

TRITON

MUSIC WORKSTATION/SAMPLER

System Version 2.5

Update Guide

TRITON
MUSIC WORKSTATION/SAMPLER

TRITON*pro*
MUSIC WORKSTATION/SAMPLER

TRITON*proX*
MUSIC WORKSTATION/SAMPLER

KORG

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About this manual

How this manual is organized, and how to use it

This manual explains the new features and functions that have been added in the new TRITON operating system version 2.5, and how this new system has been improved relative to the previous system.

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

In this manual, the explanations of the additions and changes are organized to correspond with the appropriate sections of the "Basic Guide," "Parameter Guide," and "Update Guide" (system version 2.0 or 2.1) that are included with the TRITON.

Conventions in this manual

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

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

UG: Indicates an addition or change to the "Update Guide," and shows the corresponding page.

PG: The "Parameter Guide" is abbreviated as **PG**.

BG: The "Basic Guide" is abbreviated as **BG**.

UG: The "Update Guide" is abbreviated as **UG**.

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

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Introduction

Major new functions of version 2.5

TRITON operating system version 2.5 adds a variety of new functions.

Sequencer mode

1. Auto Song Setup function

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

2. Support for MIDI system exclusive parameter changes

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

3. "Swing" parameter added to the "Quantize" page menu command

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

4. "Copy From Combination" page menu command

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

5. "GM Initialize" page menu command

The "GM Initialize" page menu command has been added. This lets you create GM sequence tracks more efficiently.

Sampling mode

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

In operating system version 2.1 and earlier, the sequence data generated by the Time Slice function could be inserted into a sequencer track. Now, in version 2.5, this data can also be used to create a pattern or RPPR phrase. By executing Time Slice on two or more rhythm loop samples that began with different tempos, and using the RPPR function to assign them to different keys, you can play the multiple rhythm loops at the same tempo simply by pressing keys.

When inserting the sequence data created using Time Slice into a track, version 2.5 lets you specify the starting measure.

2. Individual output for the metronome

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

Global mode

1. MIDI "Receive Ext. Realtime Commands" filter

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

2. Foot switch / foot pedal functionality

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

Disk mode

1. Loading .PCG/.SNG files from the KARMA Music Workstation or TRITON Le

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

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

A "Load PCG(RAM) and Samples" page menu command has been added. This command loads only the programs, drum kits, combinations, and songs that use RAM samples from the PCG file. This is useful when you want to edit programs or combinations etc. that use RAM samples. Sample CD libraries in Korg TRITON format from third party vendors can also be loaded efficiently using this command.

3. Append load for song files (.SNG)

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

Other new functions

1. Tap tempo control

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

Installing the system

You can update your TRITON to version 2.5 via the internal floppy drive, by loading TRITON version 2.5 operating system files from DOS-formatted floppy disks.

If you are using a system **earlier than version 2.5.0**, use the following procedure to install the "TRITON Operating System Version 2.5" system files (three 2HD MS-DOS format floppy disks) into your TRITON.

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

To obtain the "TRITON Operating System Version 2.5," please contact the KORG distributor in your country or download the latest version from:

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

To find your local Distributor go to:

"<http://www.korg.co.jp/Corporate/Distributor/index.html>"

Installation into the TRITON

You will need to have the "TRITON Operating System Version 2.5" system files saved on three 2HD MS-DOS floppy disks.

- ① While holding down the TRITON's [ENTER] key and [LOCATE] key, turn on the power.
- ② The LCD screen will indicate "Please insert System 1 disk." Insert the "O.S. Version 2.5 - Disk #1" disk into the floppy disk drive.
- ③ The system will automatically begin loading, and the following messages will appear in the LCD screen.
"Now loading ..."
"Now erasing ROM"
"Checking the system's check sum"
- ④ The LCD screen will indicate "Please change to System 2 disk." Remove the first disk, and insert the "O.S. Version 2.5 - Disk #2"
- ⑤ The same messages as in step ③ will appear, and then the screen will indicate "Please change to System 3 disk." Remove the second disk, and insert the "O.S. Version 2.5 - Disk #3"
- ⑥ After the Operating System has been updated, the following messages will appear in the LCD screen:
"Checking system's check sum"
"System load was completed"

After the update has been successfully completed, the TRITON will re-start using the new operating system.

⚠ If a disk error is displayed during this process, remove the disk and turn off the power of the TRITON. Then perform the system update procedure once again from step ①.

⚠ Do not touch the switches or other controls of the TRITON while the system is being loaded, and never turn off the power of the TRITON during this process.

Sequencer mode

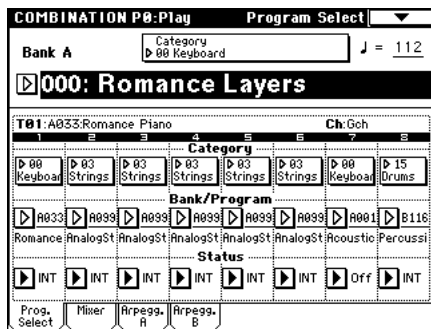
Auto Song Setup function

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

Example operation

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

- Enter Combination mode.



- Select a combination in the Combination P0: Play page. As desired, edit the pan and volume of each timbre and the settings of the arpeggiator. When you are finished editing, execute "Update Combination" or "Write Combination" if you want to save your settings.

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

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



- Press the **OK** button to execute Auto Song Setup, or press the **Cancel** button if you decide not to execute. When you execute Auto Song Setup, you will automatically move to Sequencer mode, and the settings of the combination will be applied to the song. The first unused song will be selected as the song.

Combination settings that are automatically set

The settings that are automatically made when you execute the Auto Song Setup command are the same as if you execute the "Copy From Combi" (0-1F $\text{\textcircled{P}}$ p.4) page menu command after making the following settings in the dialog box.

