Vocoder 1**.
4. Speak or sing into the microphone as you play notes / chords on the keyboard - to hear the Vocoder effect. Rotate **Knob2** to control the Noise level - one of the Vocoder effect parameters. Rotate **Knob4** to control the wet / dry Reverb mix for Master effect 1.
5. Press the **COMBI** key, then select Combination **A004 Vocoderhythm**. Speak or sing into the microphone as you play notes / chords on the keyboard. Demonstrate the effect while the Arpeggiators trigger as you play! Try editing **IFX2 (MENU>P8>IFX2)** - work with the **Modulator High Mix** and **Formant Shift** values as you play and speak.

# Sampling Mode

TRITON features 48 kHz 16 - bit linear mono or stereo sampling. TRITON, TRITONpro and TRITONproX come standard with 16 Mbytes of sample RAM on an internal 72-pin SIMM module, giving you recording time of almost 3 minutes in mono, and well over 1 minute in stereo. You can easily and affordably expand TRITON's sample RAM to 64 Mbytes with user - installable and commercially - available SIMMS modules. There's two internal slots for the SIMMS modules, and they can be configured in the following ways: 2 - 16 Mbyte SIMMS give you 32 Mbytes sample RAM, 1 - 16 Mbyte and 1 - 32 Mbyte SIMMS equals 48 Mbytes sample RAM, and 2 - 32 Mbyte SIMMS take TRITON to 64 Mbytes sample RAM - this allows total recording time of well over 11 minutes, giving you four mono samples of almost 3 minutes each, or four stereo samples of well over 1 minute each.

## *Just a bit of Korg sampling terminology...*

- Sample:** Data that's recorded or loaded into sample RAM. Samples consist of waveform data and playback parameters such as Start, and Loop Start and End addresses. A TRITON, TRITONpro or TRITONproX can contain a maximum of 4000 samples in internal memory (64 Mbytes).
- Multisample:** The settings that allow one or more samples to reside in different areas of the keyboard (1-128 "indexes"). A standard TRITON, TRITONpro or TRITONproX can hold a maximum of 1000 multisamples in internal memory (64 Mbytes).
- Index:** A parameter (index #) that specifies the sample, zone, original pitch, playback pitch and level etc.

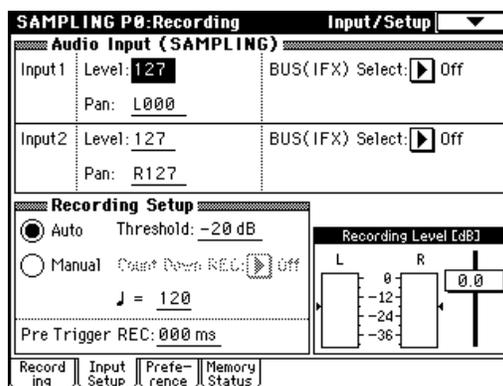
***More sampling terms to come...for now, let's get started:***

## Recording One -Shot Vocal Samples

*Here's a quick and easy way to make a sample - all it takes is a microphone:*

1. Clear the TRITON's sample RAM by powering - OFF, then ON (when you get more comfortable with TRITON you can learn how to erase all samples without powering off). Connect a microphone to the **Input 1** jack on the rear panel, set the **MIC / LINE** switch to **MIC**, and set the **LEVEL** control to the 12 o'clock position.
2. Press the **SAMPLING** key to enter Sampling mode.

### Input Setup Tab:



3. Press the **Input Setup** tab, then, in the **Input 1** field, press the  popup button, and set the **BUS (IFX) Select** to **L / R**.
4. Set the **Input 1 Pan:** value to **C064** with the **DIAL** or **Numeric keys**.
5. In the **Recording Setup** field, press the **Auto** radio button, set the **Threshold** to **-30 dB**, then set the **Pre Trigger REC** value to **5ms** with the **DIAL** or **Numeric keys**.

### Recording Tab:

6. Press the **Recording** tab, and make sure that the **MS:** (multi-sound) is set to **000: New MS\_\_000** (you're already there, if you powered **OFF / ON** before beginning this section).
7. In the REC Sample Setup field, set the Sample Mode: to **L - Mono** with the **DIAL** or **Numeric keys**.
8. Set the **OrigKey:** **C2** and the **TopKey:** **C2** - you can easily -set these values by pressing to highlight each Orig and Top key in the display, and while **holding** the **ENTER** key, press **C2** (low - C) on the keyboard.

**Preference Tab:**

9. Press the **Preference** tab and set the **Zone Range** to **1 key** with the **DIAL** or **Numeric keys**. This setting means that each new index you'll be creating in the **multi-sample** will be a half -step higher.

**Recording Tab:**

10. Press the **Recording** tab.
11. Press the **REC/WRITE** key to "arm" the sampler, and speak into the microphone. If "**CLIP**" flashes above the indicators in the **Recording Level [dB]** field, press the **0.0** "fader" and lower the level accordingly. If "**ADC OVERLOAD**" flashes above the indicators, the audio input level on the rear panel has been set too high - lower it until the "**ADC OVERLOAD**" indicator no longer flashes.

**Record the samples:**

12. Press the **START/STOP** key and say the word "It's". Press **START/STOP** again to stop sampling, then press **Create** (above the Recording Level indicators).
13. Press the **START/STOP** key and say the word "So". Press **START/STOP** again to stop sampling, then press **Create** (above the Recording Level indicators).
14. Press the **START/STOP** key and say the word "Easy". Press **START/STOP** again to stop sampling, then press **Create** (above the Recording Level indicators).
15. Press the **START/STOP** key and say the word "To". Press **START/STOP** again to stop sampling, then press **Create** (above the Recording Level indicators).
16. Press the **START/STOP** key and say the word "Sample". Press **START/STOP** again to stop sampling, then press **Create** (above the Recording Level indicators).
17. Press the **START/STOP** key and say the word "With". Press **START/STOP** again to stop sampling, then press **Create** (above the Recording Level indicators).
18. Press the **START/STOP** key and say the word "TRITON". Press **START/STOP** again to stop sampling, then press **Create** (above the Recording Level indicators). That's it!
19. Now **play the keyboard** - play each note (half - step) from **C2** (Low-C) up to **F#**, and you'll hear the words: "Its So Easy To Sample With TRITON".

**Here's what happened:**

You just created a new **Multisample**! You set the **Orig** and **Top** keys to the **same key**, as well as setting the **Zone Range** to **1 key**, and after you sampled a word and pressed **Create**, the TRITON automatically set the **Orig** and **Top** keys - 1 key higher than the previous sample, ready for the next sample. When you finished, your samples were mapped in half - steps across the keyboard! Like we said, it can't get any easier than this!

## Sampling Through an Insert Effect

You can sample any audio source through any of TRITON's **102** available Insert effects!

**Let's continue on from the previous steps:**

20. Press the **Input Setup** tab, then, from **Input 1's BUS Select** popup menu, press **IFX1**.
21. Press the **MENU** key, then press **P8: Insert Effect**.
22. Press the **OFF** toggle button in the **IFX1** box to turn it **ON**, then make sure **000: No Effect** in the **IFX1** box is highlighted.
23. With the **Numeric keys**, press **52**, then press the **ENTER** key, to select Insert effect **052 Reverb Hall**.
24. Speak in the microphone to hear the effect being applied. Press the **IFX1** tab at the bottom of the display to view and edit the **Reverb Hall** parameters to your liking.
25. Press the **MENU** key, then press **P0: Recording**.
26. Press the **Recording** tab, then press the **REC/WRITE** key to "arm" the sampler. Speak into the microphone and adjust the **Recording Level** as needed.
27. Press **Create** to make a new index in the multisample to hold your upcoming sample.
28. Press the **START/STOP** key and record something like "**Yeah Baby!**". Your new sample, recorded with Insert effect, will playback on key **G2** - the next - available index.

**Tip:** You can record one sample through five insert effects! Or try recording a *multi-sample* with each sample bussed to a new Insert effect!



## Naming Your Samples and Multi-samples

TRITON features the ability to name your samples and multi-samples, and since you can record up to 4000 samples and 1000 multi-samples in internal memory (with 64 Mbytes sample RAM), this feature becomes pretty important! In the previous steps you recorded one multi-sample containing eight samples, beginning with sample number **0000**.

### ***Rename the Multi-sample:***

1. Press the **Recording** tab, then press the **Recording Page menu button** at the top -right of the display.
2. From the popup menu, press **Rename MS**. A dialog box appears - press the **Text edit** box to the left of **New MS\_\_000**, and TRITON's famous "typewriter" appears!
3. Press **Clear** to clear the name field in the upper - left, then press **Shift**.
4. Press each **Text** box to rename the multi-sound "**TRIDEMO**", then press **OK**. The dialog box returns - press **OK** again, and note the new multi-sample name in the upper -left of the display.

***Tip:*** Just so you know, you can name your individual samples in the same way - just select each of them from the Sample popup menu in the center area of the display, then follow the same procedure as above, only select "Rename Sample" from the Recording Page menu command popup. **This is a great feature for saving , loading and organization of samples and multi-samples! And speaking of saving, don't forget to save your sample data to disk or via SCSI before you power down your TRITON.**

***Tip:*** We realize we're "skipping - by" a few terms and parameter descriptions that you've worked with in the previous steps, but there's so much more to cover on TRITON in this guide - make sure to work with the TRITON Owner manuals - the sampling sections cover every function in-depth!

## Converting a Multi-sound to a Program

OK, so you've got a new Multi-sound, and you want to use it in a Program, Combination, or even as a track in the Sequencer... what to do? Convert it to a Program! TRITON makes it easy!

### *Using the Multi-sample you just recorded:*

1. In the **Recording** tab page, press the **Recording Page menu button** (upper -right), then press **Convert MS To Program**. A dialog box appears - you could select **Use Destination Program Parameters** - a quick way to bring your multi-sample into a "template" Program, with similar parameters to the multi-sample you recorded, but for now, leave this box **un-checked**.
2. Press the **Text Edit** button, and use the "typewriter" as before, to name your new Program.
3. Press the **Program**  popup button, then press the **Bank E** tab button to the left of the center menu.
4. In the center menu, press **E004**, then press **OK** - press **OK** again when the dialog box returns, and press **OK** once again when the **Are You Sure?** prompt appears - to convert the multi-sound to your new Program location.
5. Press the **PROG** key to enter Program mode, then select Program **E004**. Play the keyboard from **C2** -up to hear the multi-sound. It's new "home" is oscillator 1!!!

## Working with Grooves, Loops and Tempo

It can't get any easier than this! TRITON features the quickest ways to sample a rhythmic phrase or loop, and view and edit your samples! The following section deals with just -that! You can use any available synth, drum machine, CD Player - anything that's close -at -hand, and that has a source tempo / BPM value that you know.

### *Let's get started:*

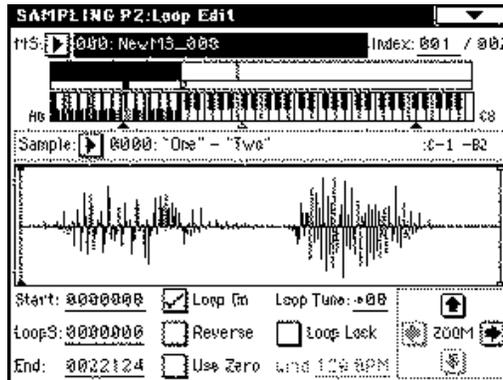
1. Power - **OFF** / **ON** the TRITON to **clear the sample RAM** and reset the sampling parameters (you want this demo to go as flawlessly as possible, right? When you get more comfortable with TRITON you can learn how to erase all samples without powering off).
2. Connect your audio source **left** and **right** outputs to the TRITON's rear panel **Audio Inputs 1** and **2**.
3. Set the **MIC / LINE** switch to **LINE**, and set the **LEVEL** control to the 12 o'clock position.
4. Press the **SAMPLING** key to enter Sampling mode.
5. Press the **Input Setup** tab, and set the **BUS Selects** for **Input 1** and **Input 2** to **L / R**.
6. In the **Recording Setup** field of this page, press the **Auto** radio button, then set the **Threshold** to - **30dB**, and the **Pre Trigger REC** to **005ms**.

