TRITON
MUSIC WORKSTATION/SAMPLER
System Version 2.0

Update Guide

TRITON
MUSIC WORKSTATION/SAMPLER

TRITONpro
MUSIC WORKSTATION/SAMPLER

TRITONproX
MUSIC WORKSTATION/SAMPLER

KORG

Table of Contents

About this manual

How to use this manual

This manual explains the new functions of the Triton System Version 2, and how it has been improved from Version 1. Sampling mode, Sequencer mode, and Disk mode are organized as independent chapters; functions belonging to other modes or multiple modes are given in a chapter entitled "Other new functions."

This manual also notes where additions and changes need to be made to the included "Parameter Guide."

Conventions in this manual

PG : This indicates the content to be added to or changed in "Parameter Guide," and notes the corresponding page.

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

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

Other printing conventions are the same as in the "Parameter Guide" and "Basic Guide."

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

Introduction

Main new functions of Version 2

Triton system version 2 adds numerous new functions.

Sampling mode

Time Slice

This analyzes a sample, detecting attack impulses and cuts up the sample into smaller elements. It is useful for dividing up a rhythm loop so you can change the tempo without affecting the pitch and visa versa. Time Slice works on mono or stereo samples.

Time Stretch

This lets you modify the tempo without changing the pitch of a sample. You can select either **Sustaining** (suitable for sustain-type instruments such as strings or vocals), or **Slice** (suitable for rhythm loops on decay-type instruments such drums). Stereo samples are supported.

Crossfade Loop

An important looping tool that helps smooth out irregularities in long loops which contain complex material. Useful for reducing clicks and pops that may occur at the loop points.

Link (with Crossfade)

This allows you to join two samples into a single sample. You can also crossfade the overlapping portion of the samples at this time, so that the volume changes gradually, producing a natural-sounding transition.

ZOOM OUT Max, ZOOM IN x 1

Two ZOOM buttons have been added, making it easier to zoom in/out horizontally.

Move Sample, Move MS

You can easily change the sample number or multisample number. Also allows for smart memory optimization to rearrange all the samples/multisamples in memory.

Paste

You can paste a sample to a sample number that does not contain a sample. This function is convenient when you wish to copy part of a sample and use it to create a new sample.

Delete Sample, Delete MS

When the Delete Sample or Delete MS commands are used to delete data, samples that are mapped to (used by) a drum kit or another multisample will be detected, and will not be deleted. This means that you can delete only the unneeded samples without affecting drum kits or other multisamples.

Sequencer mode

Play Intro (Track Play Loop)

You can start Track Play Loop after playing an intro portion. For example on a drum track, you could start the loop after playing an introductory fill-in.

Load Template Song

When loading a template song into memory, you are now prompted to copy preset patterns automatically, if desired. When loading the preset template songs (16 types), you can simultaneously place preset patterns appropriate for the drum tracks in an efficient way.

Create New Song, Set Song Length

When creating a new song, you can specify the length of the song.

You can also use the Set Song Length command to change the length of an existing song, or re-specify the desired final length after creating a song. This is especially helpful when using the Track Loop feature, which only loops for the defined length of the Song.

RPPR Setup, Reverb button

The "Revert" button that has been added to RPPR Setup lets you copy the settings of the previously-edited RPPR Setup to the currently selected Key, for greater efficiency.

Convert to Song (Convert Cue List to Song)

When executing the Convert to Song command, the "PLAY/MUTE" and "Play Intro" (Track Play Loop) settings will also be converted.

Put To Track, Copy To Track

In the Put To Track and Copy To Track dialog boxes, you can play the selected pattern.

Other enhancements

- When a song is played/recorded or stopped, the song name will continue to be selected.
- During realtime recording, arpeggiator note data will also be recorded for tracks whose "Status" is EXT or EXT2.

Disk mode

Scan SCSI device

SCSI devices can be remounted.

Load multiple files

Wild cards ("*" and "?") can be used to simultaneously load multiple .KMP, .KSF, .WAV, AKAI Program, or AKAI Sample files from a directory.

Load stereo files in AKAI S1000/S3000 format

When stereo sample files in AKAI S1000/S3000 format named "-L" and "-R" are loaded, they will automatically be converted to names that the Triton understands as stereo samples or stereo multisamples. (In Version 1, it was necessary to rename them before they were treated as a stereo pair.)

Save to Std MIDI File

When a song is saved as SMF (Standard MIDI File), the "Pan" and "Tempo" parameters converted to SMF are given more appropriate settings.

Combination mode

Solo Selected Timbre

The Solo Selected Timbre function now also supports MIDI OUT for timbres set to EXT or EXT2, so that external tone generators can also be controlled.

Other new functions

Enhanced user interface

- In popup menus you can now use the [△][▽] keys and the [VALUE] dial.
- The [BANK] key can now be used to specify the bank in dialog boxes such as Write Program.

Installing the system

You can upgrade the Triton to system version 2 by installing Triton Version 2 system files written on a DOS format floppy disk.

If you are using a system **earlier than version 2.0.0**, use the following procedure to install the "SYSTEM BOOT DISK for TRITON Version 2" system files (three 2HD MS-DOS format floppy disks) into the Triton.

* The system software version is displayed in the lower right of the LCD screen when the power is turned on.

To obtain the "SYSTEM BOOT DISK for TRITON Version 2," please contact your nearest Korg distributor.

Installing the Triton system update

You will need the "SYSTEM BOOT DISK for TRITON Version 2" system files, contained on three 2HD MS-DOS format 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 "SYSTEM BOOT DISK No.1" disk into the floppy disk drive.

3 The system will begin loading automatically, and the LCD screen will show the following messages.
"Now loading..."
"Now erasing ROM"
"Checking the system's check sum"

4 The display will indicate "Please change to System 2 disk." Remove the first disk, and insert "SYSTEM BOOT DISK No.2."

5 The same messages as in step 3 will appear, and then the display will indicate "Please change to System 3 disk." Remove the second disk, and insert "SYSTEM BOOT DISK No.3."

6 When the data has been rewritten correctly, the following messages will appear, and the system will start up automatically.
"Checking system's check sum"
"System load was completed"
After a short time, the initial display will appear. The rewriting operation has been completed.

* If a disk error occurs during the procedure, remove the disk and turn off the power of the Triton. Then load the system again, starting from step 1 .

⚠ While the system is being loaded, do not touch the Triton's switches etc. and never turn off the power.

Sampling mode

Sampling P0: Recording

New!! Page Menu Command (addition: PG p.83, 0–1)

[PG] *Add the following commands to the illustration in "Parameter Guide" 0–1: Page Menu Command (☞PG p.83).*

• 0–1K: Move Sample, 0–1L: Move MS

Delete Sample	Convert MS To Program
Copy Sample	MS Mono To Stereo
Rename Sample	Sample Mono To Stereo
Delete MS	Keyboard Display
Copy MS	Move Sample ——0–1K
Rename MS	Move MS ——0–1L

New!! Delete Sample (change: PG p.83, 0–1A)

When you select "Unmapped Samples" and execute the Delete Sample command, the following samples will be deleted.

• Samples that are not mapped to (used by) multisamples or drum kits
(In version 1, all samples not used by a multisample were deleted.)

[PG] *In "Parameter Guide" 0–1A: Delete Sample (☞PG p.83), change the content of step 2 "Unmapped Samples" as follows.*

Unmapped Samples: All samples that are not mapped to (used by) a multisample or drum kit will be deleted.

New!! Delete MS (Delete Multisample)
(change: PG p.84, 0–1D)

When you check "Delete Samples too?" and execute Delete Multisample, the following samples will be deleted.

• Samples that are mapped to (used by) the selected multisample — however, samples that are also used by other multisamples or drum kits will not be deleted. (In version 1, all samples used by the selected multisample were deleted.)

[PG] *In "Parameter Guide" 0–1D: Delete MS (☞PG p.84), change the content of step 3 "Delete Samples too?" as follows.*

Delete Samples too?: Check this if you also wish to delete the samples included in the multisample being deleted. However, samples that are mapped to (used by) other multisamples or drum kits will not be deleted.

New!! Move Sample (addition: PG p.85, 0–1K)

A Move Sample command has been added. This lets you change the sample numbers, and rearrange them.

[PG] *Add the following content to "Parameter Guide" (☞PG p.85).*

0–1K: Move Sample

This command lets you move the currently selected sample to the specified number (i.e., to change the sample number), or to rearrange the sample numbers so that they start from 0000 after samples have become discontinuous as a result of creating or editing. (☞Following illustration)

When you reassign the sample numbers, the sample numbers within the multisamples and drum kits that use these sample will also be automatically reassigned. (This means that the samples of the multisamples and drum kits need not be reassigned following this operation.)

0000: NewSample_0000	→	0000: NewSample_0000
0001:		0001: NewSample_0002
0002: NewSample_0002		0002: NewSample_0005
0003:		0003:
0004:		0004:
0005: NewSample_0005		0005:

1 Select the sample that you wish to move.

2 Select the Move Sample command from the Page Menu to access the dialog box.

```
     Move Sample 0000
  ☐ Optimize Empty Sample No.
            To
Sample: ▶ [0000: NewSample_0000]
  ☑ Adjust Sample Assign In Drum Kit
  [ Cancel ]        [ OK ]
```

3 Specify the move destination sample number.

[Stereo] When moving a stereo sample, you must move the samples individually.
If you wish to reassign (pack) all sample numbers starting at 0000, **check "Optimize Empty Sample No."**

4 If "**Adjust Sample Assign in Drum Kit**" is **checked**, and if the samples being moved are mapped to (used by) a drum kit, those sample numbers will also be automatically modified. Normally you will leave this checked.

Samples mapped to (used by) multisamples will be automatically changed to the new sample numbers regardless of this setting.

5 To execute the Move Sample operation, press the **OK button**. To cancel without executing, press the **Cancel button**.

Example)
If data already exists at the move destination sample number, the sample will not be overwritten; instead, all subsequent samples will be adjusted upward.

0000: NewSample_0000		0000: NewSample_0000
0001: NewSample_0001	→	0001: NewSample_0003
0002:		0002: NewSample_0001
0003: NewSample_0003		0003:

Move 0003 to 0001

Example)

If there is no empty sample number and forward movement is not possible, samples will be adjusted downward.

3996: NewSample_3996	3996:
3997:	3997: NewSample_3998
3998: NewSample_3998	3998: NewSample_3999
3999: NewSample_3999	3999: NewSample_3996

Move 3996 to 3999

New!! Move MS (Move Multisample)

(addition: PG p.85, 0–1L)

A Move MS command has been added, making it easy to change or rearrange multisample numbers.

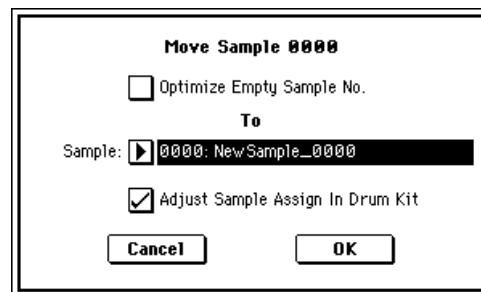**PG** *Add the following content to "Parameter Guide" (☞p.85)*

0–1L: Move MS

This command lets you move the currently selected multisample to the specified number (i.e., to change the multisample number), or to rearrange the multisample numbers so that they start from 0000 after multisamples have become discontinuous as a result of creating or editing. (☞Following illustration)

When you reassign the multisample numbers, the multisample numbers within the programs that use these multisamples will also be automatically reassigned. (This means that you do not need to reselect the multisamples in Program mode following this operation.)