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

Program settings that are automatically set

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

- Insert effect, master effect, and master EQ settings of the program
 - Arpeggiator settings of the program
 - Controller Setup (1-4: Controller) settings of the program
- The TRITON will automatically enter record-ready mode, and the metronome will sound according to the Sequencer mode 0-7: Preference settings ($\text{\textcircled{P}}$ PG p.50).
 - Press the [START/STOP] key to begin realtime recording. When you are finished recording, press the [START/STOP] key once again. ($\text{\textcircled{P}}$ BG p.64 "Realtime recording on a track")

MIDI system exclusive parameter changes

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

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

Sequencer P0: Play/REC	Prog. 1-8/9-16 pages Mixer 1-8/9-16 pages PlyLoop 1-8/9-16 pages
Sequencer P2: Trk Param	MIDI Ch 1-8/9-16 pages OSC 1-8/9-16 pages Pitch 1-8/9-16 pages Other 1-8/9-16 pages
Sequencer P3: MIDI Filter	MIDI 1 1-8/9-16 pages MIDI 2 1-8/9-16 pages MIDI 3 1-8/9-16 pages MIDI 4 1-8/9-16 pages
Sequencer P4: Zone/Ctrl	Key Z 1-8/9-16 pages Vel Z 1-8/9-16 pages MOSS 1-8/9-16 pages Controller page
Sequencer P7: Arpeggiator	Setup 1-8/9-16 pages Arpegg. A/B pages Scan Zone page
Sequencer P8: Insert Effect	Routing 1-8/9-16 pages Insert FX page IFX 1/2/3/4/5 pages
Sequencer P9: Master Effect	Master FX page MFX 1/2 pages Master EQ page

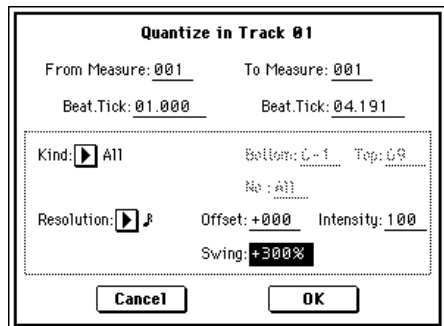
$\text{\textcircled{P}}$ In the above-listed Sequencer pages (P0, P2-4, P7-9), the "Location," "Meter," "Tempo," "Tempo Mode," "Reso," "Song No. and name," "RPPR ON/OFF," "Track Select," "PLAY/MUTE/REC," and "SOLO ON/OFF" parameters cannot be edited.

$\text{\textcircled{P}}$ Add the above content to the explanation in "Basic Guide" Basic functions — MIDI applications — Editing sounds etc. — Parameter changes ($\text{\textcircled{P}}$ BG p.121).

“Swing” Quantize parameter

A “Swing” parameter has been added to the “Quantize” page menu command in Sequencer P5: Track Edit (PG p.66).

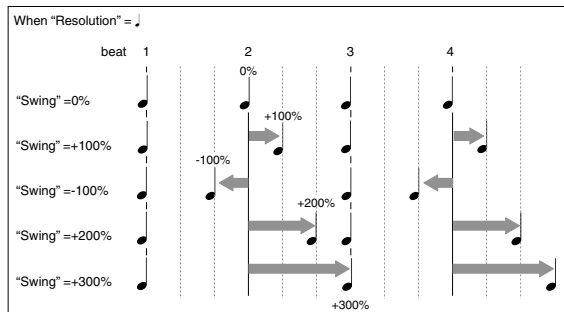
Quantize



Swing [-300%...+300%]

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

The timing of notes falling on even-numbered beats will be shifted relative to the resolution intervals specified by “Resolution,” adding a sense of swing to the rhythm. With a setting of **+100%**, the timing will be moved 1/3 of the way toward the next “Resolution” interval. With a setting of **+300%**, the timing of even-numbered notes will be moved all the way to the location of the subsequent odd-numbered beat. A Swing setting of **0%** will produce no effect



PG Add this explanation of the “Swing” parameter to the explanation in “Parameter Guide” 5-1N: Quantize (PG p.66).

Copy From Combi (Copy From Combination)

The explanation for the “Copy From Combi” (0-1F) page menu command has changed as follows.

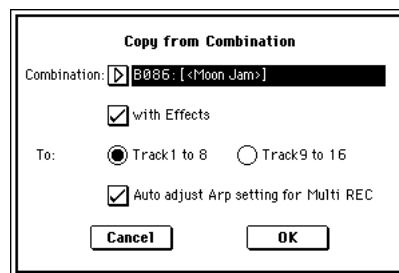
In system version 2.5, “Copy From Combi” now has an “Auto Adjust Arp setting for Multi REC” option. When you execute the command, only the timbres that are actually used by the combination will be copied to tracks.

PG The explanation in “Parameter Guide” 0-1F: Copy From Combi (PG p.48) will change as follows.

0-1F: Copy From Combi (Copy from Combination)

This command copies the parameter data from a specific combination to the settings of the currently selected song. When you execute “Copy From Combi,” only the timbres that are used by the combination will be copied.

① Choose “Copy From Combi” to access the dialog box.



- ② In “Combination,” select the copy-source combination.
- ③ If you **check** “with Effects,” the insert effect, master effect, and master EQ settings will also be copied.
- ④ In “To,” select the copy-destination tracks (1–8 or 9–16).
- ⑤ If you selected **Track 1 to 8** for the “To” field in step ④, the “Auto adjust Arp setting for Multi REC” option will be available. This option adjusts the MIDI channel of certain tracks and adds tracks if necessary to ensure that playback will produce the same sound as you heard during recording if you perform multi-recording with the arpeggiator turned on.

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

If this option is **checked**, the MIDI channels etc. of the tracks will be adjusted as necessary. “Multi REC” (0-7a) and “PLAY/MUTE/REC” (0-1j, 2j) will also be set automatically. Furthermore, “Recording Setup” OverWrite (0-7a) will be selected. (Please note that the automatically-set “Multi REC” and “PLAY/MUTE/REC” will be reset if you re-select the song.)

note For details on the settings that will be adjusted, refer to “About the settings that are adjusted by ‘Auto Adjust Arp setting for Multi REC,’” on page 5. These settings will be adjusted automatically. Depending on the settings of the combination, you may also need to make further adjustments to the track settings.

- ⑥ Press the **OK button** to execute the copy. If you decide not to copy the data, press the **Cancel button**.

When you execute this command, the settings of the current song will be erased, and replaced by the settings of the combination.

About the settings that are adjusted by "Auto Adjust Arp setting for Multi REC"

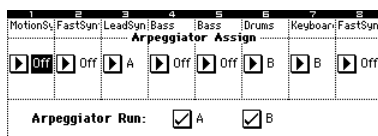
If you select the "Copy From Combi" page menu command **without checking** the "Auto Adjust Arp setting for Multi REC" option, and then perform multi-track recording to the sequencer with the arpeggiator turned on, your performance may not be reproduced accurately during playback.