7. Press the **Recording** tab, and in the **REC Sample Setup** field, select and set the **Sample Mode:** to **Stereo**.
8. Press the **REC/WRITE** key to "arm" the sampler.
9. **Start** playback on your audio source device, and watch the **Recording Level** indicators in TRITON's display - if "**ADC OVERLOAD**" flashes above the indicators, lower the rear panel **LEVEL** control until "**ADC OVERLOAD**" no longer flashes. If "**CLIP!**" flashes above the indicators, press the **Recording Level** "fader", and lower the level until "CLIP!" no longer flashes.
10. **Stop** playback on your audio source device.
11. Press TRITON's **START/STOP** key, then **start** playback on your audio source device. When you have sampled the desired length of the source material (1 or 2 bars should be plenty), press TRITON's **START/STOP** key again - to stop sampling, then **stop** playback on your audio source device.
12. Play the TRITON's **C2** (Low-C) key to playback the new sample - it will loop automatically - don't worry, we'll fix the bop shortly! For now, notice the **MS: 000: New MS\_\_\_000 -L** at the top of the display - because you set the **Sample Mode** to **Stereo**, TRITON automatically created a stereo multi-sample with two individual samples in the **New Sample** field. The "beauty" of this lies in the fact that, when you convert this multi-sample to a Program, the L / R samples will "find their way" instantly - to oscillators 1 and 2! Cool, huh? **Leave these values set as they are for now...**

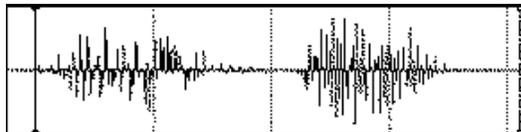
### ***Work with the Sample Edit page:***

13. Press the **MENU** key, then press **P1: Sample Edit**. Because this is a stereo sample, the waveform display you see is split horizontally, allowing you to view both the left and right samples at the same time.
14. Press to highlight the **Edit Range End: 0000000** parameter, and rotate the **DIAL** clockwise. You'll see the entire waveform display being highlighted as you go - when you reach the actual sample end point and can't rotate the DIAL anymore, press the **START/STOP** key. You'll hear the sample play back from start to end, and then stop.
15. Now press the **ZOOM ▲ ▼** buttons to zoom - in and out on the sample level (vertical), then press the **ZOOM ◀ ▶** buttons to zoom - in and out on the sample addresses (horizontal). This let's you view a sample up - close and personal! Plus, it really helps when you need to work with specific areas of the sample data!

**Tip:** *There's much more to learn about the Sample Edit page functions, including a host of Page command edits like Truncate, Cut, Clear, Copy, Insert, Mix, Paste, Normalize, Rate Convert , Reverse and more... Make time to check out the TRITON Owner manuals for more information!*

**Work with the Loop Edit page:**

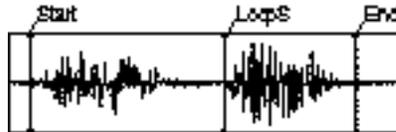
16. Press the **MENU** key, then press **P2: Loop Edit**. On this page, you can work with the sample length and set sampling parameter values. Again, in TRITON's display, you'll see the waveform in stereo. Let's check out a few more functions...
17. **ZOOM** **▲** and **▶** to see the waveform level and sample address data in greater detail, then trigger the sample from it's Orig key **C2**.
18. Check out the **Start**, **LoopS** (Loop Start), and **End** points in the lower - left of the display. They're already set - exactly as the sample was recorded, but you probably need to trim some of the "fat" off the Loop End point - chances are your loop is not perfect...
19. Press to highlight the **End** value, then, as you continue to hold **C2** and play the loop, rotate the **DIAL** counter - clockwise, slowly, and listen as the loop repeats...having trouble?...Never fear - check this out:
20. Press the **Page menu button** in the upper - right of the display, then press **Grid**. A dialog box appears - Press the **On** radio button, and for now, leave the **Resolution** set to a **quarter note** value. Finally, press **OK**.



21. The **vertical dotted lines** that now appear across your waveform display represent quarter note divisions. If you sampled a loop of 4 bars, you'll see 16 divisions across the grid. A loop of 2 bars would be indicated by 8 divisions, etc.

22. Press the **Grid: 120 BPM** value, and **set it to your original source device BPM** value. Note that if needed, you can re - adjust the BPM value here to set more accurate references to the divisions on the waveform display.

**Let's fix the loop:**



23. Make sure to press and highlight the **End** value, then rotate the **DIAL** to the nearest **vertical line** in the **Grid**. You may need to "zoom out" a little using the left arrow (if it isn't grayed out). Depending on where you want your sample to loop, you might move the End point left or right on the Grid - you might even want to cut the loop in half, and make what was once a 4 bar loop, a 2 bar loop...Either way, the Grid is a very cool indicator and a much better way to "**see**" what you're actually **hearing**. Work with the **End** point and **DIAL**, and if you need to set a new **Start** or **LoopS** point, just highlight those parameters and use the **DIAL** to set them accordingly. Once you trigger the loop and like what you see and hear...
24. Press the **Page menu button** in the upper -right of the display, and press **Truncate**. A dialog box appears, indicating some important stuff: **Start** and **End** points are posted in the **Range** field, and radio buttons let you decide to truncate **Front & End** points, or **Front**, or just the **End** of the loop. **Truncating** deletes unwanted sample data that lies outside the loop region areas. For now, leave the parameter set to **Front & End**...Another cool feature in this dialog box is the **Save to No. (L and R)** field - this handy set of values automatically assigns the data you're about to truncate to a new set of sample numbers, preserving the original un-truncated samples. There's many reasons to let the TRITON **Save to** new sample locations - maybe you want to do further editing to the original data and use it elsewhere... There's also an **Overwrite** checkbox here - **and because you're just learning all of this...**
25. Go ahead and **check** the **Overwrite** checkbox. (you didn't want that original data anyway, did you ?)
26. The display will indicate **Truncate - Now Executing**, and the job is done! Trigger and hold key **C2** and see for yourself - if everything went as planned, **you've got a perfect loop!**

**Tip:** If for some reason, the loop truncating process in Loop Edit is not what you wanted, or if you want to view the sample data highlighted, and edit it more - precisely, you can go to P1: Sample Edit, and work with the Start and End Points, Normalize, even set a Volume Ramp - a host of edit functions await you there!

**Hot - Tip:** When checking the timing of a loop in a long phrase it's handy to give the sample more than a 1-step range and play the sample higher than its normal pitch. This fast playback gets you through the phrase quickly, saving a lot of time!

**Hot - Tip:** Want to turn a 4 bar Groove into a 2 bar Groove? Go to P2 Loop Edit and set the Grid to quarter notes to help you get started... Select End and move it backwards to Beat 8 - zoom in to get an accurate view as desired - set the Grid Resolution finer as desired.

**Hot - Tip:** If there's a slight "flam" in the End point - even if it's exactly on the Grid line - this might be due to slight inaccuracies in BPM - sometimes your source tempo is fractional (140.22) and TRITON doesn't allow for that adjustment... don't worry - just use your eyes and ears to move the end point backwards to avoid the "bass drum hit" that you so obviously see / hear... Want more help? Check the "Use Zero" checkbox in P1 or P2 Edit pages to help find the zero crossing point for your edit location!

**Tip:** There's more sampling "tips and tricks" coming soon - in the aptly - named "Sampling Tips and Tricks" section - later in this guide!

# Sequencer Mode

TRITON contains a 16-track, 200,000 event sequencer, with an astonishing capacity of up to 200 songs! Each song can be arranged in a Cue List of up to 100 songs, and up to 20 Cue Lists can be created internally. You can specify the number of times each song will play in a Cue List, and Cue List songs can be converted into a single song.

There are sixteen different Template Songs in memory - complete with program and effect settings for various styles of music! That means you can load a Template Song and start making music without the hassle of assigning tracks and effects ahead of time! Plus, you can create sixteen of your own user - templates! There are 150 Preset Patterns in internal memory - ready to use as they are, or editable as tracks in your songs! These patterns can be used by themselves, or played by the RPPR function in the sequencer. RPPR (Real-time Pattern Play Record) let's you assign and trigger patterns (preset or user) to notes on the keyboard - for playback and recording!

TRITON's Dual Polyphonic Arpeggiators can be used for recording and playback in any song, too, and arpeggiated tracks can even be converted to patterns, and triggered with the RPPR function!

Each song can use five Insert effects and two Master effects with 3 - band EQ, and the effects are realtime - controllable - for performance and sequencing!

Samples can be converted into Programs and used in songs, even pitch -adjusted with the BPM Adjust function - to match the tempo of your sequences!

The new Track Play Loop function let's you loop specific measures - independently for each track!

## ***"Lot's of features ! Where do we start?"***

Let's start by getting you in "SEQ mode" right away! In the following exercise, you'll load a Template Song, complete with Programs and effects, then you'll "Put" one of the Preset Patterns to a track, set a Play Loop, and record a few new tracks, setting independent Play Loops for each of them as you go. Finally, you'll create a Cue List, using variations of the original song.

### ***Load a Template Song:***

1. Power **OFF**, then **ON**, to clear the sequencer memory (when you get more comfortable with TRITON you can learn how to erase all Songs without powering off).
2. Press the **SEQ** key to enter Sequencer mode.
3. Press the **Page menu button** in the upper - right of the display, then press **Load Template Song** from the popup menu. A dialog box appears - press the  popup button - then use the **Scroll Bar** to locate and press **P13: Acid Jazz**. Press **OK**, and the Template Song will load.
4. **S000: Acid Jazz** will be highlighted in the TRITON display.



5. Play the keyboard - you'll hear **Track 1** and it's assigned Drum Program, "brought to you" by the Template Song!
6. Below the Song name field, you'll see **Track 01: Drums**. Press the  popup button to the left of this **Track 01: Drums**, and a popup menu appears. Now press the **Safety Pin** in the top -left of this popup menu - to "lock" the menu, so that you can play tracks from it.
7. Press **Track 02: Bass**, and play the keyboard. Then press the remaining **Tracks 03 - 08**, and play the keyboard to hear each track. When you've auditioned all eight tracks (there's 16 available, but the template you loaded only has eight tracks set up) press **Track 01: Drums** again, then press the **Safety Pin** to unlock the page.

### **Select a Preset Pattern and Put it to a track:**

8. Press the **MENU** key, then press **P6: Pattern / RPPR**. The current song is highlighted at the top of the display.
9. Press the **Pattern:**  **User** popup button, then press **Preset**. Now press the  **P00: Pop&Ballad** popup button (to the right). A popup menu appears, and in this menu you can scroll to select any of **150** preset patterns in memory.
10. **Scroll right** until you locate **P112 Acid Jazz 4 / Std**, then press to **select** this pattern. Now press the **START/STOP** key to hear this 4-bar pattern loop, then press **START/STOP** to stop playback.
11. Press the **Pattern Edit Page menu button** in the upper - right of the display, and press **Put To Track** from the popup menu. A dialog box appears - make sure that the **To:** field reads as follows: **To:**  
**Track 01**      **Measure:001**, then press **OK**. You've just Put pattern P112 to Track 1 at Measure 1. Note the **Measure: 005** - the pattern has occupied the first 4 bars of Track 1.
12. Press **EXIT**. That's all we need - 4 bars...(for future reference, pressing OK repeatedly will **Put** the pattern to the track as many times as needed).