000: NewMS_____000	000: NewMS_____000
001:	001: NewMS_____002
002: NewMS_____002	002: NewMS_____005
003:	003:
004:	004:
005: NewMS_____005	005:

1 Select the multisample that you wish to move.

2 Select the Move MS command from the Page Menu to access the dialog box.

```
Move Multisample 000

☐ Optimize Empty Multisample No.

             To
Multisample: ▶ 000: NewMS_____000

☑ Adjust Multisample Assign In Program

[ Cancel ]        [ OK ]
```

3 In "**To Multisample**," specify the move destination multisample number.

Stereo When moving a stereo multisample, you will need to move each part separately.
If you wish to rearrange all multisamples consecutively, **check** "**Optimize Empty Multisample No.**"

4 If "**Adjust Multisample Assign in Program**" is **checked** and if the multisamples being moved are used in programs, the multisample numbers of the programs will also be reassigned automatically. Normally you will leave this checked.

5 To execute the Move Multisample command, click the **OK button**. If you decide not to execute, click the **Cancel button**.

Example)

If data already exists at the move destination multisample number, the multisample will not be overwritten; instead, all subsequent multisamples will be adjusted upward.

000: NewMS_____000	000: NewMS_____000
001: NewMS_____001	001: NewMS_____003
002:	002: NewMS_____001
003: NewMS_____003	003:

Move 0003 to 0001

Example)

If there is no empty multisample number and forward movement is not possible, multisamples will be adjusted downward.

996: NewMS_____996	996:
997:	997: NewMS_____998
998: NewMS_____998	998: NewMS_____999
999: NewMS_____999	999: NewMS_____996

Move 996 to 999

Sampling P1: Sample Edit

New!! Zoom

(change: PG p.88)

Two buttons have been added, making it easier to zoom in/out in the horizontal dimension.

PG *In the "Parameter Guide" Zoom diagram (☞PG p.88), add two buttons.*

◀ Display the entire horizontal dimension.

▶ Display the horizontal dimension at ×1 scale.

Horizontal zoom out maximum: [ZOOM diagram] Horizontal zoom in ×1:

New!! Page Menu Command

(change: PG p.94, 1–1)

PG *Add the following commands to the illustration in "Parameter Guide" 1–1: Page Menu Command (☞PG p.94).*

- 1–1N: Link, 0–1K: Move Sample, 0–1L: Move MS

Convert MS To Program	Move Sample	0–1K
MS Mono To Stereo	Move MS	0–1L
Sample Mono To Stereo		
Keyboard Display		
Grid		
1–1N — Link		
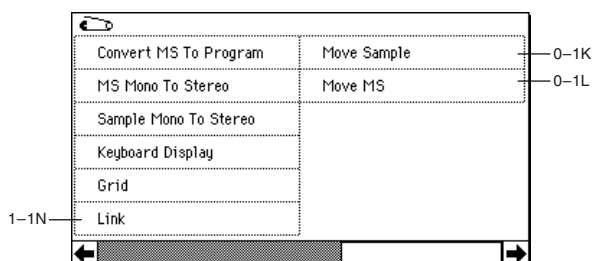
New!! Paste

Now you can paste a sample to a sample number that does not contain a sample.

PG The explanation in "Parameter Guide" 1–1G: Paste (☞PG p.91) describes the procedure for pasting to a sample that contains data. Please add the following explanation and procedure for pasting to a number that has no data.

Use "Copy" (☞PG p.90. 1–1D) to place the sample data from the buffer into a vacant sample. This is convenient when you wish to "Copy" part of a sample and create a new sample based on it.

1 Select the vacant sample number that you wish to paste. If you select **----:---No Assign----** for "Sample" and then access the dialog box for this command, a vacant sample number will be selected automatically.

*The "Edit Start Range" and "Edit Range End" settings will be ignored, and will have no effect. The beginning of the sample will be placed at address **0**.*

2 Select the Paste command from the Page Menu to access the dialog box.

```
                 Paste Sample


        Save to No.   :0001

            Cancel            OK
```

3 In "**Save to No.**," specify the save destination sample number. If you wish to change it, re-specify the desired number.
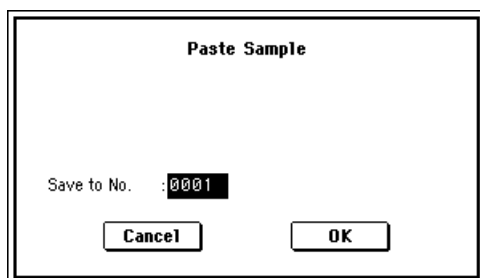
Stereo If the sample data loaded into the buffer by "Copy" is stereo, the display will indicate "Save to No.(L)" and "(R)." Specify the save destination sample number for the L channel and the R channel.

4 To execute the Paste command, press the **OK button**. To cancel without executing, press the **Cancel button**.
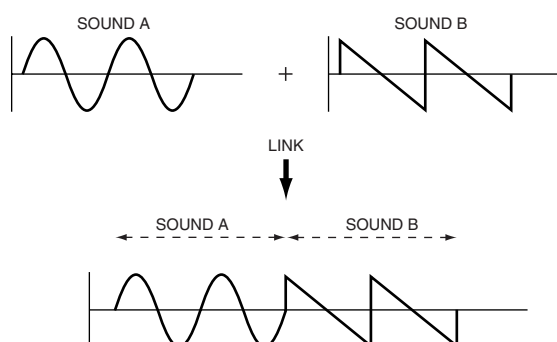
New!! Link

A Link command has been added. This lets you join two samples into a single sample. The volume of the two samples can be changed gradually at the transition to create a smooth and natural crossfade.

PG Add the following material to "Parameter Guide" (☞PG p.94)

1–1N: Link

This command connects the currently selected sample with another sample.

The volume of the two samples can be changed gradually at the transition to gradually mix the samples with each other. This is called **crossfade**, and can be used to produce a natural-sounding transition between the two sounds.
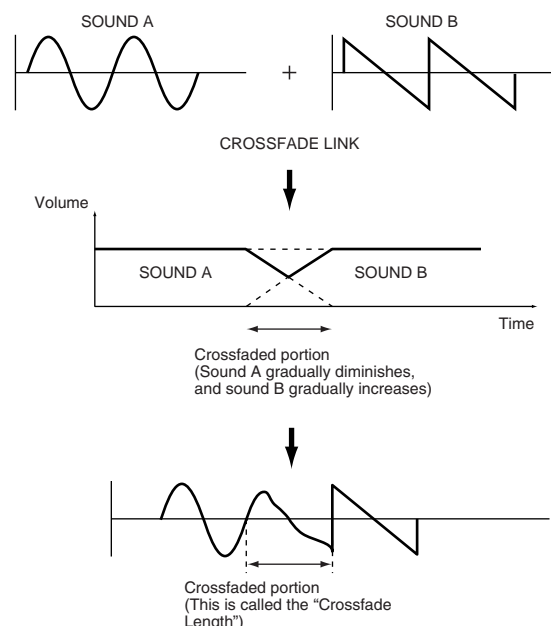
"Link" will be executed for all of the selected sample data, regardless of the "Edit Range Start" and "Edit Range End" settings.

1 Use "Sample" (☞PG p.88, 1–1b) to select the sample that will be placed in front by the Link command.

2 Select the Link command from the Page Menu to access the dialog box.

```
              Link Sample

  Front Sample No.: 0000   [Play]  [XFadePlay]

  Rear Sample No.:  0001   [Play]  [XFadePlay]

  Crossfade Length: 0049936   050%

  Curve:  ● Linear    ○ Power

  Save to No.  :0002          ☐ Overwrite
     [Cancel]              [OK]
```
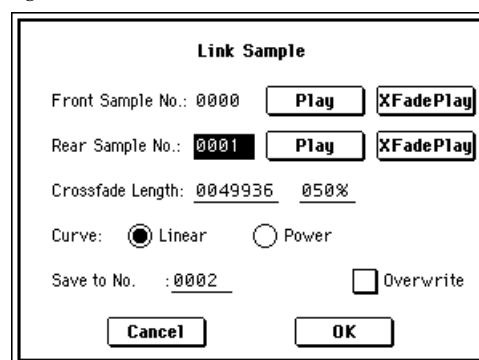
3 The sample number that you selected will appear as the "**Front Sample No.**." This sample will be the first portion of the linked sample.
If you press the **Play button** located beside it, the entire sample will be played. After the entire sample has been played, it will stop automatically. If you wish to stop playback mid-way, press the Play button once again.

Stereo If you select one side of a stereo sample, it will automatically be detected as a stereo sample, and the other side of the sample will also be processed by the Link command.
If the Front Sample is mono and the Rear Sample is stereo, the L and R of the Rear Sample will be mixed to mono before linking.
If the Front Sample is stereo and the Rear Sample is mono, the identical sample will be placed in L and R of the Rear Sample before linking.

5

4 For "**Rear Sample No.**," select the sample number that you wish to link. After execution, this sample will be the later portion of the linked sample.
If you press the **Play button** located beside it, the entire sample will be played. After the entire sample has been played, it will stop automatically. If you wish to stop playback mid-way, press the Play button once again.
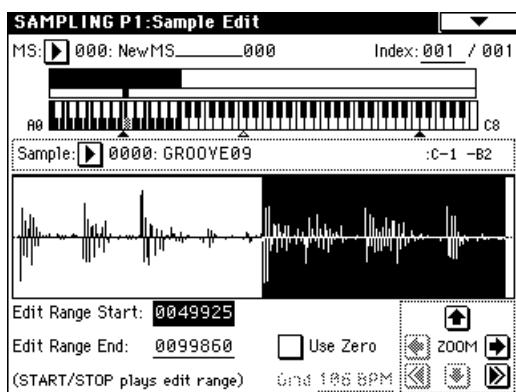
5 In "**Crossfade Length**," specify the length over which the crossfade will occur. If you specify a **%** value, the proportion in relation to the entire Front Sample will be calculated automatically. If you specify **50%**, the last half of the Front Sample will crossfaded.

If the rear sample is short, the "Crossfade Length" cannot be set any longer than the length of the rear sample. In this case, it will not be possible to specify a value up to 100%.

If the "Crossfade Length" is set to other than **0**, the **XFadePlay button** will appear. By pressing this button, you can play just the crossfaded portions of the front and rear samples. When playback reaches the end of the portion specified by "Crossfade Length," it will stop automatically. To stop playback before you reach this point, press the XFadePlay button once again. If you do not want the samples to be crossfaded, set this value to **0**.

note

After selecting a sample in step 1 , you can set "Edit Range Start" and specify the beginning of the crossfade while viewing the waveform. Set "Edit Range End" to the end of the sample. If you specify these, "Crossfade Length" will indicate the length determined by "Edit Range Start" and "Edit Range End."

6 In "**Curve**," specify how you want the volume to change in the crossfaded portion.
Linear: The volume will change linearly.
Power: The volume will change non-linearly. In some cases, "Linear" may sound as though the volume diminishes in the middle of the curve. If this occurs, use "Power."