Multiple tracks that are set to the same MIDI channel will be combined into a single stream of performance data during recording. If you are recording on a track assigned to the same MIDI channel as another track that is being played by the arpeggiator, the data being played by the arpeggiator will be combined with the data you are playing manually, and will be played by every track that is assigned to that channel (if "Status" is INT). To avoid this situation, you can change the MIDI channel of the track that is being played by the arpeggiator, and then create a track that will trigger the arpeggiator.

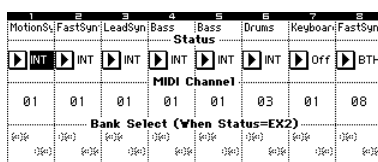
If your performance is not reproduced accurately during playback, please check the following points.

note If you have **checked** the "Auto adjust Arp setting for Multi REC" option in the "Copy From Combi" page menu command, these changes will be executed automatically. Normally you should check this option when using this command. In this case, the adjustments described below will not be necessary, but you can verify the content of the automatic changes here.

- Sequencer P7: Arpeggiator, Setup T01-08 page "Arpeggiator Assign" and "Arpeggiator Run" A and B settings



- Sequencer P2: Trk Param, MIDI Ch T01-08 page "MIDI Channel" settings



If "Arpeggiator Run" A and B are checked and the arpeggiator is assigned to a track, check whether "MIDI Channel" is set to other than 01.

note This shows the case when the global MIDI channel (Global P1: MIDI "MIDI Channel") is 01.

Arpeggiator Run	MIDI Channel *1	Adjustment
If either "A" or "B" is checked	01 only	adjustment needed
	01 02, 01 03, etc.	adjustment not needed
If both "A" and "B" are checked	01 only	adjustment needed
	01 02, 01 03, etc.	adjustment needed for only one
	01 02 03, etc.	adjustment not needed / needed*2

*1 If every one of the multiple tracks operating the arpeggiator is set to "MIDI Channel" 01, refer to the "01 only" row. If "MIDI Channel" is set to 01 and some other channel (e.g., 01 and 02, or 01 and 03), then refer to the "01 02, 01 03, etc. row. If "MIDI Channel" is set to 01 and multiple other MIDI channels, then refer to the "01 02 03 etc." row.

*2 Adjustment is needed if the tracks assigned to an arpeggiator use "MIDI Channel" 01 only. Adjustment may also be needed if both arpeggiators use the same MIDI channel.

Depending on the settings of the combination, you may need to make other adjustments to the track settings.

The preceding screen shot is an example in which combination B086: [<Moon Jam>] was copied using "Copy From Combi" without checking "Auto adjust Arp setting for Multi REC." As described in the above steps ①-⑥ (p.4), actually perform the copy and check the result. For details on the arpeggiator settings of this combination, refer to BG p.100.)

Using these settings as an example, we can determine if any adjustments are required, and if so, which parameters need to be adjusted.

In this example, "Arpeggiator Run" A and B are checked, and "MIDI Channel" 01 and 03 are specified as the channels assigned to the arpeggiator. Here we need to adjust one of the arpeggiator assignments. If you perform multi-track recording with these settings, tracks 01, 02, 03, 04, and 05 will use the same MIDI channel, meaning that the performance data for the lower bass (T04 and T05), the high motion synth/pad (T01 and T02), and the lead synth played by arpeggiator A (T03) will all be combined, and the performance will not playback the same as it was played. (T07 is a dummy track for triggering arpeggiator B.)

① In order for the lead synth performance data generated by arpeggiator A to be recorded separately, we can select a new MIDI channel for T03. Access the Sequencer P2: Trk Param, MIDI Ch T01-08 page, and change Track 03 "MIDI Channel" to 02.

② Next, we need to adjust the settings to trigger arpeggiator A. Access the Sequencer P2: Trk Param, MIDI Ch T01-08 page, and turn the track 8 "Status" Off and the "MIDI Channel" to 01. (T08 is a dummy track for triggering arpeggiator A.)

③ Access the Sequencer P7: Arpeggiator, Setup T01-08 page. Set the track 8 Assign to A.

You should end up with the following settings.

Track	T01	T02	T03	T04	T05	T06	T07	T08
Assign	Off	Off	A	Off	Off	B	B	A
Status	INT	INT	INT	INT	INT	INT	Off	Off
MIDI Ch.	01	01	02	01	01	03	01	01

In the Sequencer P0: Play/REC, Preference page, set "Track Select" to any track whose MIDI channel is 01. Check the "Multi REC" box, and proceed with multi-track recording.

From this example, you can see what a powerful and time-saving feature this "Auto adjust Arp setting for Multi REC." really is. Again, this example is only to show manually what the "Auto adjust Arp setting for Multi REC." is doing automatically.

GM Initialize

A “GM Initialize” page menu command has been added to pages such as Sequencer P0: Play/REC. This command provides an efficient way to create GM sequence tracks.

Page Menu

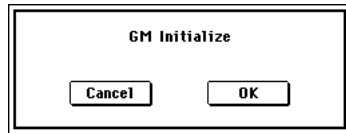
“GM Initialize” (0-1K) has been added to the page menu.

Memory Status	Load Template Song	
Solo Selected Track	Save Template Song	
Rename Song	FF/REW Speed	
Delete Song	Set Location	
Copy From Song	GM Initialize	0-1K
Copy From Combi		

01K: GM Initialize

This transmits a GM System On message to the TRITON Sequencer, resetting each track to the appropriate settings for GM mode. (See table below)

- Choose this command to access the dialog box.



- Press the **OK** button to execute, or press the **Cancel** button if you decide not to execute.

PG Add this “GM Initialize” content to “Parameter Guide” 0-1: Page Menu Command (See PG p.47).