**Note:** "Put" pattern to track differs from "Copy" pattern to track in that the only note memory consumed is for the original pattern length - each time you "Put" a pattern, the sequencer points to the pattern itself. "Copy" pattern actually copies the note data from the pattern to the track.

13. Press the **EXIT** key to return to the **P0: Play/REC** page.
14. Press **START/STOP**. The pattern will play 4 bars, then stop, and the song will reset to measure 001.

***Now to set a Play Loop for Track 1:***

15. Let's insert some measures first - press the **MENU** key, then press **P5: Track Edit**. Press the **Track Edit Page menu button** (upper - right), and press **Insert Measure** from the popup menu.
16. Press **Length: 001**, and use the **Numeric keys** and **ENTER** key to set the length value to **32**, then press **OK**. (Because the song is currently only 4 bars long, you need to add some measures in order for the Play Loop function to work - 32 measures should be plenty, right?)
17. Press the **EXIT** key to return to the **Play / REC** page.
18. Press the **PlyLoop 18** tab at the bottom of the display, then press the **Track Play Loop checkbox** below **Drums** (1<sup>st</sup> column).
19. In the Drums (Track 1) **Loop End Measure** field, set the value to **004**. Press the **START/STOP** key, and the Track 1 will Play Loop continually - so you can rehearse and record additional tracks!

***Rehearse and record the Bass track:***

20. Press the **START/STOP** key to stop playback, then press the **LOCATE** key to reset the sequencer to measure **001:01.000** (upper - left).
21. Press the  **Track Select** popup button (below the song name field), then press **Track02: Bass** from the popup menu. Press **START/STOP** and rehearse your Bass track a bit...then press **START/STOP**, then **LOCATE** - to **stop** playback and **reset** the song to measure 1.
22. Press the **REC/WRITE** key - you'll hear the metronome and the sequencer is in **stand - by** mode.
23. Press **START/STOP** - you'll hear **2 bars** of metronome precount before recording begins - **record** a Bass track for **at least 16 bars**. If you make a mistake or want to re-record the Bass track, press **STOP/START** to stop playback, then press the **COMPARE** key, and begin again from **step 22**. You can use the COMPARE function as many times as needed on the track you're currently working with - until you're happy with the recording.
24. When you've finished recording the Bass track, press **START/STOP** to playback the song. Let's say you really like measures **5-8** of the Bass track:

25. Make sure you're still on the **PlyLoop 1-8** tab, then press the **Track Play Loop checkbox** below **Bass** (2<sup>nd</sup> column). In the Bass (Track 2) **Loop Start Measure** field, set the value to **005**, and in the **Loop End Measure** for this track, set the value to **008**, Press the **START/STOP** key, and the Track 1 and 2 will Play Loop continually - each with different Loop Start and End measures! Later on, you can experiment with the Play Loops - just set the **Loop Start** and **End** measures to new values!

**Note: Make sure to press the LOCATE key after you've stopped playback - to reset the song to the 1<sup>st</sup> measure! No need to worry about it when you've just recorded though - the song resets to the first measure automatically!**

### ***Now for something totally outrageous!!!***

Ok, you've got a groove going...but wait, there's more! Let's rehearse, then record **Track 4** - the Guitar track - and add a very funky and powerful surprise to the whole "picture":

26. Select **Track04** from the **Track Select** popup menu (see step 21). Play the keyboard to get an idea of how FUNKY this guitar Program sounds, especially with that fine Delay Insert effect!
27. Now press the **ARPEGGIATOR ON/OFF** key to turn the Arpeggiator **ON** (lit).
28. Press **START/STOP**, and while the Drums and Bass Play Loop, **rehearse** your new Guitar track with the Arpeggiator - in sync to the tempo! **Hold down** notes and chords to hear the arpeggio pattern play...

## **Is this COOL or WHAT?!?!?!?!?!?!?**

### ***Ready to record the Guitar track?***

29. Press **START/STOP**, then press **LOCATE** to reset the song to the first measure.
30. Press **REC/WRITE**, then press **START/STOP** - after 2 bars of precount - you're recording! Record the Guitar track for **at least 16 bars!** Remember, the **COMPARE** key is always there - waiting to "bail you out" of a mistake...just stop recording, press **COMPARE**, and re-record the track until you like it! When you're finished, press **START/STOP**, and **START/STOP** again - to hear your new tracks!

**Note: The ARPEGGIATOR ON/OFF key turns off after you've recorded and during playback - that's because the arpeggio pattern was recorded directly to the track! In fact, you can even OVERDUB note data and GATE / VELOCITY knob movements on the arpeggiated track - or any other track that's linked to the Arpeggiator (P7 - Arpeggiator Assign)!!!**

**Record a couple more tracks:**

31. First, for the Guitar track - set the **Play Loop** measures you want (see step 25).
32. Now select **Track03** from the **Track Select** popup menu, and rehearse and **record** the Electric Piano track for **at least 16 bars!** When you're finished recording, press **START/STOP**.
33. **Record** a **String** and / or **Lead Synth** track - **select** the tracks, **rehearse** and **record** them each for **at least 16 bars!**

## The Solo / Mute Functions

TRITON features instant track Solo and Muting functions - right at your fingertips, with TouchView!

**Let's see how this works with the current song:**

1. Press the **Prog 1-8** tab in the **P0: Play / REC** page, then press **START/STOP** to playback the song



2. While the song plays, press the **SOLO OFF** button for **Track 1** - to solo the Drums. Press it again - to "toggle" ON/OFF the solo function for this track. You can also press the **SOLO** buttons for more than one track - to isolate "sections" while the song plays.
3. Press the **Page menu button** (upper - right), then press **Solo Selected Track** from the popup menu. Now, when you use the **SOLO** function, only the selected track will be soloed, even if you press another track's SOLO button. Uncheck the **Solo Selected Track** function if you want to use SOLO as in step 2 above.
4. To Mute tracks during song playback, press the selected track's **MUTE** button. It will "toggle" ON /OFF each time you press it. When you're recording, the selected record track's MUTE button will read **REC**.
5. After you've tried these functions out, make sure to return each track's SOLO and MUTE buttons to **PLAY** status, then press **START/STOP** to stop playback of the song.

## About the Locate Key

You can set a locate point for rehearsal and recording in the Sequencer mode P0 popup menu, or by holding down the **ENTER** key and pressing the **LOCATE** key as the song plays back.

## Creating a Cue List

Cue List		
Step	Song	Repeat
01	S000: Intro	02
02	S010: A	04
03	S011: B	04
04	S020: Bridge	02
05	S010: A	04
06	S010: A (Solo)	01
	•	

Intro	Intro	A	A	A	A
B	B	B	B	Bridge	Bridge
A	A	A	A	A (Solo)	••

This is where everything comes together! You've got a song - or the basis for one, right? You could real-time, loop, step-time or pattern - record your tracks, cut and paste sections together, overdub, event edit, add more patterns - traditional songwriting in the "sequencing" environment you're probably used to. Sure, you can **still** do all that with TRITON, but now there's a quick, easy and logical way to work with a sequencer:

### Introducing the Cue List!

## Let's get started...

### Create a new song and copy your current song to it:

1. Press to highlight the  popup button to the left of **S000: Acid Jazz**, then press **S001:** from the popup menu. A dialog box appears - **Create new song this song No.** Press **OK** , **S001: NEW SONG** will appear in the display.
2. Press the **Page menu button** (upper - right), then press **Copy From Song** from the popup menu. A dialog box appears, and **S000: Acid Jazz** is highlighted in the **From:** field. Press **OK** to copy **All** data from **Acid Jazz** to the new song location.
3. Repeat **steps 1** and **2** above, but this time, **Create new song S002**, and **Copy From S000: Acid Jazz**, as prompted by the dialog box.

### ***Now you've got 3 identical songs, and can start to create a Cue List:***

**First, let's name the songs**, beginning with the currently - selected song:

1. Press the **Page menu button** (upper - right), and select **Rename Song** from the popup menu.
2. Press the **Text Edit** box (**T**), then press **Clear**. Press **Shift**, then "type" in the word **CHORUS**. Press **OK** when you've finished - to rename **Song 002**. (You'll only have to press **Shift** for this step)
3. Now select **Song 001** from the **Song Select** popup menu, and rename it **VERSE** in the same way as **step 2**.
4. Finally, select **Song 000** and rename it **INTRO**. Now you've got three songs: **INTRO, VERSE** and **CHORUS**.

**Tip:** *In addition to selecting from popup menus, you can select songs and highlighted parameter values with the Numeric and ENTER keys!*

### ***Make changes to the tracks in each song:***

1. From the **P0: Play / REC** page of Song **S000: INTRO**, press the **MENU** key, then press **P5: Track Edit**.
2. Press the **Track Edit Page** button (upper - right), then press **Delete Measure**. A popup menu appears - set the **From Measure:** to **009**, and the **To End of Measure:** to **032**. Next, press to check the **All Tracks checkbox**, then press **OK**. You've just deleted all tracks from measure **9 -32**, leaving just 8 bars for this "Intro".
3. Now press the **EXIT** key to return to the **P0: Play / REC** page.
4. **MUTE all** tracks **except Tracks 3 and 4**. Playback the 8 bar intro - you'll hear just Electric Piano and Guitar.
5. Now select Song **S001: VERSE**, press the **MENU** key, then press **P5: Track Edit**, and follow the same steps as in **step 2 above**, to delete measures **9 -32**. When you've done that, press the **EXIT** key to return to the **P0: Play / REC** page, and **MUTE all** tracks **except Tracks 1, 2 and 3**. For the verse, you'll hear only Drums, Bass and Electric Piano.
6. Press the **PlyLoop 1-8** tab, and set the **Bass** (track 2) **Loop Start Measure** to **009**, and the **Loop End Measure** to **016**. You've just set a new Play Loop for the Bass track - in the verse.
7. Select Song **S002: CHORUS**, and press the **MENU** key. Press **P5: Track Edit**, and follow the same steps as in **step 2 above**, **but this time set the delete measures from 17 -32**.

8. Now, from the **Track Select** popup menu (below the song name), select **Track02: Bass**.
9. Press the **Track Edit Page menu button**, then press **Shift / Erase Note**. Set the **From Measure:** to **001**, and the **To Measure:** to **016**.
10. Now, in the **Note Range** field of this page, press **Shift Note** and set the value to **+003**, then press **OK**.
11. Use the **▲ VALUE** key to move to the next track, and follow **the previous step**. Continue to use the **▲ VALUE** key to move to the rest of the tracks you've recorded on, and repeat **step 10** for each track. You've just **transposed the note range of all tracks** except Track 1 Drums.

## Time to review...

### Let's review what's just been done to get to this point:

1. You created a song using the Template Songs and a Preset drum pattern, then recorded additional tracks and set Play Loops for the tracks.
2. Next, you learned about the Solo / Mute functions.
3. Then you created two new songs, copied the original song to both new locations, and renamed all three songs INTRO, VERSE and CHORUS. Three identical songs with different names...then you made changes to each song - muting, transposing, and set a new Play Loop for the Bass track in the verse.