7 In "**Save to No.**," specify the save destination sample number. An unused sample number will be selected by default. If "Overwrite" is checked, this cannot be set.

Stereo In the case of a stereo sample, "Save to No.(L)" and "(R)" will be displayed. You must specify the save destination sample for both the L channel and R channel.

8 If you wish to delete the original sample data and overwrite it with the edited sample data, **check "Overwrite**."

9 To execute the Link command, press the **OK button**. To cancel without executing, press the **Cancel button**.

If you link samples of different sampling rates (such as created by "Rate Convert" ☞PG p.93, 1–1K), the newly created sample will have the sampling rate of the front sample.

One vacant sample is used in order to execute Link. Be aware that if there are no vacant samples, an error will occur.

note Normally you should leave "Save to No." at its default setting, and execute without checking "Overwrite." When you execute, the previous data will remain unchanged. The data after executing Link will be saved in an unused sample number, and will be assigned to an index.

Sampling P2: Loop Edit

New!! Page Menu Command (change: PG p.95, 2–1)

PG *Add the following commands to the illustration in "Parameter Guide" 2–1: Page Menu Command (☞PG p.95).*

• 2–1B: Time Slice, 2–1C: Time Stretch, 2–1D: Crossfade Loop, 0–1K: Move Sample, 0–1L: Move MS

New!! Time Slice (addition: PG p.96, 2–1B)

A Time Slice command has been added.

PG *Add the following content to "Parameter Guide" (☞PG p.96)*

2–1B: Time Slice

Time Slice detects the attacks (e.g., kick and snare) within a rhythm loop sample (a sample that loops a drum pattern, etc.), and automatically divides the sample into individual percussion instrument notes. The divided percussion instrument notes will be created as individual samples, and automatically assigned as a multisample and program. Song performance data corresponding to the divided samples will also be created, so that in Sequencer mode you can adjust the tempo of the song to change only the tempo of the rhythm loop without affecting the pitch. The performance data that is created will use notes D2 and above, corresponding to the newly created samples of individual percussion instruments.

In addition to changing only the tempo of the rhythm loop without affecting the pitch, this makes it possible for you to exchange note numbers, to change the timing, or to edit the sequence data to freely recreate the original rhythm loop.

Time Slice also allows you to change the pitch of the track without affecting the tempo for new creative possibilities.

This command can also be executed on a stereo sample.

Original rhythm sample: Sample0

120BPM

Kick   Snare   Kick Kick Snare

Execute the Time Slice command

Sample1   Sample2   Sample3 Sample4   Sample5

A multisample and program will be created automatically

C2

Play in Sequencer mode

120BPM

150BPM

Played closer together, but pitch is unchanged

90BPM

Played further apart, but pitch is unchanged
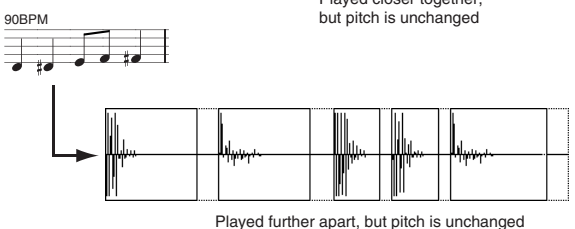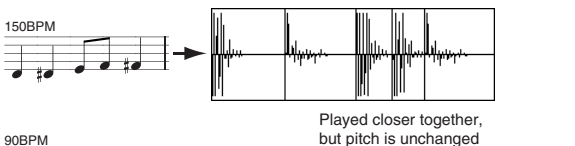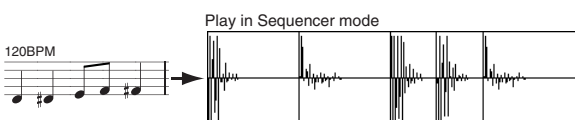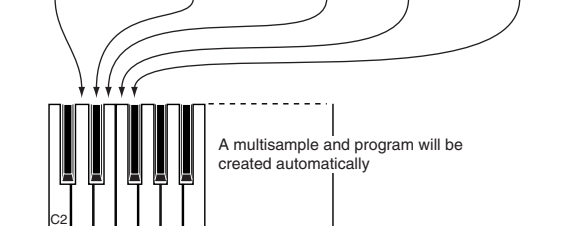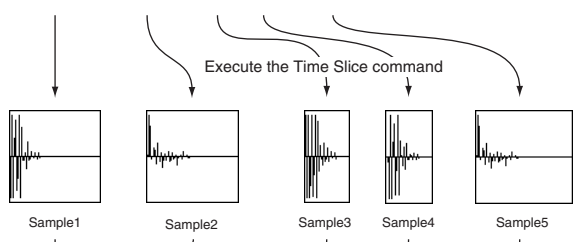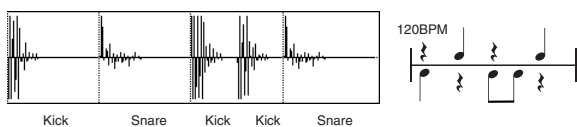
* You can also use the Time Stretch command to control the compression of each sample to optimize the "spacing" to match the tempo. ☞9

Edit the performance data
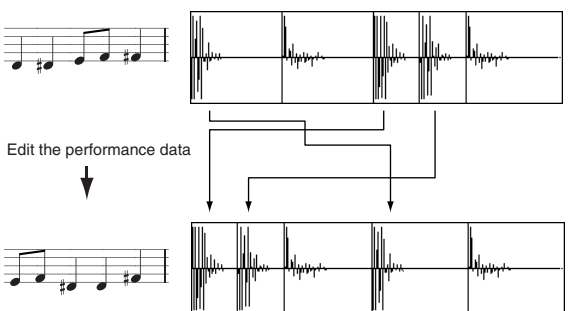
note As an alternative to the "Time Slice" command, "Time Stretch" (☞p.10, 2–1C) is another way to change the tempo of a rhythm loop or similar sample. You may wish to use this if you don't need to divide the sample and create song performance data for the divided samples.

1 Select the sample for which you wish to execute Time Slice.
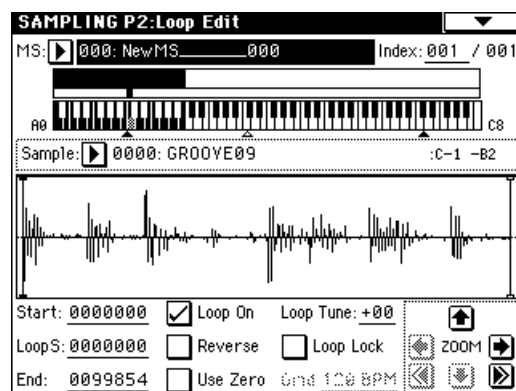
2 Select the Time Slice command from the Page Menu to access the dialog box.
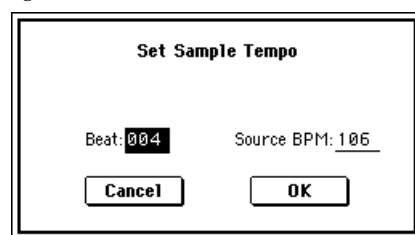
3 Specify the number of quarter-note beats and tempo of the currently selected sample. If you know the BPM of the original waveform, set "Source BPM." If you do not know the BPM, specify "Beat" and the BPM will be calculated automatically. The setting you make here will be used as the reference value when detecting the attack, when performing Time Stretch in step 9 b, and when saving the sequence data in step 0 .

   **Beat**: Specify the number of quarter-note beats. When you specify "Beat," the "Source BPM" will indicate the playback BPM at the original key. This BPM value will automatically be calculated from the start address to the end address (if loop is off) or from the loop start address to the end address (if loop is on) of the selected sample. If you know the BPM and it is different than the displayed value, change "Source BPM" to the correct value.
   For example in the case of a 120 BPM sample of one measure of 4/4 time, set "Beat" to **4**. The "Source BPM" will be calculated automatically. If the "Source BPM" is not set to 120, due to inaccuracies in the start address (or loop start address) and end address, change the "Source BPM" to **120**.

   Source BPM: Specify the tempo at the original key of the source waveform.

4 To execute Time Slice, press the **OK button**. To cancel without executing, press the **Cancel button**. When you press the OK button, the attacks will be detected, the sample will automatically be sliced, and a dialog box will appear.

   Stereo In the case of a stereo sample in which L and R have different lengths, silent data will automatically be added to the end of the shorter sample so that the two samples will be the same length.

   If you want to re-set "Beat" and "Source BPM" after pressing the OK button, you can do so in step 9 a.

Sampling

7

```
┌─────────────────────────────────────┐
│ Time Slice Sample 0000    Index:001/011 │
│ ┌─────────────────────────────────┐ │
│ │ ▓▓▓▓▓▓▓▓▓                        │ │
│ │[keyboard]                       │ │
│ │A0                           C8  │ │
│ ├─────────────────────────────────┤ │
│ │ ▓  [waveform display]           │ │
│ └─────────────────────────────────┘ │
│ Sensitivity:13   [ Divide ]    ┌──┐ │
│                                │ ⬆ │ │
│ Start:0000000    [ Link ][Save]│◄►ZOOM►│
│                                │◄◄⬇►►│
│ End: 0012787  □Use Zero [Exit] └──┘ │
└─────────────────────────────────────┘
```
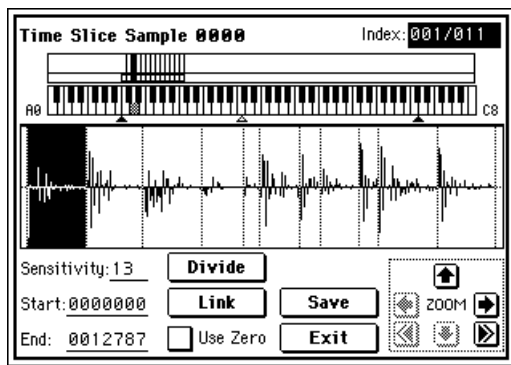
5 Listen to the samples that were divided by detecting their attacks. The sample before slicing is assigned to the C2 note of the keyboard, and the sliced samples are assigned to notes D2 and above. When you change the "Index," the corresponding display will be highlighted, allowing you to view the sliced waveforms.

note You can also select an index by holding down the [Enter] key and pressing a note on the keyboard. The index that is assigned to the note you pressed will be selected.

note To hear the sliced sounds, you can either press the corresponding note on the keyboard, or change the index to select the desired sample and then press the [START/STOP] key. When you press the [START/STOP] key, the sample in the range between the specified "Start" and "End" will be played at the original key.

Keyboard & Index: This shows the multisample that is being used temporarily in this dialog box.
When you play the keyboard, this multisample will sound. It will behave in the same way as in normal pages (such as the Recording page). (☞PG p.80)
Stereo In the case of a stereo sample, a stereo multisample will be temporarily used. The sample at each index will sound in stereo.

Index **[Source, xxx(001...090)/yyy(001...090)]:**
Select the sample index.
If this is set to **Source**, the original waveform before time slicing will be selected.
By selecting **xxx/yyy** you can specify individual samples that were sliced. **xxx** indicates the selected sample, and **yyy** indicates the total number of samples that were sliced. A maximum of 90 samples can be assigned to the keyboard. If more than 90 samples were sliced, this will display 90.