GM Initialize Parameters

Parameter		Track1-9, 11-16	Track10	
P0	Bank/Program (Program Select)	G001:Acoustic Piano	g(d)001:STANDARD Kit	
	Pan	C064	C064	
	Volume	100	100	
P2	Status	-	-	Specified value will not change
	Use Program's Scale	-	-	Specified value will not change
P7	Arpeggiator Assign	-	-	Specified value will not change
	Other arpeggiator parameters	-	-	Specified value will not change
P8	IFX/Indiv.Out BUS Select	L/R	DKit	
	Send1(MFX1)	0	0	
	Send2(MFX2)	40	40	
	IFX1-5	-	-	Specified value will not change
	Pan(CC#8)	-	-	Specified value will not change
	BUS Select	-	-	Specified value will not change
	Send1	-	-	Specified value will not change
	Send2	-	-	Specified value will not change
	Other insert effect parameters	-	-	Specified value will not change
	P9	MFX1	-	-
MFX2		-	-	053: Reverb SmoothHall
Return1		-	-	127
Return2		-	-	050
Other master effect and master EQ parameters		-	-	Default settings

Other updates

The following improvements have been made to Sequencer mode operations.

- The location assigned to the Sequencer “LOCATE” key is no longer reset when you temporarily move from Sequencer mode to another mode and then return.
- Already-recorded performance data is now preserved even if remaining sequencer memory reaches zero during recording.
- The “Multi REC” **on (checked)** setting is no longer reset to **off (unchecked)** when you temporarily move to another mode and then return.

Sampling mode

Time Slice

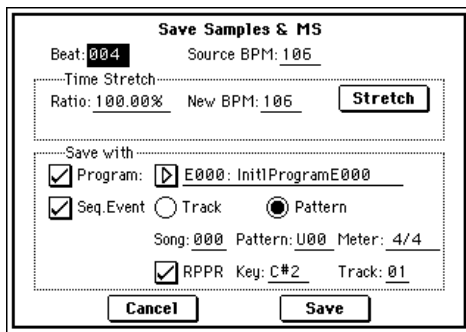
Save Samples & MS

Using the Time Slice feature will automatically generate sequence data that can be inserted into a pattern or RPPR phrase, as well as into a sequencer track. By using Time Slice on rhythm loop samples with different tempos, and using the RPPR function to assign the resulting samples to different keys will allow you to play multiple rhythm loops at the same tempo, simply by holding down the appropriate keys.

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

In the Sampling P2: Loop Edit page menu command "Time Slice" (2-1B), the Save Samples & MS dialog box field "Save with" has been changed as shown below.

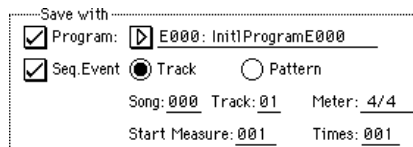
UG The explanation in the "System version 2.0 Update Guide" section Time Slice, Save Samples & MS dialog box, "Save with" **Seq. Event** has changed as follows. (≡UG p.10 step ⑩)



In the Sampling P2: Loop Edit page menu command "Time Slice" (2-1B), when you save the samples and multisample in the Save Samples & MS dialog box and have **checked** "Save with" Seq.Event, the sequence data to play the sliced samples will be created as you save. Now you can specify whether this sequence data will be created as track data or as pattern data. When creating pattern data, you can also assign it to RPPR.

• To create track data

If you select the **Track** radio button located at the right of the "Seq.Event" check box, track data will be created.



Use the "Song," "Track," and "Meter" fields to specify the song number, track number, and time signature of the data that will be created.

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

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

If you **check** both "Program" and "Seq.Event," set the "Start Measure" to **001** and then save, the "Bank/Program" (Sequencer 01i/2i ≡PG p.47) and "Play Loop" (Sequencer 0-5a/6a ≡PG p.49) song parameters will be set automatically. For the "Play Loop" parameters, "Track Play Loop" will be **on**, "Play Intro" will be **off**, "Loop Start Measure" will be **001**, and "Loop End Measure" will be the length of the track data (the length is calculated from the "Meter" and "Source BPM").

For example if the created track data is four measures long, and you execute saving with "Start Measure": **001** and "Times": **002**, then eight measures (four measures x 2) of track data will be created starting at measure 1 of the track. When you play back the track, the "Play Loop" settings will cause measures 1-4 to play as a loop. Measure 5 and later will not be played back. If you want measure 5 and following to play, turn "Track Play Loop" **off**.

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

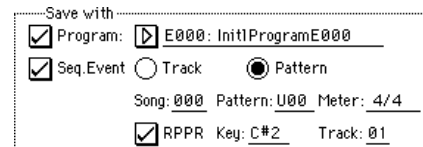
For example if the track data you created is four measures long, and you save with "Start Measure": **002** and "Time": **002**, then eight measures (four measures x 2) of track data will be created starting at measure 2 of the track.

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

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

• To create pattern data

If you use the radio buttons located at the right of the "Seq.Event" check box to select **Pattern**, pattern data will be created.



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

The length of the created pattern data will be the number of measures calculated from "Meter" and "Source BPM."

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

If you check "Program," "Seq.Event," and "RPPR," then the "Bank/Program" (⌘ Sequencer 0-1i/2i) and "RPPR ON/OFF" (⌘ Sequencer 0-1g) song parameters will also be set automatically. "RPPR ON/OFF" will be turned on.

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

note Depending on the end address setting of the sample, the number of measures in the sample may increase so that it will not loop neatly. In this case, you can re-adjust "Length" in the "Pattern Parameter" section (Sequencer 6-1C ⌘ PG p.69).

note For track data or pattern data that you created with the "Seq.Event" setting "Start Measure" set to 001, the "Tempo" (Sequencer 0-1c ⌘ PG p.45) will be the value specified by "Source BPM". If you use the Time Stretch feature, the "Tempo" will be the value specified by "New BPM."

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

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

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

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

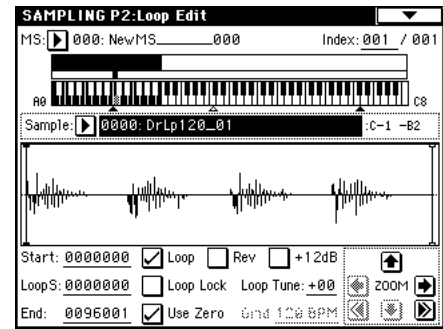
Here are some ways that you can use a time-sliced sample in a Sequencer mode song.

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

As an example, here's how you can perform Time Slice in Sampling mode, and then use Sequencer mode to play back the rhythm loop sample.