## Now to create the Cue List:

1. Press the **MENU** key, then press **P1: Cue List**. You'll see that **Step 01** in the list already contains what you need: **S000: INTRO**. Press to check the **Load FX checkbox**. Now, when the Cue list plays back, the Effects from song **S000: INTRO** will load.
2. Press **End**, just below the first step in the Cue List, then press **Insert**. Song **S001: VERSE** is inserted in the Cue list as **Step 02**. In **Step 02's Repeat** field, press **01**, and set the amount of times Step 02 repeats to **02**.
3. Press to highlight the **Current Step 02** in the lower -right corner of the display, and press the **▲ VALUE** key to change this to **03**. Press **Insert**, then press **Step 3s**  popup button in the **Song** field, and select **S002: CHORUS** for **Step 03**.

4. Finally, in the upper -right area of the display, press the  **Manu** popup button, and set this to **Auto**, to use the Master Track - the original tempo of the songs in the Cue List.
5. Press the **LOCATE** key to reset the Cue List to **Step 01**, and press **START/STOP**. Your Cue List will play until the end of **Step 03** and stop.

**Tip:** You can stop or start Cue List playback from any point within a Step, and you can use the PAUSE, <<REW and FF>> keys as well! You can also go back to the original songs and make any edits - the changes you make will be in the Cue List when you playback!

**Tip:** In the same way as Sequence playback, while a Cue List is playing you can play and change any tracks - live - over the songs in the Cue List - in the Track Select field!

## Converting Cue Lists to Songs

Cue Lists can be easily converted to Songs, where you can overdub on existing tracks, lay down new solo tracks, and edit the song data in many ways! When you convert a Cue List to a song, the Programs, note and event data, Effects and Tempo changes, as well as Transposed track data, Play Loops and Repeats will all be converted. There are certain settings that are not converted, including Play / Mute and Solo ON / OFF. In the case of the previous exercises, the Mute settings would not be converted to a new song during the process. When you use the Convert to Song function, it's best to keep Mute, Solo and MIDI channel settings consistent between all songs in the Cue List - you can edit the song after conversion and delete or erase measures for specific tracks, etc.

**Tip:** A Cue List must be converted to a song in order to be saved as a Standard MIDI file. All track and effect settings will be copied to the beginning of the SMF song.

**Tip:** The "Load FX" function in a Cue List can be set for any step, however there may be a slight delay between steps, depending on the type of effects that are loaded in a step. Most applications for Cue Lists call for one set of effects to be loaded only at the first step, as the rest of the steps in the Cue List are based off of the first step and it's effects.

## RPPR (Real-time Pattern Play Record)

With TRITON's RPPR function, you can assign a preset or user pattern from a song to each key, and playback the assigned patterns by pressing keys on the keyboard. Patterns can be assigned to 72 keys (C#2 - C8). You can even record RPPR - triggered patterns to the internal (or external) sequencer!

**Before you learn how to work with the RPPR function, let's load one of the factory demo songs: "FEVER". This song was created almost entirely with RPPR - triggered patterns.**

### ***Load "FEVER" from the TNFD-00P(US) factory disk:***

1. Insert the TNFD00P(US) disk into the disk drive, then press the **DISK** key to enter Disk mode.
2. Press the **PRELOAD.SNG** file in the display, then press **Open**.



3. Press the **FEVER** file in the display, then press the **Load Page menu button** in the upper -right.



4. Press **Load Selected** from the popup menu. A dialog box appears - Press the **Song:**  popup button, and select the next - available empty song from the popup menu, then press **OK** to load "FEVER".
5. Press the **SEQ** key and make sure you're on the **P0: Play / REC** page (EXIT>Prog 1-8 tab).

### ***Now to trigger some of the assigned patterns from the keyboard:***

6. Notice in the display that the **RPPR** checkbox is checked (upper - right). This enables the patterns to be triggered from selected tracks in this song.
7. Play notes on the keyboard to trigger patterns - hold down groups of keys to hear how RPPR works. Press key **C2** (Low-C) to **shutdown** the pattern playback.
8. In the **Track Select** field, make sure that **Track01: Drums 1** is selected. Look just to the right of the Track Select field (below the RPPR checkbox), and you'll see the **keys** that were assigned to trigger specific patterns for this track. Press **Track01: Drums 1** in the **Track Select** field, and use the **▲ VALUE** key to select and view a few more track's RPPR key assignments.

### ***Playback the demo song:***

9. Press the **START/STOP** key to playback "FEVER", and you'll see and hear how all these assigned patterns can be used to create a song!

## ***Now to create a new song using RPPR***

In the following exercise, you'll load a Template song, view and work with the RPPR Setup page, and assign some patterns to be triggered.

### ***Load the Template Song:***

1. Press the  popup button to the left of the **S00X: FEVER** song field, and select the next - available empty song number from the popup menu. Press **OK** from the **Are You Sure?** dialog box, to create a new song.
2. Press the **Page menu button** (upper - right), and select **Load Template Song** from the popup menu. Press the  popup button and select **P14: Hip Hop / Rap** from the popup menu, then press **OK** to load the Template Song.

### ***Assign patterns to keys and work with the RPPR functions:***

3. Press the **MENU** key, then press **P6: Pattern / RPPR**. Press the **RPPR** tab at the bottom of the display to go to the **RPPR Setup** page.
4. In the **RPPR Setup** field, press to highlight the **KEY:** parameter, then hold down the **ENTER** key and press key **C#2**. Press the **Assign checkbox** to assign RPPR to this key.
5. Press the **Sync:**  **Beat** popup button and select **Measure** from the popup menu.
6. Press the **Pattern:**  popup button and select **Preset** from the popup menu.
7. Press the name field **P00: Pop&Ballad 1 /Std** and enter **121** with the **Numeric keys** , then press the **ENTER** key.
8. Play and hold key **C#2** to trigger the assigned **Pattern 121 HipHop 1 / HipHop**. To stop playback of the pattern, press the **C2** key - it's reserved as a **Shutdown Key**, and patterns can't be assigned to it.
9. Press to highlight the **KEY:** parameter, then hold down the **ENTER** key and press key **D2**. Press the **Assign checkbox** to assign RPPR to this key.
10. Press the **Sync:**  **Beat** popup button and select **Measure** from the popup menu.
11. Press the **Pattern:**  popup button and select **Preset** from the popup menu.
12. Press the name field **P00: Pop&Ballad 1 /Std** and enter **122** with the **Numeric keys** , then press the **ENTER** key.

13. Play and hold key **D2** to trigger the assigned **Pattern 122 HipHop 2 / HipHop**. To stop playback of the pattern, press the **C2** key - it's reserved as a **Shutdown Key**, and patterns can't be assigned to it.
14. Now trigger both keys **C#2** and **D2** together, and at different times - notice that, no matter how "un - funky" you are at triggering - the patterns "lock together" - that's because you set the **Sync** to **Measure**, which synchronizes the patterns based on the pattern that was triggered first!
15. **Continue to assign new patterns** to adjacent keys as you've learned in the previous steps - set **KEY**, **Assign**, **Sync** (if desired) and **Pattern** numbers. You can select from **150** available preset patterns, but we suggest - to "remain funky" in the HipHop genre, that you select from patterns **P123 - P135**, as these are all Hip/Hop patterns.

**Tip:** For lots more information on RPPR, you know where to go - the famous TRITON Owner manuals!

## **Recording with RPPR**

RPPR can be recorded into the sequencer in real-time - you can trigger the assigned preset or user patterns, even quantize on input to keep your triggering time perfect! In the following exercise, you'll take the previously - assigned patterns and record them to the sequencer. Later on, you can create your own Bass, Organ, etc. patterns and assign / record them and other tracks - simultaneously, using the Multi-record function!

### **Set up and record the patterns:**

1. Continuing - on from the previous step, press the **EXIT** key to go to the **P0: Play / REC** page.
2. Press to **check** the **RPPR checkbox** in the upper - right area of the display.
3. Now trigger the same keys you assigned in previous steps - to hear the RPPR patterns.
4. Press the **REC/WRITE** key, then press **START/STOP**. You'll hear 2 bars of metronome pre-count before recording begins.
5. **Trigger the assigned patterns** in real-time as you record. Bring one pattern in, then add another, etc. When you're finished, press **START/STOP** to stop recording. The song will reset to measure 1. Press **START/STOP** to playback the song.

**Note: If you want to re - record, press START/STOP, LOCATE, then press the COMPARE key, and re - record. You can use the COMPARE key as many times as needed on the selected track!**

**Tip:** As you work with and learn TRITON's sequencer functions and more about RPPR, you'll discover that you can select new tracks with different Programs, create patterns based on the Programs in each track, and Multi-record them to the internal (or external) sequencer with their assigned RPPR patterns! You can overdub on any recorded tracks, as well as adding real-time solo lines, etc. over the RPPR patterns! The RPPR patterns are recorded as note data, so you can save your completed songs as TRITON - based sequences - or as Standard MIDI Files!

## Using Combis and the Arpeggiators in a Sequence

Those wild, wacky, luscious, evolving Combinations aren't just for live performance! You can copy them to TRITON's sequencer, with or without effects, and create songs - easily!

### Let's Do It:

1. In the **P0: Play /REC** page of Sequence mode, press the  popup button to the left of the **song name** field, and select the next - available empty song. Press **OK** from the **Are You Sure?** dialog box - to create a new song.
2. Press the **Page menu button**, then select **Copy From Combi** from the popup menu. A popup menu appears - using the **Numeric keys**, enter **67**, then press the **ENTER** key, to select Combination **A067 Steely Keys**. Then press to **check** the **with Effects checkbox**, and press **OK**.
3. The Combination will be copied to **S00X: NEW SONG**, and will sound exactly as it does in Combination Play mode - including ready-to-record, linked Arpeggiators!
4. Press the **Preference** tab at the lower right of the display, then press to **check** the **Multi REC checkbox**. Press the **Prog. 1-8** tab at the lower left of the display.
5. Press **REC/WRITE**, then press **START/STOP**, and after 2 bars of metronome pre-count (hang in there - the tempo's set to 53 BPM!), you can start **recording**...Get "Steely" with it!!! Press **START/STOP** when you've finished recording, then press **START/STOP** to playback the new song. Remember, if you want to re-record, just press **START/STOP**, **LOCATE**, then **COMPARE**, and re-record.

**Add a new solo track to the song:**

6. First, take the sequencer out of Multi-record status: Press the **Preference** tab, then press to **un-check** the **Multi REC checkbox**. Press the **Prog. 9-16** tab - you'll record a new track using Track 9).
7. Press to highlight the **Track01** field (below the song name field). Press **9** on the **Numeric keys**, then press the **ENTER** key to select **Track09**.
8. Press the **Category** box in **Track 9s** column (left), then press the **05 Brass** tab to the left of the center menu.
9. Select Program **A009 Fat Brass** from the center menu, then press **OK**.

**Assign an Insert effect to the track:**

10. Press the **MENU** key, then press **P7: Insert Effect**.
11. Press the **Routing 9-16** tab, then press **Track 9s BUS Select**  **L/R** popup button, and select **IFX2** from the popup menu. Play the keyboard to hear the Program and assigned Insert Effect.
12. Press the **EXIT** key to return to the **P0: Play / REC** page.
13. Press **START/STOP** to playback the song, and **rehearse the new Brass track**. Stop playback when you've got the new part ready to record and...
14. Press **LOCATE** to reset to measure 1, then press **REC/WRITE**, and **START/STOP** - after 2 bars of pre-count - **Record a burnin' Brass Track** (You can do it) !!! When finished, press **START/STOP**, then playback your new song!