Sample waveform display: This displays a dotted vertical line at the locations where the sample was sliced, and a solid vertical line at the Start, Loop Start, and End locations. When "Index" is **xxx/yyy**, the sample of the selected index will be highlighted.
Stereo In the case of a stereo sample, the L channel sample data will be displayed above, and the R channel sample data will be displayed below.

ZOOM: You can zoom in and zoom out in the vertical and horizontal dimensions of the waveform shown in the sample waveform display. (☞p.4, PG p.88)

6 If the slice locations are not appropriate, you can adjust "Sensitivity" to change the sensitivity at which the attacks are detected, in order to change the slice locations.

Sensitivity **[00...30]:**
Adjusts the sensitivity at which the attacks are detected. By increasing this value, you can detect attacks at even lower levels, to create more finite slices.

The "level" in this case does not necessarily correspond to the "waveform level."

Depending on the sample, the desired slicing may not occur even if you increase the "Sensitivity." If the attack portion of the following sample has overlapped into the end of the sample, or if the sample contains two sounds, make adjustments in step 7 .

7 Make adjustments where the automatic attack detection did not occur correctly. Change "Index" to select the sample that you wish to adjust. Make adjustments by changing "Start" and "End," and by executing "Divide" or "Link" to adjust the slice location.
Start: Specify the start address for the sample of the currently selected "Index." At the same time, the end address of the sample for the preceding "Index" will also be adjusted.
End: Specify the end address for the sample of the currently selected "Index." At the same time, the start address of the sample for the next "Index" will also be adjusted.

If "Index" is set to **Source**, the address of the original waveform will be modified. If you change the start address, the loop start address will also be changed at the same time.

note When adjusting the "Start" and "End" addresses of the divided samples, use "ZOOM" to increase the magnification (×1 or more) so that the sample waveform is displayed accurately when you make adjustments. (☞p.4 PG p.88)

Use Zero: (☞PG p.88)

note If you wish to adjust the "Start" or "End" address of a divided sample, it is best to first **check** "Use Zero." In general, using zero-cross points to specify sample addresses will make it less likely that clicks or pops will occur, particularly at the end address.

Divide: This splits the sample of the currently selected "Index" into two. Use this when you wish to add another location to slice the sample. Modify "End" or "Start" to adjust the divided sample.
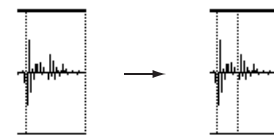
Link: This joins the sample of the currently selected 'Index" to the sample of the next "Index." Use this when you wish to merge together two sliced locations.
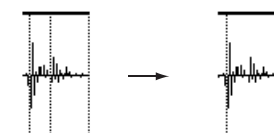
Be aware that if you change the "Sensitivity" after adjusting the slice location, the attacks will be re-detected and the sample will automatically be sliced again.

note When you use Time Slice on a rhythm loop sample, the quality of the playback in Sequencer mode will depend largely on the "cutoff" of each percussion instrument sound that was sliced.

What kind of slices will produce the best result?

A. Divide the separate percussion instrument notes as finely as possible

For example in the case of a sample where the decay of the kick is overlapped by the hi-hat, the attack sound of the kick and the attack sound of the hi-hat should be sliced to create two samples. If these sounds are left as one sample (containing both kick and hi-hat), their rhythm may become incorrect when the sample is played at a different tempo.

Kick + hi-hat → Kick/Hi-hat

If the sample is not sliced appropriately even after you adjust the "Sensitivity," use "Divide" to divide the sample into halves, and adjust "End" and "Start" as needed.

B. Make sure that each divided sample has a clear attack

The attack portion is vital for percussion sounds. Slice the sample at a point where the attack will be sounded crisply.
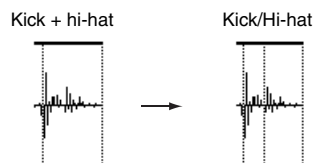
**C. Avoid the noise that can occur toward the end of each divided sample**

For example as shown in the above right illustration, noise can be present at the end of the kick sample. Adjust the end address of the kick sample so that the noise is not obtrusive.

In this case, adjusting the end address will also affect the start address of the hi-hat sample. While listening to the two samples, make adjustments so that the noise at the end of the kick sample is as inconspicuous as possible, and also that the hi-hat attack is heard cleanly.

Pay attention to these points as you adjust "Sensitivity." If necessary, use the methods described above to edit each sample.

The noise occurring at the end of the sample in "C." will be automatically reduced when you execute steps 8 and following. You should adjust "Sensitivity" while paying particular attention to sections "A" and "B," and then execute step 9 . If the noise is still obtrusive, then you can adjust the end address.

8 Save the sliced samples to the multisample to which they have been assigned. When you press the **Save button**, the "Save Samples & MS" dialog box will appear.
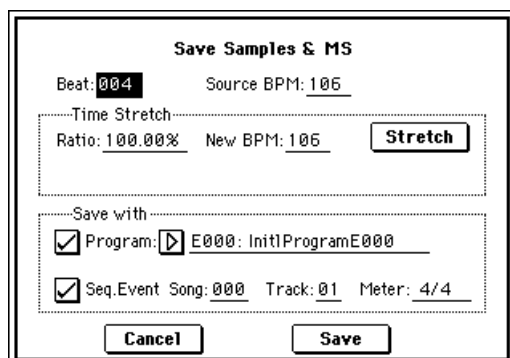
9 Use "Time Stretch" to adjust the length of the sliced samples. When you press the **Stretch button**, Time Stretch (a function that expands or shrinks the length of a sample without affecting its pitch) will be applied to the sliced sample.

If you wish to save the sliced sample as it is, proceed to step 0 without executing Time Stretch.

Sometimes when a sliced sample is played in Sequencer mode and the tempo is slowed down, the silent portion between samples may become obvious or noise may be more apparent, producing an unnatural-sounding result. To avoid this, you can use Time Stretch to adjust the length of the individual samples. The length of the samples will automatically be optimized according to the "Ratio" and "New BPM" settings.

| Not stretched | Stretched with Ratio 150% | Not stretched | Stretched with Ratio 50% |
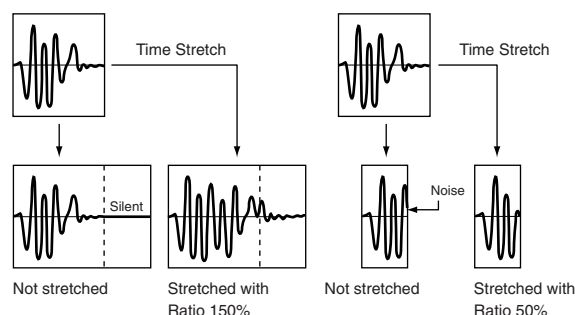
note If you execute Time Stretch at **100%**, the sample length will not change but the end of the sample will be faded out, reducing the noise.

a) Set "**Beat**" and "**Source BPM**." The method is the same as in step 3 . If you wish to change the value you set in step 3 , you can change it here.

b) Specify the length of the sample that will be created by Time Stretch.

• **To specify the length as a ratio**
  Set "**Ratio**." The available range is **50.00–200.00%**. If you specify **50.00%**, the sample length will be halved. (The tempo will double.) If you specify **200.00%**, the sample length will double. (The tempo will be halved.)

• **To match an existing BPM tempo value**
  Use "**New BPM**" to specify the BPM value of the sample you wish to create. The "Ratio" will automatically be calculated from the "Source BPM" and the "New BPM" values.

It is not possible to make settings that would cause "Source BPM" or "New BPM" to exceed the range of 40–480.
It is not possible to make settings that would cause "Ratio" to exceed the range of 50.00–200.00.

Press the **Stretch button** to execute Time Stretch. When you execute the command, the time-stretched samples will automatically be assigned to notes D2 and above of the keyboard, allowing you to audition the sound. You can change "Ratio" and "New BPM" as many times as desired and continue auditioning the result.

note When you audition the time-stretched samples, the sound you hear is the sound of each divided sample as it will be played in Sequencer mode. If there is obtrusive noise or if the attack is not sound cleanly, return to step 7 and adjust the "Start" and "End" addresses, etc.

o Set "Save with" to specify the data that will be created simultaneously when you press the **Save button** to save the samples

Program: If this check box is **checked**, the multisample will be converted to a program when you save it. Specify the destination program number.

Stereo In the case of a stereo sample, the program pan will automatically be set. This allows the stereo position in Sampling mode to be reproduced by the program.

Seq.Event: If this check box is **checked**, sequence data to play the sliced samples will be created when you save. Set "**Song**," "**Track**," and "**Meter**" to specify the song number, track number, and time signature that will be created.

Events will be created from measure 1 of the specified track.

If you specify a vacant song number for the song, the song will be created with the number of measures specified by the Sequencer mode parameter "Set Length" (a parameter in the dialog box that appears when you create a new song ☞p.16). The default is 64 measures.

If you executed Time Stretch, the Song parameter "Tempo" (☞PG p.45, 0–1c) of the created song will be the value specified by "New BPM." If you did not execute Time Stretch, it will be the value specified by "Source BPM." If a tempo event exists only at the beginning of the master track, the tempo of that event will also be set to the value specified for "New BPM" or "Source BPM."

✍ If you save to a song that already contains data and the time signature is different, the samples may not sound as they did originally. You will need to set the time signature of the master track to match.

If both "Program" and "Seq.Event" are **checked**, the song parameters "Bank/Program" (☞PG p.47) and "Play Loop" (☞PG p.49) will also be set automatically. For "Play Loop," "Track Play Loop" will be turned **on** and "Play Intro" will be turned **off**. "Loop Start Measure" will be set to **000**, and "Loop End Measure" will be calculated according to "Meter" and "Source BPM" and set accordingly.

You can hear the results immediately by selecting and playing the song in Sequencer mode.

Normally you will leave both **checked**.

A If you wish to save, press the **Save button**. If you decide not to save, press the **Cancel button**. When you save, the samples and multisample will automatically be saved to vacant samples and multisamples.

Stereo In the case of stereo samples, the samples and multisample will be saved in stereo.

B By repeating steps 6 –A you can create as many samples and multisamples as desired.

C Press the **Exit button** to exit the Time Slice command.

✍ If you exit Time Slice without using the Save button to save the samples and multisamples, be aware that the samples and multisamples you create will be lost.

✍ Before executing Time Slice on a long sample, you should first divide the sample into measures. In some cases, it may not be possible to assign the sample to the keyboard or create sequence data.

Time Slices requires vacant samples, multisamples, and relative parameters in order to execute. Be sure that there is sufficient free area before you execute. If there is insufficient free area, an error will occur.

note If you open the Time Slice dialog box on the same sample, it will be sliced in the same way as previously. These slice locations will also be used if you execute **Slice** in "Time Stretch" (☞p.12, 2–1C), so that you can execute Time Stretch without having to make the settings again.

If you wish to detect the attacks again or to re-do the operation, change the "Sensitivity" after you open the dialog box.

New!! Time Stretch (addition: PG p.96, 2–1C)

A Time Stretch command has been added, allowing you to adjust the tempo of samples such as rhythm loops and vocal phrases without affecting their pitch.