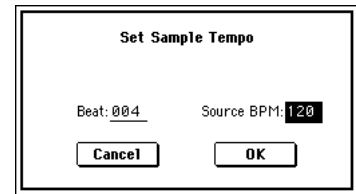
You will need to obtain a rhythm loop sample containing drums, etc. Record the sample on the TRITON, or load data from a floppy disk in Disk mode. To start out, try recording a mono rhythm loop sample containing one measure of 4/4 time at a fairly simple beat. In this example we will use a rhythm loop sample of 120 BPM.

- ① Access the P2: Loop Edit page.
- ② In "Sample," select a 120 BPM rhythm loop sample.

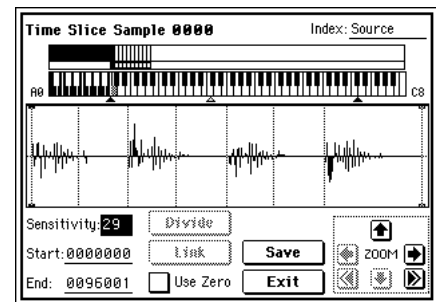


note Play back the sample, and check whether the beat plays accurately across the looped point. If not, access the P2: Loop Edit page, adjust "Start" (start address) and "End" (end address), and execute the "Truncate" page menu command. (⌘ BG p.82, PG p.89)

- ③ Choose the "Time Slice" page menu command. The Set Sample Tempo dialog box will appear.



- ④ Specify the quarter note time signature and the tempo of the sample.
If you know the BPM, set the "Source BPM" field. If you do not know the BPM, set "Beat" and the BPM will be calculated automatically. In this example we already know the BPM, so we will set "Source BPM" to 120.
- ⑤ Press the **OK** button.
The sample will be sliced automatically, and the dialog box will appear.



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

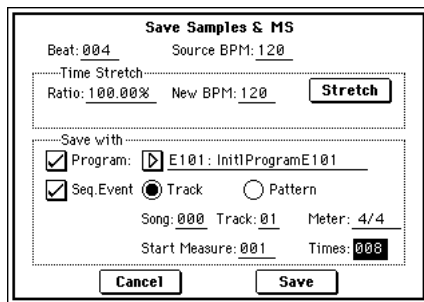
While you listen to each of the divided samples, adjust "Sensitivity" so that each of the drums or percussion instruments are separated. For some samples, you may not be able to slice the samples cleanly by adjusting "Sensitivity." If the attack portion of the next sample is heard at the end of a sample,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

note To edit, hold down the [ENTER] key and select the "Index" that is assigned to the key you want to edit. (That portion of the waveform display will be highlighted.) Then you can adjust "Start" and "End," use Divide to divide samples, or use Link to join samples. (⌘ UG p.8 step ⑦)

- ⑥ Press the **Save** button.
The Save Samples & MS dialog box will appear.
Here you can save the time-sliced samples and multisample.

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

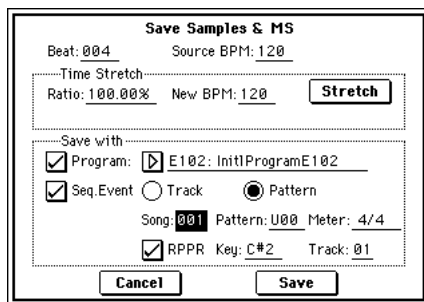
- **To create performance data in a track**
Check “Program” and “Seq.Event”
Program: E101
Track: **On**
Song: 000, Track: 01, Meter: 4/4
Start Measure: 001, Time: 008



Press the Save button to save your settings.
You will return to the dialog box of step ⑤.

- **To create performance data in a pattern**
In order to insert the data into a pattern, press the Save button once again to access the Save Samples & MS dialog box.

Check “Program” and “Seq.Event”
Program: E102
Pattern: **On**
Song: 001, Pattern: U00, Meter: 4/4
RPPR: **On (checked)**, Key: C#2, Track: 01



Press the Save button to save your settings.
You will return to the dialog box of step ⑤.

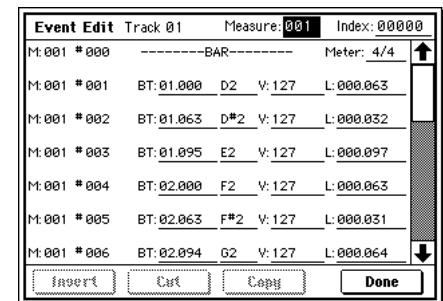
- ⑦ Press the **Exit** button to return to the screen of step ②.
- ⑧ Press the [SEQ] key to enter Sequencer mode, and set “Song Select” to 000.



The song data that you specified in step ⑥ has been automatically set/created as shown below.

- P0: Play/REC page
Song: 000, Meter: 4/4, Tempo: 120
- P0: Play/REC, Program T01-08 page
Track01 Program: E101
- P0: Play/REC, PlayLoop T01-08 page
Track01 Track Play Loop: On
Loop Start Measure: 001
Loop End Measure: 001
Play Intro: Off
- P5: Track Edit, Track Edit page
Track01: track data: 8 measures (D2-)

note If you set “Start Measure” to other than 001 when creating performance data in a track, the parameters and programs of the P0: Play/REC, PlayLoop T01-08 page will not be set automatically. (“Track Play Loop” will be Off, and a program change will be created at the beginning of the “Start Measure.”)



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

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

note If the beat of the rhythm loop sample is not reproduced correctly or if you hear unwanted noise when you change the tempo, the reason may be that slicing was not performed optimally in step ⑤. The accuracy with which each rhythm instrument sound is separated will significantly affect the quality of the playback. Try adjusting the separation of each sample in step ⑤.

note In some cases, playing back at a slower tempo may cause the playback to sound unnatural because of regions of silence between samples. Conversely when you play back at a faster tempo, unnatural noise may occur between samples. To avoid such problems, set Stretch “New BPM” or “Ratio” in step ⑥ to the tempo

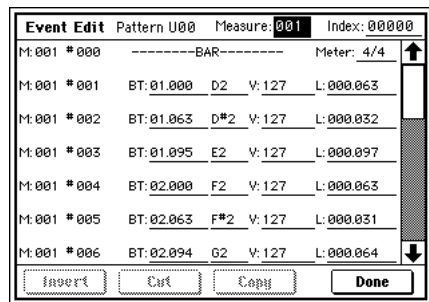
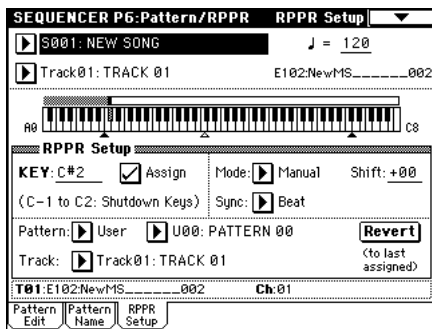
that you will use during play back. When you execute the time stretch command, the length of each sample will be adjusted appropriately. (PG p.9 step ⑨)

⑨ In "Song Select," select 001.