**Tip:** *Is there more to learn about TRITON's sequencer? You better believe it! What we've shown you in the Sequencer Mode section of this guide will get you started with your composing, but we've only just begun (Karen?) to open your mind to TRITON's incredible sequencer! There's a virtual **plethora** of information in the TRITON Owner manuals - covering linear, pattern, step, and loop recording, event editing - everything you need and want from a world -class sequencer like TRITON's!*

**TRITON**  
MUSIC WORKSTATION/SAMPLER

# Advanced Arpeggiator Tour

## Editing the Arpeggiator in Program mode:

In addition to the functions you learned in the Arpeggiator section of this guide, The Arpeggiator - Edit page covers a few more functions that pertain to the pattern assigned to the selected Program.

1. Select Program **A050 Arp Twins**. Note that pattern U079 has been assigned to this Program.
2. Press the **MENU** key, then press **P7: Edit - Arpeggiator**. Here again, you'll find the functions we've covered in the Arpeggio tab page, plus some additional functions that let you customize a pattern for the selected Program, without disturbing the selected arpeggio pattern's original setting in GLOBAL mode. The **COMPARE** key can be used in this page, so you can compare your edits with the original settings.

### ***Check out the Gate function:***

1. Press to highlight the Gate: **100%** parameter, then, while playing and holding a note / chords on the keyboard, rotate the **DIAL** counter-clockwise - to **shorten the length of each note in the pattern**. Rotate the **DIAL** clockwise to increase the note length. A setting of 1%-100% means that all notes sounded will be played with a specific gate time. **You can also control the gate time with the GATE knob** (ARPEGGIATOR section).
2. Rotate the **DIAL** all the way right - until **Step** appears in the highlighted Gate area of the display. When **Step** is selected, the length of the notes in the pattern will correspond to the **individual step settings** that were programmed for the source **User** pattern - in the GLOBAL User - Arpeggio page. Note that even when **Step** is selected, you can use the **GATE** knob to control the gate time.

### ***Now to work with the Velocity function:***

1. Using the same Program, highlight the Velocity: **Step** parameter, and play and hold a note / chords on the keyboard. Because this value is set to Step, the **individual notes** in the pattern will sound with a velocity level specified in the GLOBAL User - Arpeggio page.
2. Continue holding notes on the keyboard, and rotate the **DIAL** counter-clockwise, to **lower the loudness level of all the steps** in the pattern.
3. Rotate the **VELOCITY** knob while you play, to control the loudness level of all the steps in the pattern.

***Adjust the Swing function:***

1. Press the **COMPARE** key (left of the VALUE slider) once. The original settings for all functions in the pattern will be recalled.
2. Press to highlight the Swing: **+000 %** parameter in the display.
3. While holding notes on the keyboard, Rotate the **DIAL** slowly - in both directions - to **shift the timing of the odd-numbered notes in the pattern.**
4. Press the **COMPARE** button once again - to return the Swing setting to +000 %.
5. Press to highlight the Resolution: **16<sup>th</sup> note** parameter in the display, and press the **8<sup>th</sup> note** from the popup menu.
6. Press to highlight the Swing: **+000 %** parameter, then, as you hold notes on the keyboard, rotate the **DIAL** in both directions - slowly - to hear the new Swing settings, based on new timing resolution you set in step 5 above.

***Set the Scan and Velocity Zones for the pattern:***

1. Press the **COMPARE** key to return the Swing setting to a value of **+000 %**.
2. Press the **Scan Zone** tab button at the bottom of the display.
3. Press to highlight Top Key: **G9** in the display.
4. Hold the **ENTER** key and touch **C4** (middle -C) on the keyboard. This sets the Scan Zone (split point) - the notes you play below C4 will trigger the arpeggio pattern, and the notes above C4 will play the Program sound. (You can also set this value with the DIAL). The keyboard graphic in the display shows you where the Scan Zone has been set. (The Bottom Key parameter works the same way, but sets the lower limit for the range of trigger notes).
5. Press to highlight the Bottom Velocity: **001** parameter, and using the **DIAL**, set this value to **090**. (You can also hold **ENTER** and strike the keyboard at varied degrees of velocity to set the value - the display will indicate each new setting. Now, when you play in the lower range of the keyboard, you won't trigger the arpeggio pattern until you play hard enough to trigger the threshold set by the Bottom Velocity parameter. (The Top Velocity parameter works the same way, but sets the upper limit of velocity).

**Tip:** *If you're working with a Program, Combination or Song, and want to use the assigned arpeggio pattern in another Program, Combination or Song, select the destination Program, Combination or Song, then, in the Edit -Arpeggiator page menu command, copy the arpeggiator pattern from the source Program, Combination or Song to the currently - selected Program, Combination or Song. See the TRITON Owner manuals for more information.*

## Editing a User - Arpeggio pattern in Global mode:

Although this guide won't cover all you can learn about editing arpeggio patterns - you can find plenty of concise and well - written information in the TRITON owner manuals! For now, we'll get you started with a tour of how a pattern is created and edited...

### **Work with a User - Pattern:**

1. Select Program A54: SuperSwitch Bass.
2. Press the ARPEGGIATOR **ON/OFF** key (lit) to turn on the ARPEGGIATOR.
3. Play and hold one note in the lower range of the keyboard - to hear the arpeggio pattern.
4. Continue to hold the note in the lower range, then add and hold chords in the upper range of the keyboard. This is an example of a **polyphonic arpeggio pattern**. Let's see how it was created...
5. Press the **GLOBAL** key to enter GLOBAL mode, then press the **MENU** key.
6. Press **P6: User Arpeggio**. Because you began by selecting **Program A54**, the assigned arpeggio pattern for that Program will move to this mode and page.
7. Press the **Pattern Setup** tab button at the bottom of the display. Here you'll see some familiar functions - the same ones you've worked with in earlier steps, and in addition, you'll find some new settings:

**Length:** Sets the length of the pattern from 1-48 steps. This pattern is set to 32 steps.

### **Before we go any further in the Pattern Setup tab:**

We think you should take a look at the Pattern Edit page...and we'll clue you in on some points that will help you to understand what the TRITON's polyphonic arpeggiator is all about!

1. Press the **Pattern Edit** tab button (next to the Pattern Setup tab). This page displays the pattern name and length, a Step grid and associated parameters for each step.
2. Watch the running ▼ cursor across the top of the Step grid (**If it's not running, turn ON the ARPEGGIATOR!**) It's speed is relative to the tempo, which in this case is **120** (upper-right of the display). You can change the tempo with the Numeric keys or with the TEMPO knob, but for now, **leave it at 120**.

3. On the **left side** of the display notice the (very tiny) numbers - bottom to top - on the grid (**0-9**, - and .) The - and . are symbols for the numbers 10 and 11. All of these characters represent **12 Tones**, and **this means Polyphony, brothers and sisters!** Up to **12 tones** can be entered for **each step** in the grid.
4. Notice **Step 1** - the first column of **Tones**. There are **six** squares "climbing" this step's tone "ladder". Why are they squares? That's because the **Gate** time of **Step 1** has been set to **Legato** - meaning that the notes will continue to sound until the same **Tone** is sounded next, or until the pattern cycles back to the beginning again. A Legato setting is represented as a "square" on the grid. The "dots" you see in the other steps simply represent the fact that there are tones in the steps.
5. Play and hold a single note in the lower range of the keyboard, watch the moving cursor in the step grid, and listen to the pattern as it cycles through the first step - you'll hear the Legato setting.
6. What about those "funky" moments known as **rests**? Check out the grid - where you **don't** see tones in a step, you get rests!

### ***Now to discover why this pattern is soooooooooo funky:***

7. Press to highlight the Step No.: > **01** (below the step grid).
8. Rotate the **DIAL** clockwise - slowly, it will "click" at each step in the grid. Pay attention to the parameters below each **Step No.** Here's an overview of what they mean:

**Pitch Offset:** Sets the pitch for each tone in the grid. The bass melody (Tone 0) plays as programmed because the Pitch Offset amount is varied for certain steps along the grid. The Pitch Offset parameter can also be set for two or more tones in a step to play parallel chords.

**Gate:** Sets the length of each step. You know this from the previous section. Note that if you set the Gate time to any value other than **Step** - in the **Arpeggio Setup pages of Program, Combination or Song mode** - the Gate parameter setting in this Pattern Edit mode won't function as programmed - those setup pages we covered earlier will "override" any settings you make in the GLOBAL User - Arpeggio pages, meaning that you can make Gate time settings, etc. here - as original pattern parameters, then change the settings in Programs, Combinations or Songs - leaving the original pattern un -edited.

**Velocity:** Sets the loudness level for each step. A setting of **Key** means that your playing velocity controls the level of all the steps in the pattern.

**Flam:** Sets a "delay" or "skewing" between tones in a step - to create a "strumming" effect. You can set + values for odd-numbered steps and - values for even-numbered steps to simulate "guitar" chord strumming.

***Now back to the Pattern Setup Tab:***

1. Press the **Pattern Setup** tab button (lower-left). Let's take a look at these parameters in the display:

**Arpeggio Pattern Setup****Arpeggio Tone Mode:**

**Normal** - This is the normal setting for patterns. Pitches for the pattern will be developed and played according to the note that is pressed.

**Fixed Note** - Specifies the note number for the selected tone.

In the pattern you're working with, the Tone Mode setting of Normal allows you to sound all the tones polyphonically - from the keyboard. If the Tone Mode is set to **Fixed**, and the **Fixed Note Mode** is set to **Trigger All Tones**, playing a single note on the keyboard will sound all the tones in each step.

**Note: Fixed note mode requires that you define the pitches for each Tone # and is usually used for grid-style drum programming. In this way you define Tone 00 as your bass drum, Tone 01 as your snare etc. We'll take a look at this in a few minutes.**

***Now to show you just how cool these functions can be:***

1. Press the **PROG** key to exit GLOBAL mode, then Select Program **A052 Psycho Kit**.
2. Press the **ARPEGGIATOR ON/OFF** key to turn the Arpeggiator **ON**.
3. Play and hold any note on the keyboard...

***"Wait a minute! What's going on here?"***

4. Press the **GLOBAL** key to enter GLOBAL mode - you'll jump right back to the last Global page you were working with - **User Arpeggio - Pattern Setup** tab.
5. Check out the settings - the pattern assigned to Program A052 is **U170 Acid Drum**, and the **Arpeggio Tone Mode** is set to **Fixed Note**. The **Fixed Note Mode** is set to **Trigger All Tones**.
6. Press the **Pattern Edit** tab to see the Step grid and it's parameters. The pattern tempo is **228** - allowing for some intricate "jungle" snare rolls.
7. Look at the Step grid - Tones 0,1,10 and 11 (from bottom to top) are placed along the Step grid to create this very funky pattern, and the blue dots you saw in the previous example are row white dots - this indicates that the pattern is in Fixed Note mode.

***"So how do I determine which drum sounds (notes) play a specific tone?"***

8. On the **Pattern Edit** page, press to highlight the Tone No.: **>00** parameter (lower-right of the display). Make sure that this parameter is set to **00** (Tone 0) - if not, press the **▼** value key, or press the Numeric key **0**, then **ENTER** to select Tone **00**. This is the **bottom line** in the Step grid (**0**).
9. Notice that the **Fixed Note No.** for Tone 0 is set to **B2**. That's the kick drum you hear when you trigger the pattern - it's on the Step grid at steps 1, 7, 13, 19 and 21.
10. Press to highlight Fixed Note No.: **B2**, then press the **▲** value key once, to change it to **C3**. Play and hold a note on the keyboard to hear the new kick drum. You haven't changed the pattern data yet you've only changed the note number that plays Tone 0 on the Step grid.
11. Hold down the **ENTER** key and press note **B2**, or use the **▼** value key to change the kick drum to **B2**.