PG *Add the following material to the "Parameter Guide" (☞PG p.96)*

2–1C: Time Stretch

Time Stretch is a function that modifies the tempo by lengthening or shortening a sample without changing its pitch. This is convenient when you wish to change the tempo of a rhythm loop (drums) or a melodic sample (e.g., vocal, strings, winds) to match the tempo of another sample or of the sequencer. The Triton provides two ways in which Time Stretch can be executed. This command also supports stereo samples.

Sustaining
This type is suitable for sustained sounds such as vocal or instruments. Using it to change the tempo of phrases such as guitar or piano will also produce good results.

Slice
This type is suitable for decay-type instruments such as drums. Using it to change the tempo of drum or percussion loops will produce good results with minimal effect on the attack.

note There is a way to change the pitch as well when changing the tempo of a rhythm loop sample ("Pitch BPM Adjust": ☞PG p.97, 3–1A, "Detune BPM Adjust": ☞PG p.34, 2–3A, p.56, 2–5A, all functions from Version 1). You can create unique effects by raising or lowering the pitch of drums etc.

To use Time Stretch (Sustaining)

1 Select the sample that you wish to time-stretch using the **Sustaining** method.
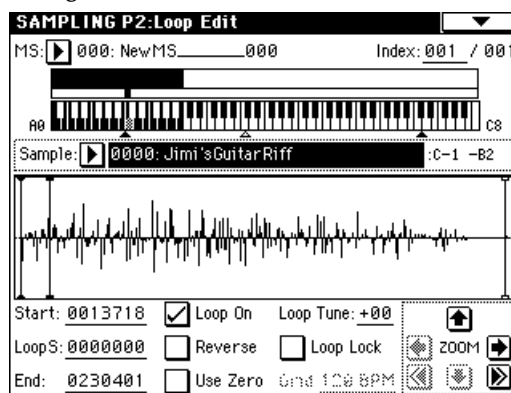
2   Select the Time Stretch command from the Page Menu to access this dialog box, where you can select the desired time stretch method.

Select Time Stretch Method

⦿ Sustaining

◯ Slice

| Cancel | OK |

3   Use the radio buttons to select **Sustaining**. Then press the **OK button** to execute, or the **Cancel button** to cancel without executing.

Stereo If the L and R of a stereo sample are different in length, blank data will automatically be added to the end of the shorter sample so that it matches the longer side.

4   A dialog box for executing Time Stretch will appear.

Time Stretch (Sustaining)

Quality: 7

Beat: 008   Source BPM: 100

Ratio: 100.00%   New BPM: 100

| Cancel | OK |

5   Set "**Quality**" to specify the desired audio quality of the sample produce by Time Stretch. The range is **0–7**. Although it will depend on the sampl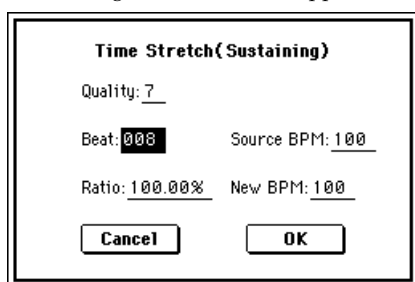e, higher settings will produce better results. However, be aware that higher settings will also require a longer time to execute. Since you can try this as many times as you like, you should normally start with about **4**, and raise or lower the setting gradually.

6   Set the proportional length of the sample that will be created by Time Stretch.

*   **To specify the length as a ratio**
    Set "**Ratio**." The available range is **50.00%–200.00%**. If you specify **50.00%**, the sample length will be halved. (The tempo will double.) If you specify **200.00%**, the sample length will double. (The tempo will be halved.)

*   **To match an existing BPM tempo value**
    Set "**Beat**" as the number of quarter-note beats. When you change "Beat," the "Source BPM" value will be changed automatically.
    "**Source BPM**" will indicate the playback BPM value at the original key. This BPM value is automatically calculated according to the length from the start address to the end address (if loop is off) or from the loop start address to the end address (if loop is on). If you already know the BPM value and the calculated value is incorrect, change it to the correct value.
    Use "**New BPM**" to specify the BPM value of the sample you wish to create. "Ratio" will automatically be calculated from the "Source BPM" and "New BPM" values.
    For example if you have a one-measure 120 BPM sample in 4/4 time, and would like to change it to 150 BPM, you would set "Beat" to **4**. The "Source BPM" will be calculated automatically. If the "Source BPM" is not calculated as 120 due to inaccuracies in the start address (or loop start address) or end address, adjust "Source BPM" to the correct value of **120**.

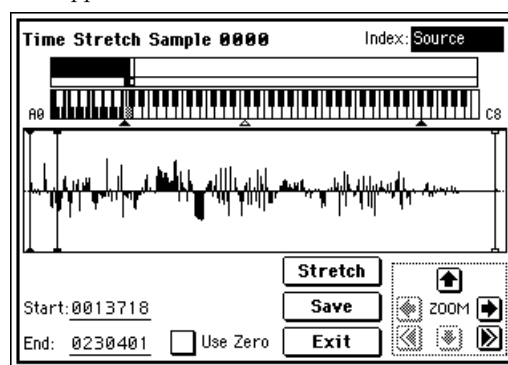Next, set "New BPM" to **150**. The "Ratio" will be calculated automatically.

⚠ It is not possible to make settings that would cause "Source BPM" or "New BPM" to exceed the range of 40–480.
It is not possible to make settings that would cause "Ratio" to exceed the range of 50.00–200.00.

⚠ Depending on the sample, the length may not be exactly as you specify, due to limitations in processing accuracy.

7   To execute the Time Stretch operation, press the **OK button**. To cancel without executing, press the **Cancel button**.
When you press the OK button, the Time Stretch dialog box will appear.

Time Stretch Sample 0000   Index: Source

Start: 0013718

End: 0230401   Use Zero

Stretch Save Exit ZOOM

8   Audition the sample that was created by Time Stretch. The sample before being time-stretched is assigned to the C2 note of the keyboard, and the sample that was time-stretched is assigned to C#2. You can change the "Index" to check the waveform.

Keyboard & Index: This shows the multisample that is used temporarily in this dialog box.
When you play the keyboard, this multisample will sound. It will behave just as in normal pages (e.g., the Recording page). (☞PG p.80)

Stereo In the case of a stereo sample, a stereo multisample will be used temporarily. The sample at each index will sound in stereo.

Index   **[Source, Result]:**
Select the index for the sample whose waveform you wish to display.
If you select **Source**, the original waveform before time-stretching will be selected.
If you select **Result**, the time-stretched sample will be selected.

note You can also select the index by holding down the [Enter] key and pressing a note on the keyboard. The index that includes that note will be selected.

Sample waveform display: This shows the waveform of the selected sample. As in 2-1: Loop Edit, the Start, Loop Start, and End addresses are shown by a solid line.

Stereo In the case of a stereo sample, the L channel sample data will be displayed above, and the R channel data below.

ZOOM: This controls horizontal and vertical zoom in/out for the waveform shown in the "sample waveform display." (☞p.4, PG p.88)

11

Start:
End:
Specify the start address and end address of the sample for the currently selected index.

When you execute Time Stretch, the addresses will be specified automatically, but the playback may be slightly skewed due to inaccuracies in the end address, etc. If this occurs, you can correct the addresses manually.

When you change the start address, the loop start address will also be changed simultaneously. If you wish to independently adjust the start address and loop start address, save the data in step 0 , and then make settings in the Loop Edit page (☞PG p.94).

note To audition the sound in the specified range, play the keyboard or press the [START/STOP] key. When you press the [START/STOP] key, the sample in the range specified by "Start" and "End" will sound at the original key.

Use Zero: (☞PG p.88)

9 If you press the **Stretch button**, the Time Stretch dialog box will appear, and you can re-do the time stretch once again. Execute Time Stretch as described in step 6 .

0 Save the sample that you created. Press the **Save button**, and the Save dialog box will appear.
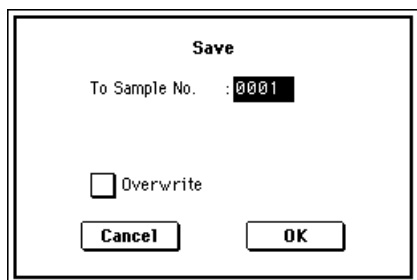
In "**To Sample No.**," specify the save destination sample number. By default, an unused sample number will be selected. If "Overwrite" is **checked**, this cannot be selected.

If you wish to delete the original sample data and over-write it with the edited sample data, **check** "**Overwrite**."

Stereo In the case of a stereo sample, the dialog box will indicate "To Sample No. (L)" and "To Sample No. (R)." Specify the save destination sample for the L channel and R channel.

To execute the Save operation, press the **OK button**. To cancel without saving press the **Cancel button**.

note Normally, you will leave "Save to No." at the default setting, and execute without checking "Overwrite." When you execute, both the original and the edited data will be preserved.

A By repeating steps 9 –0 you can create more samples as desired.

B Press the **Exit button** to exit the Time Stretch operation. The index will specify the last-saved sample number.

note If you wish to use the saved sample in Program mode or Sequencer mode, you must either execute "Convert MS to Program" (☞PG p.84, 0–1G), or use Program mode "Multisample Select" (☞PG p.5) to select the multisample and create a program.

Be aware that if you exit Time Stretch without using the Save button then press the OK button to save the sample, the sample(s) you created will be lost.

Time Stretch requires vacant samples, multisamples, and relative parameters in order to execute. Before you execute, make sure that there is sufficient free space. If there is not, an error will occur.

To use Time Stretch (Slice)

1 Select the sample that you wish to time-stretch using the **Slice** method
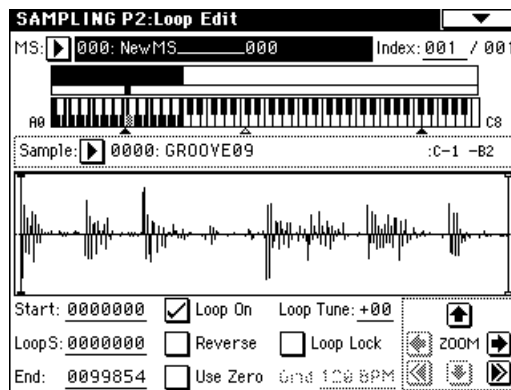
2 Select the Time Stretch command from the Page Menu to access this dialog box, where you can select the desired time stretch method.

3 Use the radio buttons to select **Slice**. Then press the **OK button** to execute, or the **Cancel button** to cancel without executing.

Stereo If the L and R of a stereo sample are different in length, blank data will automatically be added to the end of the shorter sample so that it matches the longer side.

4 A dialog box for executing Time Stretch will appear.
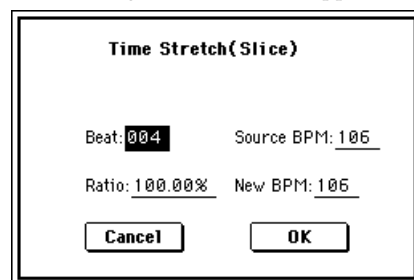
5 Specify the number of quarter note beats and tempo of the currently selected sample. If you already know the BPM value, set "Source BPM." If you do not know the BPM, setting "Beat" will cause the BPM to be calculated automatically. The settings here are also used as the reference values when detecting the attacks at which the sample is divided.