The song data that you specified in step ⑥ has been set/created automatically as shown below.

- P0: Play/REC page
Song: 001, Meter: 4/4, Tempo: 120, RPPR: On
- P0: Play/REC, Program T01-08 page
Track01 Program: E102
- P6: Pattern/RPPR, RPPR Setup page
Key: C#2, Assign: On,
Pattern: User, U00, Track: Track01
Pattern data: 1 measure (D2-)



In the P6: Pattern/RPPR, Pattern Edit page, press the SEQUENCER [START/STOP] key and pattern U00 will begin playing.

If you press the C#2 key in the P6:Pattern/RPPR, RPPR Setup page, the RPPR function will begin playing pattern U00.

As in step ⑧, you can change the playback tempo without affecting the pitch.

Count Down REC Metronome

Individual output for the metronome (0-3C: Count Down REC Metronome)

In 0-3c: Count Down REC Metronome, if you are set up for manual sampling, you can set the count down record metronome to provide a count-off before sampling begins. This feature has been enhanced in version 2.5 so that you can assign the count down metronome to one of the TRITON's individual outputs ("Bus (Output) Select").

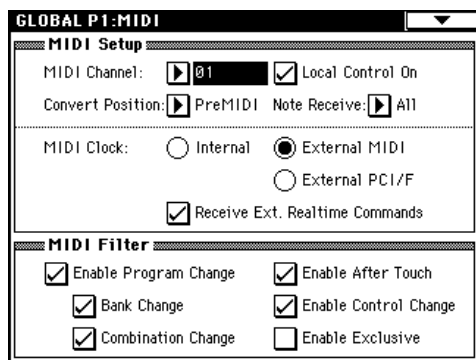
If "Count Down REC" (0-2b PG p.86) is set to 4, 8, 3, or 6, setting the metronome output destination ("Bus (Output) Select") to one of the individual out (1, 2, 3, 4) will allow the metronome sound to continue even after you begin sampling. This is effective when you want to sample a phrase at a tempo that matches your song.

PG Add the above explanation to "Parameter Guide" Sampling mode 0-3c: Count Down REC Metronome "Bus (Output) Select" (PG p.87).

Global mode

GLOBAL P1: MIDI

A “Receive Ext. Realtime Commands” check box has been added to Global P1: MIDI, MIDI Setup (PG p.117).



Receive Ext. Realtime Commands

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

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

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

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

PG Add the above “Receive Ext. Realtime Commands” explanation after “Parameter Guide” 1-1a: MIDI Setup, MIDI Clock (MIDI Clock Source) (PG p.118).

GLOBAL P2: Controller

Foot Switch Assign

The following settings have been added to Global P2: Controller “Foot Switch Assign” (PG p.121).

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

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

Slider (CC#18): The foot switch will control the effect assigned to the TRITON’s [Value] slider. Foot switch ON produces the same result as moving the [Value] slider to the maximum position, and foot switch OFF is the same as moving the slider to the minimum position.

Knob 1...4, SW1, SW2: The foot switch will control the parameters assigned to the front panel REALTIME CONTROLS [1]–[4] knobs and [SW1]/[SW2] keys. Each time you turn the foot switch on/off, the MIDI control message specified by Realtime Control Knobs B-Assign “Knob 1B...Knob 4B” and Panel Switch Assign “SW1, SW2” in each mode will be transmitted.

Tap Tempo: You can use the foot switch for tap tempo control of the arpeggiator, sequencer, or SMF playback tempo in Program, Combination, Sequencer, and Song Play modes. Tap the connected foot switch a few times on the beat of the desired tempo to set the tempo in realtime. (PG p.17 “Tap tempo control”)

⚠ Tap tempo control can be used whenever the [TEMPO] knob can be operated. For example in Sequencer mode if “Tempo Mode” (PG p.46) is **Auto**, the tempo cannot be controlled while a song is playing.

PG Add this explanation to “Parameter Guide” 9. Appendix — Foot Switch Assign, Foot Switch Assign List (PG p.219).

Foot Pedal Assign

The following settings have been added to Global P2: Controller “Foot Pedal Assign” (PG p.121).

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

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

Slider (CC#18): The foot pedal will control the effect assigned to the TRITON’s [Value] slider.

Knob 1...4, SW1, SW2: The foot pedal will control the parameters assigned to the front panel REALTIME CONTROLS [1]–[4] knobs. The MIDI control message specified by Realtime Control Knobs B-Assign “Knob 1B...Knob 4B” in each mode will be transmitted when you operate the foot pedal.


PG Add this explanation to “Parameter Guide” 9. Appendix — Foot Pedal Assign, Foot Pedal Assign List (PG p.220).




Disk mode

Loading .PCG/.SNG files from the Karma Music Workstation or TRITON Le

With version 2.5, both .PCG and .SNG files created on the Karma Music Workstation (system version 1.0 and 2.0) or on the TRITON Le can be converted as they are loaded into the TRITON. However, please be aware of the following points discussed below.

 The combination or program categories may not be appropriate.

 Full data compatibility is provided for Karma Music Workstation .MID and .EXL files, and for TRITON Le .KSC, .KMP, .KSF, .MID, .EXL, .AIF, and .WAV files. These files may be loaded/saved via external media.

Parameters that are valid on the Karma Music Workstation but ignored on the TRITON

1. KARMA function

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

In Disk mode if you press the Open button to open a .KGE file that was saved by Karma Music Workstation operating system 2.0, the GE data and template data directory will not be displayed even if it exists.