***"This is too cool ! So how do I edit the kick drum steps in the pattern?"***

12. Press to highlight Step No.: **> 01** (left side, below the Step grid). Make sure this parameter is set to **01**. If not, use the **▼** value key to set it to **01**. The vertical line on the left of the Step grid indicates the selected step number. Also make sure that the Tone No. (right side) is set to **00**.
13. Press the **▲** value key twice - to move to Step No.: **03** (or use the **DIAL**). The vertical line indicates no step has been programmed for step number 03.
14. On the Numeric keypad, press **0**. A white dot will appear at step **03**. Play and hold a note on the keyboard to hear the new kick drum edit for Tone 0.
15. Continue moving to new step numbers along the grid, then enter more tones for Tone No. 0. If you decide you don't want a tone at a certain step, just move to that step and press **0**, then **ENTER** on the Numeric keypad. You'll see the tone (white dot) disappear from the Step Grid - press **0**, then **ENTER** on the Numeric keypad again - to "toggle" the tones on and off.

***"What about editing a simple melody line in an arpeggio pattern?"***

16. Press the **PROG** key to exit GLOBAL mode, then select Program **A070 Euro 8va Bass**.
17. Press the **GLOBAL** key to enter GLOBAL mode, press the **MENU** key, then press **P6 User Arpeggio**.
18. Press the **Pattern Setup** tab button and check the **Latch** box to latch the pattern.
19. Press the **Pattern Edit** tab button.
20. Turn **ON** the ARPEGGIATOR and play note **C2** (Low-C) on the keyboard to trigger the pattern.

21. Press to highlight the **Step No. 00**, and use the ▲ ▼ value keys or the **DIAL** to move to the step (s) you want to edit, then make edits for each step by highlighting and changing the **Pitch Offset**, **Gate**, **Velocity** and **Flam** parameters.
22. If you want to **add** or **remove Tones** along the Step grid, **move to the desired step**, then use the **Numeric keys** and **ENTER** key to toggle tones off and on for each step.

**Tip:** While editing a pattern, check the **Latch** box in the GLOBAL (P6) **Pattern Setup** page, to latch the pattern so that you can continuously - hear the tone and step edits your making - hands-free!

**Tip:** You'll find lots more information about working with, and editing arpeggio patterns in the TRITON Owner manuals!

## Tips On Using the Arpegiators in Combination Mode

1. Select and Play Combination C097 Bumpin' & Thumpin'...

**"Question: I hear the drum arpeggio pattern, but when I play the keys - no drum sounds are triggered - what's up with that?"**

**Good Question!** Even though you see a drum Program assigned as one of the timbres in this Combination, it's only assigned to trigger a specific arpeggio pattern, and isn't audible when you touch the keyboard. This way, you're free to play while the arpeggio pattern provides the rhythm.

**Here's why it works this way:**

2. Press the **MENU** key, then press **P2: Edit -Trk Param**.
3. Press the **MIDI Channel** tab button (lower-left). Notice the **Gch** (Global Channel 1) setting for all the timbres in the Combination - **except for Timbre 4 - Drums** - it's MIDI channel is set to **2**. Also note that the status for timbres 6,7 and 8 is set to **Off** - meaning these three timbres won't be heard when you play the keyboard. Keep this in mind for a moment...

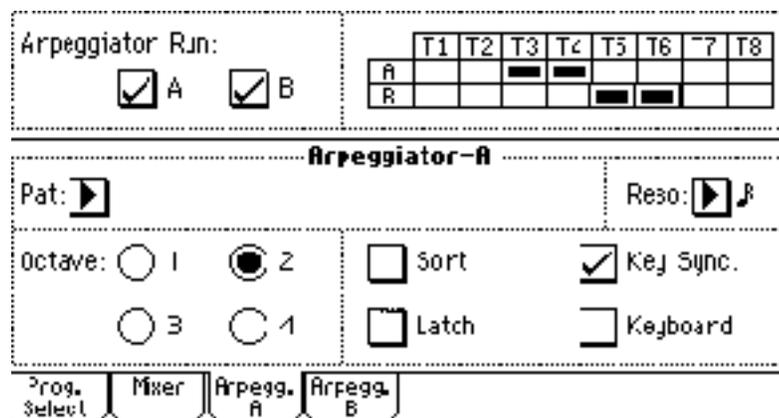
- Press the **MENU** key, then press **P7: Edit - Arpeggiator**. Take a close look at timbres **4** and **8**. They are **both** set to trigger the **A** Arpeggiator in the **Arpeggiator Assign** field of the display. None of the other timbres are assigned to trigger either Arpeggiator A or B. In fact, the B Arpeggiator is un-checked in the **Arpeggiator Run** field - only the **A** Arpeggiator box is checked to run in this Combination.

The A Arpeggiator is being triggered by timbres 4 and 8, and timbre 4 is set to a different MIDI channel than the other timbres in the Combination. Timbre 8's status is turned Off (it's a "dummy" timbre). You hear the arpeggio pattern trigger because timbre 8 is assigned to trigger the A Arpeggiator, and because it's on the Global MIDI channel!

**Let's look at another Combination that uses both Arpeggiators in this way:**

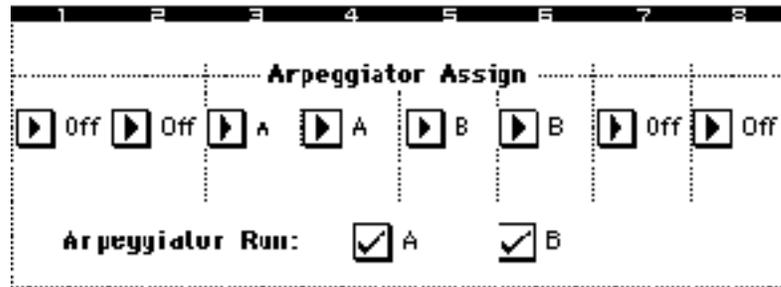
- Select Combination **A086: SciFi Chase Scene**.
- Play in the range above Middle-C...no arpeggio patterns assigned to this zone ...
- Now play and hold a note (s) in the lower range - both Arpeggiators trigger (unlatched) along with the motion pad, and you can get "scary" in the upper range...

**Now to tour the Arpeggiator Setup and Zoning pages:**



- Press the **Arpegg. A** tab button at the bottom of the Play page display. You'll see that both Arpeggiators are set to run, and the table to the right shows you which timbres are running the A and B Arpeggiators. You also see which pattern has been assigned to Arpeggiator A, as well as a group of functions - they'll be familiar to you - we covered them previously in the Arpeggiator section of this guide.
- Press the **Arpegg. B** tab button and you'll see the same functions - assigned to work independently for the pattern assigned to Arpeggiator B.

10. Press the **MENU** key, then press **P7: Edit - Arpeggiator**. The **Setup** tab displays the **Arpeggiator Assignments** and **Run** status boxes for each timbre:



11. Press the **Arpegg.A** tab button in this page. Here again, you can set those familiar functions - tempo, the pattern assigned, and in addition you'll see settings for **Gate** (length of pattern steps), **Velocity** (loudness of pattern steps), and **Swing** (timing - shift of odd-numbered notes). Pressing the **Arpegg.B** tab button will list the same functions - assigned to work independently for the pattern assigned to Arpeggiator B.
12. Press the **Scan Zone** tab button (bottom of the display). Here you can set **Top** and **Bottom Key** and **Velocity** parameters for both Arpeggiators, and graphic displays show you the key and velocity zones.

***Now that you understand arps you're ready for our famous "How to Use Combis in the Sequencer Tutorial:***

#### Recording Combinations with Arpeggiation - Triton

**Preface** - In the Triton series workstations, Combinations which contain arpeggio patterns are set up using two different approaches. As a result, there are two methods outlined in this tutorial to allow full use of all Combinations in the Triton's sequencer. Since the setting of arpeggiations vary from Combination to Combination, this tutorial will teach by example using Factory Combis that exhibit these two different behaviors. This information can then be applied to other Combinations you wish to use.

**Points to remember about Combinations** - A **Combination** is basically an arrangement of up to eight **Programs** (singular sounds) that share a MIDI channel. The fact that multiple tracks share the same channel allows you to hear and play these Programs together as a layer or split or both; as opposed to hearing programs one at a time as would be the case with a **Multi Channel** setup. A Multi Channel Setup would state that each Program had its own MIDI channel, which keeps played information and sound separate for each Program.

**Points to remember about arpeggiators** - The Triton has the capability to put up to two arpeggio patterns into a Combination, and have those Arps only trigger certain tracks. In other words, Arp. A could be assigned to play only the Program on Track 1 of the Combination. While Arp. B is set to trigger Tracks 3 and

6 of a Combination, and so on. Bearing in mind that Combinations all fall on the same MIDI channel, the question arises...

**...How can the Sequencer keep track of these separate assignments and only record and playback the notes for an intended Track, if all the Tracks are on the same MIDI channel?**

**The answer is... it can't!**

So we need to take each part that has a specific arpeggiator (A or B) assigned to it and set that Track/Timbre to a different MIDI channel from the other arpeggiated part, AND from the non-arpeggiated parts. If there is one arpeggiator being used you will need two different MIDI channels. If both arpeggiators are being used you will need three different MIDI channels (assuming that there are also some non-arpeggiated parts as well).

This brings us to the second part of this "trick" – how can we trigger all the tones at the same time if they're on different MIDI channels? The Triton sequencer only allows you to be on one track/MIDI channel at a time. The answer lies in creating "Dummy Tracks" - a track that is on the same channel as the rest of the Combination, but is actually turned "Off" under the track's on/off status.

This Dummy Track is assigned to the same Arp. as the track it's going to trigger, but the actual track containing the Program is set to a Channel other than what the rest of the Combination is set to. So what are two approaches to Combination/arpeggiator setups that we mentioned earlier? The first is the many Combinations that have a drum rhythm that plays in the background while you play the keyboard live. These Combinations have already had the drum part set up on a different MIDI channel from the rest of the sounds, and already have the Dummy Track created. These are the easiest Combinations to record – simply use **Tutorial 1**.

A Combination which keeps all channels the same regardless of Arp. Trigger would require **Tutorial 2** to be followed for correct recording. Examples of these include:

## **Tutorial 1**

### **Multi Channel Combination – Using Example Combination A33: "After-T-House"**

First, we'll get the Combination into the Sequencer mode:

1. Press the **SEQ.** button to enter the Sequencer Mode.
2. Touch the **arrow** on the top right hand side of the screen.
3. Touch "**Copy From Combi**".

4. Using the **value wheel**, **slider** or buttons, select the Combination **A33: "After-T-House"**.
5. Touch the box next to **"With Effects"** so that it is checked.
6. Touch **"O.K."**. The Combination will load into the first 8 tracks.

Next, we'll prepare to record:

7. Touch the **"Pref."** Tab at the bottom right hand side of the screen.
8. Touch the box next to **"Multi REC"** so that it is checked.
9. Press the **Arpeggiator "On/Off" button** so that it is lit.

Now, record using the normal method:

10. Press the **"REC/WRITE"** button.
11. Press the **"START/STOP"** button. You'll get two measures counted in to get ready.
12. Record. When done, press the **"START/STOP"** button to finish recording, then the **"LOCATE"** button to rewind back to the start.

## Tutorial 2

### Single Channel Combination -- Using Example Combination A28: "Random Blocks"

First, we'll get the Combination into the Sequencer mode:

1. Press the **SEQ.** button to enter the Sequencer Mode.
2. Touch the arrow on the top right hand side of the screen.
3. Touch **"Copy From Combi"**.
4. Using the **value wheel**, **slider** or **buttons**, select the Combination **A28: "Random Blocks"**.
5. Touch the box next to **"With Effects"** so that it is checked.
6. Touch **"O.K."**. The Combination will load into the first 8 tracks.