Beat: Specify the number of quarter note beats. When you change "Beat," the "Source BPM" will indicate the BPM value for playback at the original key. This BPM value is automatically calculated according to the length from the start address to the end address (if loop is off) or from the loop start address to the end address (if loop is on). If you already know the BPM value and the calcu-

lated value is incorrect, change "Source BPM" to the correct value.

For example if you have a one-measure 120 BPM sample in 4/4 time, you would set "Beat" to **4**. The "Source BPM" will be calculated automatically. If the "Source BPM" is not calculated as 120 due to inaccuracies in the start address (or loop start address) or end address, adjust "Source BPM" to the correct value of **120**.

Source BPM: Specify the tempo at the original key of the original waveform.

⚠️ "Source BPM" cannot be set or displayed outside the range of 40–480.

6 Set the proportional length of the sample that will be created by Time Stretch.

• **To specify the length as a ratio**
Set "**Ratio**." The available range is **50.00%–200.00%**. If you specify 50.00%, the sample length will be halved. (The tempo will double.) If you specify **200.00%**, the sample length will double. (The tempo will be halved.)
The tempo of the sample created by execution will be calculated automatically from the "Ratio" and "Source BPM," and displayed in "New BPM."

• **To match a desired BPM tempo value**
Set "**New BPM**" to the desired BPM value of the sample that will be created. "Ratio" will automatically be calculated from the "Source BPM" and "New BPM" values.

⚠️ It is not possible to set or display "New BPM" outside the range of 40–480. It is not possible to set or display "Ratio" outside the range of 50.00–200.00.

7 To execute Time Stretch, press the **OK button**. To cancel without executing, press the **Cancel button**. When you press the **OK button**, the attacks will be detected and the sample will be divided automatically, and time stretch will be performed.
The Time Stretch dialog box will appear.
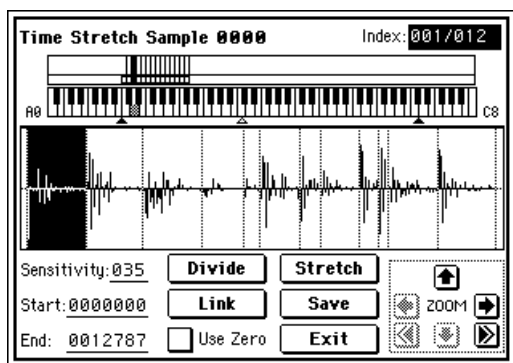
8 Audition the results that were created by Time Stretch. The sample before being time-stretched is assigned to the C2 note of the keyboard. The time-stretched sample is assigned to C#2. Sliced (divided) samples will be assigned consecutively upward, starting from D2 on the keyboard.

Index **[Source, Result, xxx(001...090)/yyy(001...090)]:**
Select the index for the sample whose waveform you wish to display.
If you select **Source**, the original waveform before time-stretching will be selected.
If you select **Result**, the time-stretched sample will be selected.
If you set this to **xxx/yyy**, an individually sliced sample will be selected. **xxx** is the selected index, and **yyy** indicates the total number of sliced samples. A maximum of

90 samples can be assigned to the keyboard. If the sample was sliced into more than 90 samples, this will be displayed as 90.

note You can also select an index by holding down the [Enter] key and playing a note on the keyboard. The index that includes that note will be selected.

⚠️ When you execute Time Stretch, the addresses will be specified automatically. However, playback may be slightly offset due to inaccuracies in the end address, etc. If this occurs, set "Index" to **Result**, and use "Start" and "End" to re-specify the addresses.

Keyboard & Index: This shows the multisample that is temporarily used in this dialog box.
When you play the keyboard, this multisample will sound. It will act in the same way as in normal pages (e.g., the Recording pages). (☞PG p.80)

Stereo In the case of a stereo sample, a stereo multisample will be used temporarily. The sample of each index will sound in stereo.

Sample waveform display: This displays the waveform of the selected sample. If the "Index" is other than **Result**, the locations at which the sample is sliced will be indicated by a dotted line (vertical). If "Index" is set to **xxx/yyy**, the sample of the selected index will be highlighted. If "Index" is other than **xxx/yyy**, the Start, Loop Start, and End addresses will be indicated by solid lines (vertical).

Stereo In the case of a stereo sample, the L channel sample data will be displayed above, and the R channel sample data will be displayed below.

ZOOM: Here you can zoom in/out vertically and horizontally on the waveform displayed in the "sample waveform display." (☞p.4, PG p.88)

9 If the slice locations are not appropriate, use "Sensitivity" to modify the sensitivity at which the attacks are detected, thus changing the slice locations.

Sensitivity **[00...20]:**
Start:
End:
Use Zero:
Divide:
Link:
Refer to "2–1B: Time Slice" steps 6 and 7 . (☞p.8)

0 When you press the **Stretch button**, the Time Stretch dialog box will appear, and you can re-do the time stretch. Execute Time Stretch using the same procedure as in step 5 . If the sample slice locations are not appropriate, this will also affect the result of Time Stretch. For details on setting the slice locations, refer to "2–1B: Time Slice," steps 6 and 7 . (☞p.8)

A Save the sample you created. Press the **Save button**, and the Save dialog box will appear.
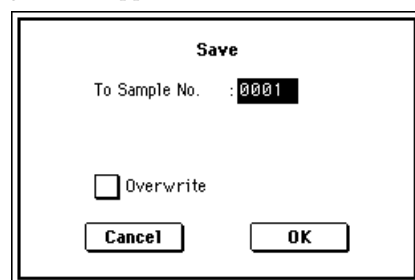
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In "**To Sample No.**," specify the save destination sample number. By default, an unused sample number will be selected. If "Overwrite" is checked, this cannot be set. If you wish to delete the original sample data and overwrite it with the edited sample, **check "Overwrite."**

If you execute this command with "Overwrite" **checked**, the original sample data will be deleted, and overwritten by the edited sample data. Thus, in the Time Stretch dialog box that appears after execution, the edited sample data will automatically have its attacks detected and sliced, and displayed in "Index" **Source**.

Stereo In the case of a stereo sample, the display will show "To Sample No. (L)" and "To Sample No. (R)." Specify the L channel and R channel save destination sample numbers respectively.

To execute the Save, press the **OK button**. To cancel without executing, press the **Cancel button**.

note Normally, you will leave "Save to No." at the default setting, and execute without checking "Overwrite." When you execute, both the original and the edited data will be preserved.

B By repeating steps 0 –A you can create more samples as desired.

C Press the **Exit button** to end the Time Stretch operation. The last-saved sample number will be set for the index.

note If you wish to use the saved sample in Program mode or Sequencer mode, you must either execute "Convert MS to Program" (PG p.84, 0–1G), or use Program mode "Multisample Select" (PG p.5) to select the multisample and create a program.

Be aware that if you exit Time Stretch without using the Save button then press the OK button to save the sample, the sample(s) you created will be lost.

Before executing Time Stretch on a long sample, you should first divide the sample into measures. In some cases, it may not be possible to assign the sample to the keyboard or edit the **slice** locations.
Time Stretch requires vacant samples, multisamples, and relative parameters in order to execute. Before you execute, make sure that there is sufficient free space. If there is not, an error will occur.

note If you open the time slice (Slice) dialog box on the same sample, it will be sliced in the same way as previously. These slice locations will also be used if you execute "Time Slice" (☞p.6, 2–1B), so that you can execute time stretch without having to make the settings again.
If you wish to detect the attacks again or to re-do the operation, change the "Sensitivity" after you open the dialog box.

New!! Crossfade Loop   (addition: PG p.96, 2–1D)

A Crossfade Loop command has been added. When looping a pitched instrument sample such as string or wind to make the sound sustain, the playback of the loop portion may sound unnatural. Crossfade Loop can be used to solve such problems and create a natural-sounding loop.

PG *Add the following material to "Parameter Guide" (☞PG p.96)*

2–1D: Crossfade Loop

When looping a pitched instrument sample of a complex sound such as strings or woodwinds to make the sound sustain, it is necessary to create a long loop to preserve the rich character of the sound. Crossfade Loop can be used to minimize the difference in sound between the two regions to create a natural-sounding loop.

In order to solve such problems, Crossfade Loop causes the sound to change gradually from the end to the beginning of the loop.
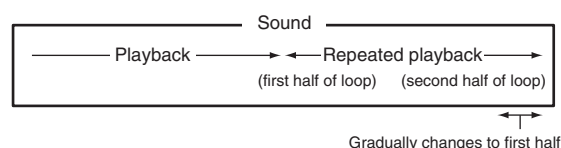
In actuality, the sample data is created as follows. A specific length (the "Crossfade Length") of the waveform immediately before the beginning of the loop is taken and mixed with the end portion.

At this time, the waveform level of the portion immediately before the end (the length specified by "Crossfade Length") will gradually decrease, and the waveform level immediately before the beginning of the loop will gradually increase as the two are mixed.
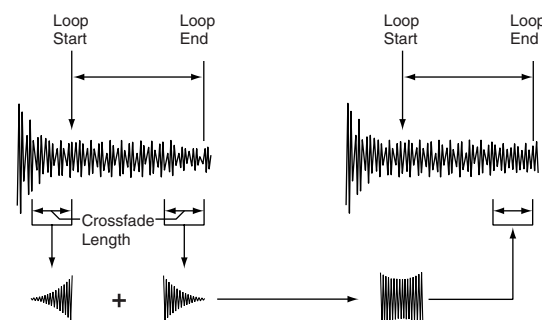
1 Select the sample that you wish to Crossfade Loop.

2 Select the Crossfade Loop command from the Page Menu to access this dialog box.

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3 In "**Crossfade Length**," specify the length of the sample that you wish to crossfade.
If you set this as **%**, "Crossfade Length" will be calculated automatically. Specify the proportion of the "Crossfade Length" relative to the length between the loop start and loop end. If you set this to **50%**, crossfade will be performed on the second half of the region between loop start and loop end.

If the length from the beginning of the sample to the loop start is shorter than the length from the loop start to the loop end, "Crossfade Length" can be set only up to the length from the beginning of the sample to the loop start. In this case, a setting of 100% will not be possible.

4 Set "**Curve**" to specify how the volume will change in the crossfaded region.
Linear: The volume will change linearly.
Power: The volume will change non-linearly. Sometimes a setting of Linear will produce the impression that the volume has dropped in the middle of the curve. In such cases, use Power.

5 In "**Save to No.**," specify the save destination sample number. By default, an unused sample number will be selected. If "Overwrite" is checked, this cannot be set.

Stereo In the case of a stereo sample, the display will indicate "Save to No.(L)" and "Save to No.(R)." Specify the save destination sample numbers for the L channel and R channel respectively.
If you wish to delete the original sample data and overwrite it by the edited sample data, **check** "**Overwrite**."

6 To execute Crossfade Loop, press the **OK button**. To cancel without executing, press the **Cancel button**.

note Normally you will leave "Save to No." at the default, and execute without checking "Overwrite." When you execute, both the original data and the edited data will be preserved, and the index will be set to the sample number that was edited.

Sequencer mode

Sequencer P0: Play/REC

(New!) Create New Song　　　(change: PG p.46, 0–1d)

When creating a new song, you can specify the length of the song. This is especially helpful when using the Track Loop feature, which only loops for the defined length of the Song.

PG *Change the content of "Parameter Guide" 0–1d: Song No. and name (☞PG p.46) as follows.*

0–1d: Song No. and name

Select the song that you wish to record/play.