2. Sequencer mode "Tone Adjust" parameter

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

3. Global mode parameters

- The Karma Music Workstation operating system 2.0 "MIDI Clock" setting **Auto** will be set to **EXT**.
- The Karma Music Workstation operating system 2.0 "Foot Switch Assign" settings **KARMA RTC Knob 1...KARMA Chord Trigger 4** settings will be set to **OFF**.
- The Karma Music Workstation operating system 2.0 "Foot Pedal Assign" settings **KARMA RTC Knob 1...KARMA RTC Knob 8** will be set to **OFF**.
- The Karma Music Workstation operating system 2.0 "S/S Out P/C" setting will be saved as internal data, but the data will be ignored.
- The "Auto KARMA Program" setting will be used as the "Auto Arpeggiator Program" parameter.
- The "Auto KARMA Combi" setting will be used as the "Auto Arpeggiator Combi" parameter.
- The various Audio Input parameters will be set to their default values.

Parameters that are valid on the TRITON Le but ignored on the TRITON

1. Insert effect (IFX)

Insert effect (IFX) parameters in Combination, Program, Sequencer, and S.Play modes will be loaded as IFX1 parameters. IFX2...IFX5 parameters will be set to their default values.

2. Drum kits

00-15 (INT) drum kits will be loaded into 00-15 (A/B), and 16-23 (User) drum kits will be loaded into 16-23 (C).

3. Arpeggiator patterns

U000-199 (INT) arpeggio patterns will be loaded into U000-199 (A/B), and U200-215 (User) arpeggio patterns will be loaded into U200-215 (C).

4. Audition Riff function

Since the TRITON does not have an Audition Riff function, parameters for the Audition Riff function will not be loaded when you load a TRITON Le .PCG file.

Data compatibility

For each type of data format, system version 2.5 preserves data compatibility with the previous system versions (version 2.1 and earlier). However, you should be aware of the following points.

Parameters that are valid in version 2.5 but ignored in version 2.1 and earlier

1. Global mode "Receive Ext. Realtime Commands" parameter

• Version 2.5 → version 2.1 and earlier

Versions 2.1 and earlier will maintain this parameter as internal data, but the data will be ignored. If you save this state as a .PCG file, this setting will also be saved to disk.

• Version 2.1 and earlier → version 2.5

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

2. Global mode "Foot Switch Assign" JS+Y (CC#01)...Tap Tempo settings and "Foot Pedal Assign" JS+Y (CC#01)...Knob4 settings that were added in version 2.5

• Version 2.5 → version 2.1 and earlier

In version 2.1 and earlier, "Foot Switch Assign" will be set to **Cue Repeat Control**, and "Foot Pedal Assign" will be set to **MFX Send2 (CC#91)**.

note For each type of data format, the TRITON / TRITON pro / TRITON proX maintain data compatibility with the TRITON-Rack and TRITON STUDIO. Data can be loaded/saved via external media such as floppy disk, or exchanged via MIDI exclusive data dump or parameter change. However, you should be aware of differences in the bank structure or parameter structure. For details, refer to the owner's manual of the TRITON-Rack or TRITON STUDIO.

0-1: Load

"Load PCG(RAM) and Samples"

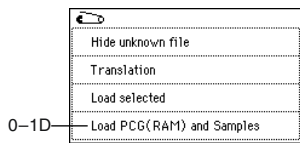
The "Load PCG(RAM) and Samples" page menu command has been added to 0-1: Load.

The "Load PCG(RAM) and Samples" command loads only the programs, drum kits, combinations, and songs that use RAM samples in the .PCG file. This is useful when you want to edit the programs or combinations etc. that use RAM samples.

This also provides an efficient way to load Korg TRITON format sample CD libraries available from third party vendors.

Page Menu

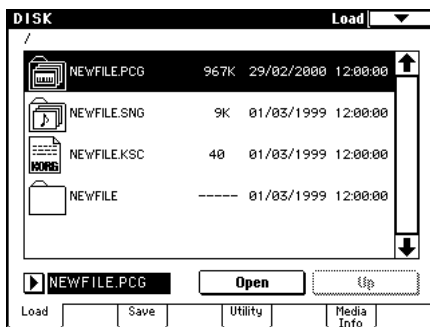
Load PCG(RAM) and Samples (0-1D) has been added to the 0-1: Load page menu.



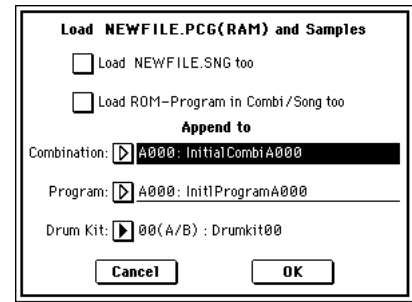
0-1D: Load PCG(RAM) and Samples

Loads only the programs, drum kits, combinations, and songs that use RAM samples from a .PCG file. You can select this when loading a .PCG file. In the dialog box when loading, simply specify the first bank and number, and only the valid items will be loaded together. As the data is loaded, it will be adjusted automatically so that the samples and programs will correspond correctly.

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



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



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

note The .KSC file that has the same name as the .PCG file will always be loaded together with the .PCG file. If this file does not exist in the current or lower directory, load it using the procedure described in "If the file to load cannot be found, or when loading a file that was saved in parts" (PG p.138).

Contents loaded from a .PCG file:

1. Drum Kit: Any drum kit in which at least one KEY of "High/Low Drumsample Bank" (Global 5-1b/1c PG p.123) is set to **RAM**.
2. Program: Any program whose "Oscillator Mode" (Program 1-1a PG p.4) is set to **Drums** and whose "Drum Kit" (Program 1-2d PG p.6) is set to a drum kit described in paragraph 1, above.
3. Program: Any program whose "Oscillator Mode" (Program 1-1a PG p.4) is set to **Single** or **Double** and in which at least one "OSC1/2 Multisample High/Low Bank" (Program 1-2a/2b PG p.5) item is set to **RAM**.
4. Combination: Any combination that uses a program described in paragraphs 2 or 3, above.

Contents loaded from a .SNG file:

1. Song: Songs in which "Bank/Program" (Sequencer 0-1i, 2i PG p.47) is set to a program described in paragraphs 2 or 3 of "Contents loaded from a .PCG file" (above) will be loaded consecutively into the song numbers that follow the last song currently existing in the internal memory. (PG p.15 "Select .SNG Allocation") Cue List data will not be loaded.

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

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

- 4 Set "Load ROM-Program in Combi/Song too." **Checked:** In the combinations of a .PCG file or the songs of a .SNG file, programs that use ROM data will be loaded along with the programs that use RAM samples. Use this setting if you are loading combinations or songs that make use of user programs you created as well as preloaded programs.