Next, we'll find out which tracks have the Arp. assigned to them:

7. Press the **MENU** button.
8. Touch **"Arpeggiator"** on the screen.

You'll notice that **Track 1** is used for **Arp. A**, and **Track 2** is used for **Arp. B**. in instances where other Combinations are used, you would want to make note of which Arps. use which Tracks.

Now, that we know which tracks we need to work with, we need to set each arpeggiated part to a separate MIDI channel from the other tracks:

9. Press the **MENU** button.
10. Touch "**Track Param**" on the screen.

You will see the Track Status and MIDI channel information for the first 8 tracks, which contains the Combination. They are numbered 1-8 on a dark blue line in the middle of the screen for reference.

1. Touch the **MIDI channel** for the track which uses **Arp A** (In this case, **track 1**)
2. Using the **value wheel, slider** or **buttons**, select **MIDI channel 2**.
3. Touch the **MIDI channel** for the track which uses **Arp B** (In this case, **track 2**)
4. Using the **value wheel, slider** or **buttons**, select **MIDI channel 3**.
5. Touch the "**MIDI CH 9-16**" tab on the bottom of the screen.

You are now looking at tracks 9-16... 9 and 10 will be the dummy tracks for 1 and 2. Now we need to set up the Dummy Tracks to trigger the arpeggiators from MIDI channel 1. First, we'll set up track 9:

6. Touch the **MIDI channel** for **track 9**.
7. Using the **value wheel, slider** or **buttons**, select **MIDI channel 1**.
8. Touch the **Track Status** setting for **track 9 ("INT")**.
9. Using the **value wheel, slider** or **buttons**, set the **Track Status** to **"OFF"**. (We do this so these tracks don't sound – we only want them to trigger the desired arp. patterns!)

Now, Track 10:

10. Touch the **MIDI channel** for **track 10**.
11. Using the **value wheel, slider** or **buttons**, select **MIDI channel 1**.
12. Touch the **Track Status** setting for **track 10 ("INT")**.
13. Using the **value wheel, slider** or **buttons**, set the **Track Status** to **"OFF"**.

Almost there... the last thing to do is set up the Dummy tracks to trigger the Arps:

14. Press the **MENU** button.
15. Touch "**Arpeggiator**".
16. Touch the "**Setup 9-16**" tab on the bottom of the screen.
17. Touch the "**Arpeggiator Assign**" for **Track 9 ("OFF")**.
18. Using the **value wheel, slider** or **buttons**, set the "**Arpeggiator Assign**" for **track 9** to **"A"**
19. Touch the "**Arpeggiator Assign**" for **Track 10 ("OFF")**.
20. Using the value wheel, slider or buttons, set the "**Arpeggiator Assign**" for track 10 to "B"

Now, we're ready to record:

1. Press the **MENU** button.
2. Press the **EXIT** button. This will take you out to the first Sequencer Screen.
3. Touch the "**Pref.**" Tab at the bottom right hand side of the screen.
4. Touch the box next to "**Multi REC**" so that it is checked.
5. Press the **Arpeggiator "On/Off" button** so that it is lit.
6. Touch the arrow next to "**Track 01**".
7. Touch "**Track 03**". **Track 3** is the first track in the Combination that is on Channel 1. Multi-channel recording must start with MIDI channel 1 to work, so always start recording on whichever is the first track set to MIDI channel 1.

Now, record using the normal method:

8. Press the "**REC/WRITE**" button.
9. Press the "**START/STOP**" button. You'll get two measures counted in to get ready.
10. Record. When done, press the "**START/STOP**" button to finish recording, then the "**LOCATE**" to rewind back to the start.

That's all there is to it. Once you have finished recording you can undo the status of the Dummy tracks and reuse them to play regular parts. You could even reassign the Arpeggiators to other tracks using this same method and record multiple arpeggiated "passes" – just remember to keep the MIDI channels separate from all other parts!

How to determine which Tutorial to use for a Combination:

1. Press the **SEQ. button** to enter the Sequencer Mode.
2. Touch the arrow on the top right hand side of the screen.
3. Touch "**Copy From Combi**".
4. Using the **value wheel**, **slider** or **buttons**, select the Combination you wish to use.
5. Touch "**O.K.**"
6. Press the MENU button.
7. Touch "**Track Param.**"

Look at the MIDI channels for the first 8 tracks. If there is one or more tracks that use a channel other than 1, use Scenario 1. Again, a hidden drum rhythm is a sure sign of type of Combination. If all tracks are on channel 1, use Scenario 2.

***This concludes the Advanced Arpeggiator Tour - for more tips and tricks [check out our Web Site at www.korgusa.com](http://www.korgusa.com): The TRITON Owner manuals are packed with good information - check 'em out !!!!!***

## Output Routing

TRITON provides six audio outputs - L/mono, R, plus 4 individual outputs. Here's a quick way for you to demonstrate how easy it is to send a song track to an individual output. We'll use the factory demo song "Deep Cut" as an example:

### ***Demonstrate output routing in Sequencer mode:***

1. Insert the TNFD-OOP(US) disk and reload the **PRELOAD.SNG** file.
2. Press the **SEQ** key to enter Sequencer mode, then select Song **S000: Deep Cut**.
3. Start playback of the song, then press the **MENU** key.
4. Press **Edit - Insert Effects** in the Jump menu, then press the **Routing 9-16** tab.
5. Move the audio cable from the **R** output jack to the **INDIV.1** audio output jack.
6. Set **Track 12's (Bass)**  **BUS Select** to **1**, from the popup menu.
7. Press the **Routing Page menu button** (upper - right), and select **Solo Selected Track**. After you've soloed Track 12, solo Track 9 - and other tracks, by pressing their BUS Select settings. Press the **Solo Selected Track** from the popup menu again, to uncheck the Solo function.
8. Set **Track 9's BUS Select** to **1**, as well. Then press the **EXIT** key to go to the **P0: Play / REC** page, and "toggle" **ON/OFF** the **SOLO** buttons for Track **9** and **12** - to more - effectively demonstrate signals sent to the INDIV.1 output.

***Tip:*** You can demo TRITON's easy output bussing **while playing any Combination** - just move the **R** output cable to the **INDIV.1** output, go to the **Edit - Insert Effects** page, and set a desired track's **BUS Select** to **1**. When you play the Combination, you'll hear the timbre isolated at your mixer! Then use the **Solo Selected Timbre** function to effectively - hear the isolation between timbres!

## Output Routing for Individual Sounds

When it comes to isolating individual drum sounds - or any samples, for that matter - you can do it in seconds - with TRITON's easy - routing!

### **Copy a preset drum kit to a user drum kit and set a new output bus for a drum sound:**

1. Move the **R** output cable to the **INDIV.1** output jack.
2. Press the **PROG** key to enter Program mode.
3. Press the **Category** box, then press the **15 Drums** category tab.
4. Press to select **A068: HipHop Kit** from the center menu, then press **OK**.
5. Press the **GLOBAL** key to enter Global mode, then press the **MENU** key, and select **P5: Drum Kit** from the Jump menu. The drum kit used in Program A068 (07 (A/B Hip Hop Kit) is indicated at the top of the display - it "followed" you here when you selected the Program. At this point you could edit the existing kit, but there are 48 User kits available, so it's best to copy this kit to a user kit, and then edit the user kit. (that's right, 48 User Kits!)
6. Press the **DrumKit:**  **07 (A / B) : Hip Hop Kit** popup button, then use the **Scroll Bar** to locate and select **16 (C) : Drumkit 16** from the popup menu.
7. Press the **Page menu button** (upper - right), and select **Copy Drum Kit** from the popup menu. Press the  **00 (A / B : Standard Kit** in the **From:** field, then locate and select **07 (A / B) : Hip Hop Kit** from the popup menu. Press **OK**.
8. Now go back and press the  **DrumKit: 07 (A / B) : Hip Hop Kit** popup button, and use the **Scroll Bar** to locate and select the new user kit: **16 Hip Hop Kit**.
9. Press to highlight the **KEY:** parameter (upper - left), then **hold down** the **ENTER** key and press key **D2** (the note you press will highlight on the keyboard graphic in the display).
10. Press the **Voice Mixer** tab at the bottom of the display, and you'll see the **Mixer** settings for this drum sound. Notice that the **BUS Select** is set to **IFX2**.
11. Press the  **IFX2** popup button, and select **BUS 1** from the popup menu. Now play the keyboard, and the kick drum sample will be dry and isolated at the **INDIV.1** output. (Note that this is a velocity - switching sample - play harder to hear the **High** drum sample)

**Tip:** You can set *any* drum sound to *any* output or effect bus in **GLOBAL P5 Drum Kit**. If you want to create a User drum kit based off one of the 16 internal preset kits or GM kits, first **Copy** the preset or GM kit (choose **Copy Drum Kit** from the **GLOBAL P5** popup menu) to one of the 48 available User kit locations as above. If you want to copy the **Key Setup** from one area of the keyboard to another, you **can** from the **Page menu** popup!

**Tip:** You can **Rename** your new user kit from the **Page menu** popup in **GLOBAL P5**. Also remember to **Update** your new drum kits and any changes you want to retain in Global mode - just press **REC/WRITE** and **OK** from the dialog box - and don't forget to save your data to disk (or via SCSI to fixed / removable drives with EXB-SCSI option)!!!

**Tip:** As you view the functions available in GLOBAL P5 Drum Kit, you'll see many new additions to KORG's drum kit parameters, like being able to select samples from ROM, RAM, EXB1 / 2, Cutoff and Resonance settings for each sample, Attack and Decay for each - a host of great ways to control the individual sounds!

## User - Installable Option Boards / Memory

There are three types of option boards available for TRITON:

### EXB - MOSS

A **user - installable** MOSS tone generator with 13 algorithms, including physical models and various synthesis methods - algorithms developed first on Korg's Prophecy, then expanded to the incredible Z1 DSP Synthesizer and TrinityV3 series! EXB - MOSS adds 6 voices of polyphony to TRITON's 62 - voice structure, and all six voices can be used in any F - Bank Program, any Combination or Song. And best of all the EXB-MOSS is 6-part multitimbral, so you can use more than one MOSS Program in your Combis and Songs!

TRITON's huge collection of internal PCM, plus user -sampling, combined with the MOSS tone generator - gives you the "best of all worlds" in sound design and performance! MOSS Programs and Combinations and Songs that use MOSS timbres and tracks can also be arpeggiated - polyphonically - with TRITON's Dual Arpeggiators! In addition, the MOSS sounds can all be processed through TRITON's insert and master effects!

The MOSS physical models include Standard Analog, Organ, Electric Piano, Reed, Brass, Plucked and Bowed String, and the synthesis algorithms available and combinable include Ring Modulator, VPM (Variable Phase Modulation), Resonance, Cross Modulation, Sync Modulation and Comb Filter! A huge palette of sounds to use by themselves - or layered, split and velocity - switched - in conjunction with TRITON's PCM and user - samples!

**Tip:** When you install the EXB-MOSS and load the included disk file you'll get the following:  
128 new MOSS Programs will load into Bank F, complete with Insert and Master effects, full controller assignments and arpeggio settings

64 new Combinations utilizing multiple MOSS Programs will be loaded into the B Bank, followed by 64 more "regular" Combis.

**EXB - SCSI**                    A **user - installable** SCSI interface board / connector that provides you with lightning - fast speed for loading and saving user - samples, sounds and songs to removable or fixed media! EXB - SCSI also gives you access to CD ROM - for loading Akai S1000 / 30000, Korg, AIFF and WAVE format samples files!