To create a new song, either select a number in the popup menu whose song name is blank, or use the numeric keys [0]–[9] to specify the song number, and then press the [ENTER] key to access the dialog box. At this time, you can set "Set Length" to specify the length of the song in measures, and press the **OK button** to simultaneously create the song and set its length.

```
        Create new song this song No.
              Set Length: 064

            Are you sure ?

         Cancel            OK
```

note If you wish to change the length of the song after creating it, execute "Set Song Length" (☞p.18, 5–1Q). When you create a new song, you may wish to set it somewhat longer than you expect to need; then when you are finished recording and editing, you can use "Set Song Length" to specify the correct length.

MIDI ☞PG p.46

(New!) Load Template Song　　(change: PG p.48, 0–1G)

When using the "Load Template Song" command to load a template song into a song, you can simultaneously execute the "Copy To Track" (☞PG p.70, 6–1I) command to copy performance data such as preset patterns to a track.

PG *Change the procedure in "Parameter Guide" 0–1G: Load Template Song (PG p.48) as follows.*
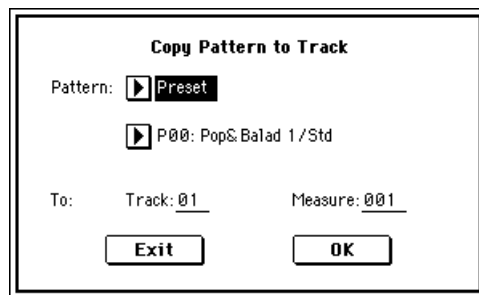
0–1G: Load Template Song

1　Select the Load Template Song command from the Page Menu to access this dialog box.

```
            Load Template Song
  From:  [▶] P00: Pop/Ballade

         [ ] Copy Pattern to Track too?

         Cancel            OK
```

2　In "**From**," specify the template song that you wish to load.

3　If you check "**Copy Pattern to Track too?**," the "**Copy Pattern To Track**" dialog box will appear automatically after "Load Template Song" has been executed. If you execute without **checking** this, only the template song you specified in step 2 will be loaded.

4　To load the template song, press the **OK button**. To cancel without loading, press the **Cancel button**. When you execute, song settings other than Play Loop and RPPR will be copied.

If in step 3 you **checked** "Copy Pattern to Track too?" and pressed the **OK button**, the "Copy Pattern To Track" dialog box will appear.

```
            Copy Pattern to Track
  Pattern: [▶] Preset

           [▶] P00: Pop&Balad 1/Std

  To:      Track: 01        Measure: 001
         Exit              OK
```

This dialog box is the same as in P6: Pattern/RPPR, Pattern Edit tab, page menu command "Copy To Track" (☞PG p.70, 6–1I).

5　In "**Pattern**," select the pattern that you wish to copy. If you press the [START/STOP] key, the selected pattern will play.
In To "**Track**," select the copy destination track.
In "**Measure**," specify the beginning measure of the copy destination.

note **Track 1** of all sixteen preset template songs contains a drum category program. (In preset template songs P02, P04, and P08, drum category programs are specified for multiple tracks.)
The pattern names of the 150 preset patterns indicate the musical genre and part of the optimal drum category program. (☞Lower diagram on next page)

For example in **P00: Pop&Balad 1/Std**, the musical genre is "Pop&Balad 1," and "Std" is part of the name of the drum category program that is most suitable. By loading the drum track for these preset template songs and the corresponding preset patterns, you can efficiently set up a drum track that is suited to each preset template song.

6　To execute, press the **OK button**. When you execute, "Measure" will count up automatically. You may then copy patterns as well. To exit the command, press the **Exit button**.

Example)
Load preset template song P00: Pop/Ballade together with preset pattern P01: Pop&Balad 2/Std into song S000

1　From the page menu commands, select "Load Template Song."

2　In "From," select **P00: Pop/Ballade**.

3　**Check** "Copy Pattern to Track too?"

4　Press the **OK button** to access the "Copy Pattern To Track" dialog box.

5 Set "Pattern" to **Preset** to select preset patterns, and select one of the patterns **P00: Pop&Balad 1/Std**– **P07: Pop&Balad 8/Std** for the pattern name. (Preset template song **P00: Pop/Ballade** specifies program **A036: Standard Kit** for **track 1**.) If you wish to play the selected pattern, press the [START/STOP] key. If you wish to adjust the tempo, use the [TEMPO] knob.
For this example, select **P01: Pop&Balad 2/Std**.

6 Set To:"Track" to **01**, and "Measure" to **001**.

7 Press the **OK button** once. The eight-measure preset pattern **P01: Pop&Balad 2/Std** has now been copied to the song. "Measure" will count-up automatically.

By repeating steps 5 and 7 you can continue to copy other patterns. When you press the **Exit button**, the dialog box will close.

(New!!) Play Intro (Track Play Loop)

(addition: PG p.49, 0–5(6)a)

A "Play Intro" parameter has been added to the Track Play Loop function. This lets you start the track play loop after playing the intro.

[PG] *Add the following contents to "Parameter Guide" 0–5(6)a: PlyLoop (PG p.49).*

Play Intro

Checked: After the measures before the specified "Loop Start Measure" are played once, the region of "Loop Start Measure" – "Loop End Measure" will be played repeatedly.

For example, you can use this on a drum track to make it play a fill-in and then begin looping.

Unchecked: Playback will begin from the "Loop Start Measure," and will begin looping immediately. (This is how Version 1 operated.)

This will be valid if "Track Play Loop" is checked and "Loop Start Measure" is set to other than **001**.

Example)

When "Play Intro" is checked

Track 1 will loop as follows.
M001–M002–M003–M004–M003–M004–M003–M004…

When "Play Intro" is not checked

Track 1 will loop as follows.
M003-M004-M003-M004-M003-M004-M003-M004...

Preset Template Song	Track No.: Name	Program	Corresponding Preset Pattern No.: Name		
P00: Pop/Ballade	Track01: Drums	A036:Standard Kit	P00: Pop&Balad 1/Std	...	P10: Pop(6/8) 3/Std
P01: Rock/Metal Rock	Track01: Drums	B020:Processed Kit	P11: Rock 1/Process	...	P21: Rock11/Process
P02: R & B	Track01: Drums 1(Std 2)	B036:Standard Kit 2	P22: R&B 1/Std2	...	P27: R&B 6/Std2
	Track09: Drums 2(Std)	A036:Standard Kit	P28: R&B 7/Std	...	P32: R&B11/Std
P03: Jazz	Track01: Drums	B004:Jazz/Brush Kits	P33: Jazz 1/Jazz	...	P39: Jazz 7/Jazz
P04: Latin	Track01: Drums	B004:Jazz/Brush Kits	P40: Latin 1/Jazz	...	P42: Latin 3/Jazz
			P46: Latin 7/Jazz	...	P47: Latin 8/Jazz
	Track08: Percussion	B116:Percussion Kit	P43: Latin 4/Perc	...	P45: Latin 6/Perc
P05: Reggae	Track01: Drums	B068:Drum'nBass Kit	P48: Reggae 1/D'n'B	...	P53: Reggae 6/D'n'B
P06: Country	Track01: Drums	A036:Standard Kit	P54: Country 1/Std	...	P57: Country 4/Std
P07: Folk	Track01: Drums	A036:Standard Kit	P58: Folk 1/Std	...	P61: Folk 4/Std
P08: European Trad.	Track01: Drums	A036:Standard Kit	P62: E.Trad 1/Std	...	P67: E.Trad(3/4)2/Std
	Track08: Percussion	B116:Percussion Kit	—		
P09: Orchestral	Track01: Percussion	A116:Orchestra&Ethnic	—		
P10: Techno/Euro Beat	Track01: Drums	A020:House Kit	P68: Techno 1/House	...	P78: Techno11/House
P11: House	Track01: Drums	A020:House Kit	P79: House 1/House	...	P92: House14/House
P12: Drum'n'Bass	Track01: Drums	B068:Drum'n'Bass Kit	P93: Drum'nBs 1/D'n'B	...	P108: Drum'nBs16/D'n'B
P13: Acid Jazz	Track01: Drums	B036:Standard Kit 2	P109: AcidJazz 1/Std2	...	P120: AcidJazz12/Std2
P14: Hip Hop/Rap	Track01: Drums	A068:HipHop Kit	P121: HipHop 1/HipHop	...	P135: HipHop15/HipHop
P15: Big Beats	Track01: Drums 1(Hip/Hop)	A068:HipHop Kit	P136: Bigbeat 1/HipHop	...	P143: Bigbeat 8/HipHop
	Track09: Drums 2(Tricky)	A004:! {Tricky} Kit!	P144: Bigbeat 9/Tricky	...	P149: Bigbeat14/Tricky

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Sequencer P1: Cue List

New!! Convert to Song (Convert Cue List to Song)
(addition: PG p.53, 1–1D)

When you execute Convert To Song, the "PLAY/MUTE" and "Play Intro" settings will also be converted.

PG Add the following content to "Parameter Guide" 1–1D: Convert to Song (Convert Cue List to Song) (☞PG p.53).

1–1D: Convert to Song (Convert Cue List to Song)

Converting "PLAY/MUTE" (0–1j: PLAY/MUTE/REC)
When you execute Convert to Song, the track parameter "PLAY/MUTE" (0–1j: PLAY/MUTE/REC) will be reflected in the song.

⚠ "SOLO ON/OFF" will not be reflected.

Converting "Play Intro" (P0:PlyLoop 1–8, 9–16 tab)
When you execute Convert to Song, the new parameter "Play Intro" will be reflected in the song.

If "Track Play Loop" is checked, the Play Loop settings will be expanded up to the last measure of the master track.

If "Play Intro" is checked, the region from the beginning of the track until "Loop End" will be expanded, and subsequently the region from "Loop Start" until "Loop End" will be expanded up to the last measure of the master track.

If "Play Intro" is not checked, the region from "Loop Start" to "Loop End" will be expanded up to the last measure of the master track.

Example)
When "Track Play Loop" is M005–M008, and the master track contains ten measures

If "Play Intro" is checked
From the beginning of the track, the data will be expanded as M001-M002-M003-M004-M005-M006-M007-M008-M005-M006.

If "Play Intro" is not checked
From the beginning of the track, the data will be expanded as M005-M006-M007-M008-M005-M006-M007-M008-M005-M006

Sequencer P5: Track Edit

New!! Page Menu Command (change: PG p.61, 5–1)

PG Add the following command to the illustration for "Parameter Guide" 5–1: Page Menu Command (☞PG p.61).

• 5–1Q: Set Song Length

Memory Status	Delete Measure	Quantize
Step Recording	Insert Measure	Shift/Erase Note
Event Edit	Repeat Measure	Modify Velocity
Erase Track	Copy Measure	FF/REW Speed
Copy Track	Move Measure	Set Location
Bounce Track	Create Ctrl Data	Set Song Length — 5–1Q
Erase Measure	Erase Ctrl Data	

New!! Set Song Length (addition: PG p.67, 5–1Q)

A Set Song Length command has been added. This allows you to easily change the length of the specified song.

PG Add the following content to "Parameter Guide" (☞PG p.67)

5–1Q: Set Song Length
This command changes the length of the specified song. When it is executed, the length of the master track will change, and the number of measures played will change.