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

Bank F program data will not be loaded.

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

⑤ In the Append to "Combination:" field, specify the loading-destination bank and number for the combinations in the .PCG file. When you execute, only the valid combinations will be loaded consecutively, starting at the bank and number you specify here.

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

⑥ In the Append to "Program:" field, specify the loading-destination bank and number for the programs in the .PCG file. When you execute, only the valid programs will be loaded consecutively, starting at the bank and number you specify here.

Bank If the loading-destination bank and number exceed E127, loading will end automatically.

⑦ In the Append to "Drum Kit:" field, specify the loading-destination bank and number for the drum kits in the .PCG file. When you execute, only the valid drum kits will be loaded consecutively, starting at the bank and number you specify here.

Bank If the loading-destination bank and number exceed 63 (User), loading will end automatically.

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

⑧ Press the **OK** button to execute loading, or press the **Cancel** button if you decide not to load.

Select .SNG Allocation

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

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

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

Load NEWFILE.PCG

Load NEWFILE.SNG too

Load NEWFILE.KSC too

Select .SNG Allocation: Append Clear

Select .KSC Allocation: Append Clear

Cancel **OK**

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

Load NEWFILE.KSC

Load NEWFILE.PCG too

Load NEWFILE.SNG too

Select .SNG Allocation: Append Clear

Select .KSC Allocation: Append Clear

Cancel **OK**

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

Load NEWFILE.SNG

Load NEWFILE.PCG too

Load NEWFILE.KSC too

Select .SNG Allocation: Append Clear

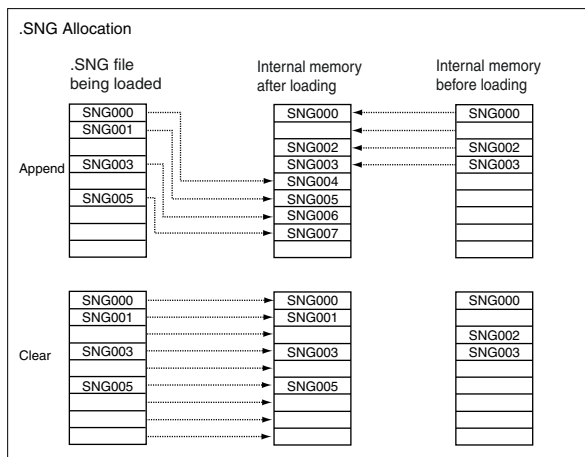
Select .KSC Allocation: Append Clear

Cancel **OK**

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

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

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



⚠ If you load a .SNG file with “Append” specified, and there are no more locations into which a song can be loaded, a message of “Not enough song locations available” will appear (☞p.17). If this occurs, use the Sequencer mode page menu command “Delete Song” to remove any unwanted songs, increasing the number of songs that can be loaded, and then try the Load operation again.

PG Add the explanation of “Select .SNG Allocation” to “Parameter Guide” 0-1: Load, 0-1C: Load selected section 1) Load .PCG (☞PG p.132), section 15) Load .SNG (☞PG p.134), and section 22) Load .KSC (☞PG p.136).

Other updates

The following improvement has been made to the operation of Disk mode.

- When you use the Open button to move to a lower-level directory or file, and then use the Up button to move back to the higher level, you will return to the same directory or file that you had been previously viewing.

Other new functions

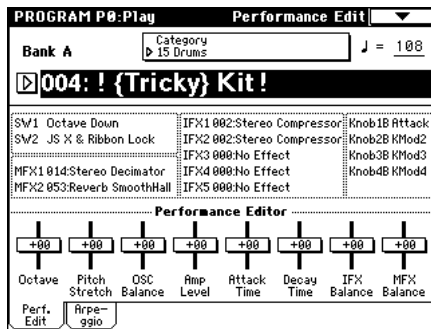
Tap tempo control

A tap tempo control function has been added to Program, Combination, Sequencer, and Song Play modes. While the arpeggiator, sequencer, or an SMF is playing in any of these modes, you can control the playback tempo in realtime by lightly pressing the [ENTER] key several times at the desired tempo. This function is convenient when you want to match the playback tempo of the arpeggiator, sequencer, or SMF playback to another beat in realtime.

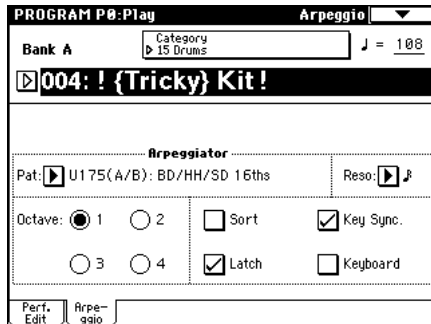
Example

The following example shows the procedure in Program mode.

- ① In Program mode, select A004: !{Tricky} Kit!.



- ② In Program P0: Play, select the Arpeggio tab and check the "Latch" check box.



- ③ Turn on the front panel ARPEGGIATOR [ON/OFF] key.
 - ④ Lightly press the [ENTER] key several times at the desired beat. The tempo "J =" display in the upper right of the LCD will change according to the playback tempo. When you play the keyboard, the arpeggiator will play a drum pattern at the specified tempo.
 - ⑤ Lightly press the [ENTER] key on the beat, and slightly shorten the intervals at which you press the key. The playback tempo of the drum pattern will speed up slightly.
- 🔍 Tap tempo control can be used whenever the [TEMPO] knob can be operated. For example, the tempo cannot be controlled while a song is playing in Sequencer mode with "Tempo Mode" (PG p.46) set to **Auto**.

note The tap tempo control function can also be controlled from a foot switch connected to the ASSIGNABLE FOOT SWITCH jack, as well as by the [ENTER] key. (PG p.11 Global mode "Foot Switch Assign")

Other updates

When the Program mode Program P1: Edit-Basic "Voice Assign Mode" (1-1b PG p.4) is set to **Mono**, the operation will be different in the following way.

In system version 2.1 and earlier, up to three note-on's were remembered internally.

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

In system version 2.5, up to ten note-on's are remembered. This is effective for performance in mono mode.

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

Various messages

The following message has been added.

Not enough song locations available

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

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

PG Add this explanation to "Parameter Guide" 9. Appendix — Various messages (PG p.229).