**EXB - PCM01, 02, 03, 04.**        Each of these **user - installable** boards adds 16 Mbyte of multisamples and drum samples to TRITON! There are currently four EXB - PCM boards available: EXB-PCM01 (Pianos/Classic Keyboards) gives you an abundance of keyboard - related samples, including stereo pianos and vintage keyboards. EXB-PCM02 (Studio Essentials) provides many - contemporary / pop samples, including new stereo strings, brass and gospel choir. EXB-PCM03 (Future Loop Construction) provides Recycled! (cut-up) drum loops in many style of music, perfect for using in the sequencer with completely independent control over tempo and pitch. EXB-PCM-04 (Dance Extreme) is a great collection of dance-oriented sounds making amazing use of the Triton's mighty arpeggiators. All expansion boards come with a factory .PCG disk. There are two slots available for EXB - PCM boards. When both boards are installed, TRITON's PCM memory is expanded to a whopping 64 Mbyte!!!

**Tip:** When you install an EXB-PCM board you'll also get a disk with a .PCG file which contains 128 new Programs and 128 new Combinations using this new PCM data. These sounds will need to load into either your C or D Bank, overwriting the data you have there - be sure to backup before you load the new data in! Each disk contains both a C and D Bank .PCG so you can choose which Bank you want to load the new sounds into.

**SIMM memory modules:**        Need more sample RAM? Expand the TRITON from it's standard 16 Mbyte, up to 64 Mbytes, using commercially - available and **user - installable** 72-Pin SIMM memory modules! There are two internal slots available - each can hold a 16 or 32Mbyte SIMM module, and configurations for both slots include 2-16 Mbyte (for 32 Mbytes total memory), 1-16 and 1-32 Mbyte (for 48 Mbytes total memory) or 2-32 Mbyte (for the maximum 64 Mbytes of sample memory).

See the TRITON Parameter Guide (pg 238) for information about the type of SIMM modules you can use.

## ***Installing Option Boards / SIMM Modules***

Korg has designed the TRITON's EXB-board and SIMM slots for easy user - installation, and all the information you'll need is concisely covered in the TRITON Parameter Guide (pg 238 - 243). There you'll find all the help you need, including graphic representations of each procedure - for TRITON, TRITONpro and TRITONproX.

When you first power - up TRITON, the currently - installed expansion boards / memory will be indicated in the display.

## **Additional Information - OM References:**

### **Save and Load Procedures**

Refer to the TRITON Basic Guide, page 92

### **Song Play Mode**

Refer to the TRITON Basic Guide, page 85

### **Global Mode**

Refer to the TRITON Basic Guide, page 89

### **MIDI / Host Port and Computer usage**

Refer to the TRITON Basic Guide, page 111



## Very Cool TRITON Programs!

Category	Program	Controllers:			Category	Program	Controllers:		
Keyboard	A001 Acoustic Piano	R	K3	ARP	Bass	A006 Nasty Bass	R	VEL	JS-Y
	B001 Attack Piano	JS+Y	K2-3			A022 Acoustic Bass	R	K1-4	ARP
	B017 Dyno Tine EP	JS+Y	K2	R		A038 30303 Mega Bass	ARP	R	K1-4
	B104 L/R Piano(Knob1)	K1	K4			A054 SuperSwitch Bass	VEL	R	K2/ARP
Organ	A007 BX3 Velo Switch	VEL	JS+Y	K1	SlowSynth	A008 Rez. Down	R	SW1	JS-Y
	A023 M1 Organ	R	JS+Y	SW1/K1		A088 Antarctic Wind	SW1	SL	K3/ARP
	A087 Perc Short Delay	R	JS+Y	ARP		A104 Money Pad	R	JS-Y	K1-4
Bell / Mallet	A015 Monkey Skulls	K1-3	JS-Y	ARP		D014 Cinema Pad	SL	SW1	R
	A063 Moving Bellz	JS-Y	R	SL	FastSynth	A000 Noisy Stabber	GK/VK	R	K1-4
	B063 Magical Bells	SL	R			A080 Cosmic Furnace	SL	R	K3
Strings	A003 Legato Strings	JS-Y	K1	R		B080 Mega Big Synth	R	VEL	K1-4
	A083 Few Bows Here	VEL	K1-2			C000 Techno Phonic	ARP	R	GK/VK
	A115 WatcherOfTheSky	K3	JS-Y		LeadSynth	A124 Espresso lead	R	K-1-4	
	B019 String Quartet	R	K1-4	ARP		B028 Glide Lead	JS-Y	R	K1
	B067 Solo Violin	R-TAP	K3	ARP		C076 Sync Kronicity	JS-Y	SW1	R
	C115 Analog Velvet	SW1	R	K3	MotionSynth	A014 Swirling Dreams	SW1	SL	ARP
Vocal / Airy	A011 Fresh Breath	JS-Y	SW1	K1-4		B046 Dolphin Ride	SW1	ARP	
	B027 Vocaesque	SW1	K3-4	SL		B082 Space Pod for 2	VEL	K1-4	T
	B091 Take Voices	VEL	K1	R/ARP		C078 Water is Deep	K3	HOLD	ARP
	D027 OohSlow VoicesST	R	K3		SE	A010 Techno Vox Box	JS-Y	SW1	K1-2
Brass	A009 Fat Brass	K1-2	R			B072 DJ Touch	JS-ALL	SW1	K3
	B121 Classic Fanfare	VEL	R	K3-4		B106 MotionSoundTrack	R	JS-Y	ARP
	C121 Movie Brass	R	K2	K3-4	Hit /Arp	A034 Arp Angeles	K2	SW1	K3/VK
Woodwind	A013 Sax Ensemble	R	K3-4			A050 Arp Twins	R	JS-ALL	K1-4
	B013 Old Shakuhachi	VEL	AT	K3		B044 Auto Pilot	GK	K1-2	R
	C045 Breathy AltoSax	K3	R		Drums	A004 Tricky Kit!	ARP	SW1	VEL
Guit/Plucked	A005 Acoustic Guitar	JS-Y	SW1	K3		B004 Jazz/Brush Kits	R	ARP	K1-2
	A101 Nylon Guitar	SW1	R	ARP		C020 Nasty TRicky Kit	ARP	R	K2-3
	B005 FingertipsGuitar	JS-Y	ARP	K3					
	B069 Strato-Chime	K1-4	R						
	B083 Indian Stars	SL	K2	SW1					
	B085 Feedback D. Gtr	JS-Y	R	ARP					

### Controller Abbreviations:

Ribbon-	R	Audioln-	AUD
Jstick-	JS	Arpeg-	ARP
Switch-	SW	GateKb-	GK
Knob-	K	VeloKb-	VK
Slider-	SL	Atouch-	AT
Tempo-	T (LFO)	Veloc-	VEL

*Note: As you work with these sounds, choose one or two of your favorites from each category, then begin preparing your demo with the "best-of" sounds. The controllers suggested for each sound are only a few of the available AMS and Dynamic Modulation sources that have been assigned to each sound.*

*Note: ARP = Turn Arpeggiator ON*

## Very Cool TRITON Combinations!

Category	Combination	Controllers:			Category	Combination	Controllers:			
Keyboard	A000 Romance Layers	ARP	VK	R	Pads	A010 Pad Tropolis	R	VK		
	A001 Lonely Moon	K2	K1	R		A122 The Toy Box	VK	R		
	B000 Famous Layer EP	R	K3	SW1		C058 Triton Voices	R	K3		
	B064 Wide L/R Piano	K2-4				D074 SecretGroove Pad	SW1	ARP	SL	
	C025 SlowDance Piano	SL	R			Motion	A004 Vocoderhythm	AUD	R	K-1
Organ	A008 Knob as Drawbar1	K1-4	JS+Y	ARP	A020 Falling Leaves		R	SL		
	A072 Rock Organ	JS+Y	K1-2		A036 Gods Bath tub		K2	R	SW1	
	B104 Pipes on Knobs	K1-4	SL	ARP	A068 Weightless		R	SW1	K1	
	C088 ReggaeAlvinBlues	R	K1-2	SL	B090 Imaginary PizPad		K1-4	ARP	R	
Bell / Mallet	C060 Isle Of Indigo	K1	VK	SL	Synth	B010 5th Dimension	ARP	R	K2	
	C108 Bell Animations	JS-Y	K2	VK		C005 Huge Ober Sweeps	R	K1-4		
	D012 Modern Monastery	R	ARP	VK		C069 Analog 101	R	JS-Y	ARP	
Strings	A013 Golden Strings	R	ARP	SL		Lead Split	D021 Ravalogue	R	JS-Y	GK
	A093 Strings Of Silk	ARP	SL	R			A014 Leading Lady	K2-4	JS+Y	
	C029 Super Strings	R	ARP	K2	A126 Life Together		ARP	K1-4	JS-Y	
	D013 String Concerto	R	K1	K4	B126 Rock it ship		ARP	K1-2	JS-Y	
Brass / Reed	A011 Big Jazz Band	SW1	SL	K2	Bass Split		C078 Alien Lovers	JS-Y	VK	GK
	B059 Fat Horn Section	K1-2	R	SL		A001 Lonely Moon	VK	GK	R	
	C027 Future Brass	VK	SL	R		C001 In The Room	R	SL	VK	
	C091 Aggressive Horns	R	SL			C097 Bumpin'&Thumpin'	SL	R	K4	
Orchestral	A002 Dyn Orchestra 1	R	K1	K2		Complex	D081 Jungle Split	JS-Y	ARP	R
	A018 Rhythms & Bows	VEL	R	K1	A015 Barter Town		K1-4	R	ARP	
	A114 Sweet Dyn-Orch	R	SW1	K2	A031 Meteor Shower		R	K1-4	JS-Y	
	B050 Orchestral Brass	R	JS-Y	K2	A063 Melanco		R	SW1	VK/GK	
World	A025 World Winds	ARP	VEL	K2	Rhythmic		D079 Don'tLandTheShip	HOLD	R	K3
	A041 Fisatic Dreams	SW1	K3	R		A102 The 16th Strummer	K1-4	GK	VK	
	B025 Beyond Nepal...	K2-3	ARP	VK		B003 Formant & Lead	R	K1-2		
	C105 World Atmosphere	VK	K2			B019 Waterboy Split	R	K3	VK	
Guit / Pluck	A007 My Baby's Asleep	K3	ARP	SW1		Drums / Hits	B086 Moon Jam	SW1-2	R	
	B087 Rock Is King!	K1-4	ARP	SW1	C126 Vacancy...		K1-4	VK		
	C103 Toro,Toro,Ole!!!!	GK	R	K2	A006 Ugly Momma D.Kit		K1-3	JS-Y	ARP	
	D039 Rich Guitarist	ARP	SW1	K2	B111 Suspected Hit		K1-4	SL	ARP	
					D006 Sonic FX Mixer		SW1	JS-Y	K3-4	
					D022 Carnival Parade	K1-4	VK			

**Controller Abbreviations:**

Ribbon-	R	Audioln-	AUD
Jstick-	JS	Arpeg-	ARP
Switch-	SW	GateKb-	GK
Knob-	K	VeloKb-	VK
Slider-	SL	Atouch-	AT
Tempo-	T (LFO)	Veloc-	VEL

*Note: As you work with these sounds, choose one or two of your favorites from each category, then begin preparing your demo with the "best-of" sounds. The controllers suggested for each sound are only a few of the available AMS and Dynamic Modulation sources that have been assigned to each sound.*

**Note:** ARP = Turn Arpeggiator ON