1 Select the Set Song Length command from the Page Menu to access this dialog box.

```
          Set Song Length

      Length: 064

    Cancel              OK
```
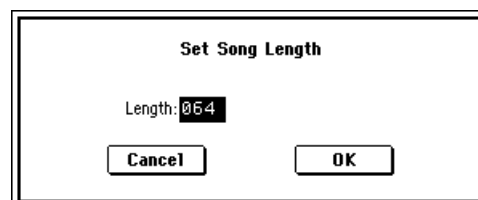
2 In "**Length**," specify the length of the song.

3 To execute the Set Song Length command, press the **OK button**. To cancel without executing, press the **Cancel button**.

⚠ Be aware that if you shorten the song, data will also be deleted from the tracks other than the master track.

Sequencer P6: Pattern/RPPR

New!! Put To Track (change: PG p.70, 6–1H)
Copy To Track (change: PG p.70, 6–1I)

When you have opened the dialog box for the Put To Track command or the Copy To Track command, you can play the selected pattern.

PG Add the following content to step 2 of "Parameter Guide" 6–1H: Put To Track (☞PG p.70), and to 6–1I: Copy To Track (☞PG p.70).

6–1H: Put To Track
6–1I: Copy To Track
When the dialog box is open, press the [START/STOP] key. The selected pattern will play.

When you press the [START/STOP] key once again, playback will stop.

New!! Revert button (addition: PG p.71, 6–3b)

A Revert parameter has been added. When you press this button, the previous assigned RPPR setup will be copied to the currently selected key.

PG Add the following content to "Parameter Guide" 6–3b: RPPR Setup (☞PG p.71).

Revert
Press this button to copy the "Pattern" and "Track" settings of the previously-edited key whose "Assign" is checked.

Example)
Using RPPR to assign preset patterns P00, P01, and P02 to keys

Before you begin, assign a drum program such as **A036** to track 1.

1   Select **C#2** as the "KEY." **Check** "Assign," and set "Pattern" and "Track."

```
RPPR Setup
KEY: C#2    ☑ Assign    Mode: ▶ Manual    Shift: +00
(C-1 to C2: Shutdown Keys)    Sync: ▶ Beat

Pattern: ▶ Preset  ▶ P00: Pop&Balad 1/Std    [Revert]
Track:   ▶ Track01: Drums                     (to last
                                               assigned)
```

2   Select D2 as the "**KEY**."

3   Press the **Revert button**, and the "Pattern" (**P00: Pop&Balad 1/Std**) and "Track" (**Track01: Drums**) that you selected in step 1 will be copied automatically.

4   Change only the "Pattern." Select "Pattern," and press the [△] key to select **P01: Pop&Balad 2/Std**.

5   Select **D#2** as the "KEY."

6   Press the **Revert button**, and the "Pattern" (**P01: Pop&Balad 2/Std**) and "Track" (**Track01: Drums**) that you selected in step 4 will be copied automatically.

7   As you did in step 4 , set "Pattern" to **P02: Pop&Balad 3/ Std**.
    In this way you can use the **Revert button** to efficiently assign "Pattern" and "Track" to each "KEY" of an RPPR Setup. This function is particularly convenient when the patterns you are assigning to each key are numbered consecutively or close to each other, and are used in the same track, as in the example shown above.

Other improvements

When a song is played/recorded or stopped, the song name will be maintained as the selection.

• When a song name is selected and you press the [START/STOP] key to play/record or stop the song, the song name will remain selected. This lets you select the song more efficiently when you are selecting and playing songs in succession.

• This also applies if you press the [START/STOP] key to play/record or stop a pattern when a pattern name is selected.
  (In Version 1, "Location" was automatically selected when you played/recorded or stopped a song or pattern.)

During realtime recording, arpeggiator note data for tracks whose "Status" is EXT or EX2 will also be recorded.

• When you realtime record on tracks whose "Status" is set to **EXT** or **EX2** (while monitoring on an external MIDI tone generator), the note data generated by the arpeggiator will also be recorded.

Disk mode

Disk 0–1: Load

New!! Loading multiple files (change: PG p.136, 137)

You can use wild cards to simultaneously load two or more .KMP, .KSF, .AIF, .WAV., AKAI Program, or AKAI Sample files from a directory.

PG Add the following content to "Parameter Guide" 23) Load .KMP, 24) Load .KSF, 25) Load .AIF, 26) Load .WAV, 27) Load AKAI Sample File, 28) Load AKAI Program File (PG p.136, 137).
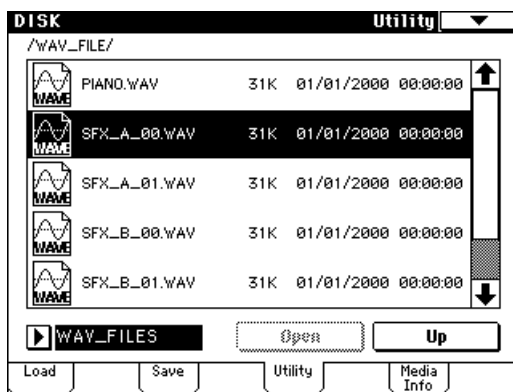
In the "Load Selected" dialog box, you can press the **text edit button** to display the text input dialog box and use the wild cards "*" and "?" in the selected filename so that multiple sample files with the same extension (i.e., of the same format) will be loaded simultaneously.

```
Load  [T] SAMPLE00   .KSF
      ( Can use */? as Wildcard )
 [ Cancel ]          [ OK ]
```
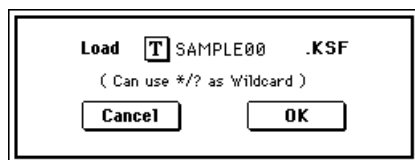
Example)

When a folder contains the following files, you have selected "SFX_A_00.WAV," and want to use wild cards to load multiple files simultaneously
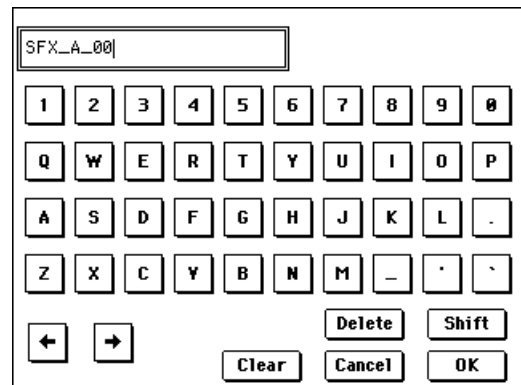
PIANO.WAV, SFX_A_00.WAV, SFX_A_01.WAV, SFX_B_00.WAV, SFX_B_01.WAV, SFX_C_00.WAV

```
DISK                            Utility  ▼
/WAV_FILE/
 [WAVE] PIANO.WAV      31K  01/01/2000 00:00:00  ↑
 [WAVE] SFX_A_00.WAV   31K  01/01/2000 00:00:00
 [WAVE] SFX_A_01.WAV   31K  01/01/2000 00:00:00
 [WAVE] SFX_B_00.WAV   31K  01/01/2000 00:00:00
 [WAVE] SFX_B_01.WAV   31K  01/01/2000 00:00:00  ↓
 [▶] WAV_FILES        [ Open ]        [ Up ]
 [ Load ]  [ Save ]  [ Utility ]  [ Media Info ]
```

Select "SFX_A_00.WAV," and choose the "Load selected" command to display the dialog box.

```
Load  [T] SFX_A_00   .WAV
      ( Can use */? as Wildcard )
 [ Cancel ]          [ OK ]
```
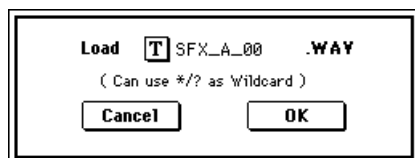
Press the **text edit button** ([T]) to access the text input dialog box, and specify a wild card. (For the renaming procedure, refer to BG p.38.)

```
 SFX_A_00|
 [1][2][3][4][5][6][7][8][9][0]
 [Q][W][E][R][T][Y][U][I][O][P]
 [A][S][D][F][G][H][J][K][L][.]
 [Z][X][C][V][B][N][M][_][`][`]
 [←][→]           [ Delete ][ Shift ]
         [ Clear ][ Cancel ][ OK ]
```

The wild card "*" matches all subsequent characters. The wild card "?" matches only one character.

1) If you specify **SFX_A*** and execute loading, the following files will be loaded.
SFX_A_00.WAV, SFX_A_01.WAV

2) If you specify **SFX_?_00** and execute loading, the following files will be loaded.
SFX_A_00.WAV, SFX_B_00.WAV, SFX_C_00.WAV

3) If you specify **SFX_*_00** and execute loading, the result will be the same as if you had specified "SFX_*" and the following files will be loaded.
SFX_A_00.WAVÅASFX_A_01.WAVÅASFX_B_00.WAV SFX_B_01.WAVÅASFX_C_00.WAV

4) If you specify ***** and execute loading, all .WAV files will be loaded, as follows.
PIANO.WAV, SFX_A_00.WAV, SFX_A_01.WAV, SFX_B_00.WAV, SFX_B_01.WAV, SFX_C_00.WAV

New!! Loading AKAI S1000/S3000 format stereo files (change: PG p.137)

When an AKAI S1000/3000 format stereo sample files named "-L" and "-R" are loaded, the Triton will automatically convert them into names that it can recognize as stereo samples and stereo multisamples. (In version 1, it was necessary to load them as mono samples and multisamples, and then rename them so that the 15th and 16th characters were "-L" and "-R." ☞PG p.81 "About stereo multisamples and stereo samples.")

PG Add the following content to "Parameter Guide" (☞PG p.137)

Loading AKAI S1000/S3000 format Sample files and Program files

AKAI S1000/S3000 format stereo Sample files and Program files whose names end in "-L" and "-R" can be loaded into the Triton as stereo samples and multisamples.

When the above files are loaded, "-L" and "-R" will automatically be moved to the end of the sample name or multisample name (15th and 16th character) so that they can automatically be recognized as stereo samples or multisamples.

27) Load AKAI Sample File

If the end (11th and 12th characters) of the sample name is "-L" and "-R," the "-L" and "-R" will automatically be moved to the end of the Triton's sample name (15th and 16th characters).

When you load two files whose sample names are identical except for ending in "-L" and "-R," and assign them to a stereo multisample in Sampling mode, they will be recognized as a stereo sample.

28) Load AKAI Program File

If a loaded multisample is assigned samples whose sample names end in "-L" and "-R," an "-L" and "-R" will automatically be added to the end (15th and 16th characters) of the multisample name.

When you load two multisamples whose multisample names are identical except for ending in "-L" and "-R," they will be recognized in Sampling mode as a stereo multisample.

Disk 0–2: Save

New!! Save to Std MIDI File (change: PG p.140)
(Save Song as Standard MIDI File)

When saving a song as SMF (Standard MIDI File), the "Pan" and "Tempo" parameter settings converted to SMF will be more appropriate.

- If the song parameter "Pan" (☞PG p.49, 0–3b) is **RND**, it will be converted to **C064**.
- If the song "Tempo Mode" (☞PG p.45, 0–1c) is **Manu**, the song parameter "Tempo" (☞PG p.45, 0–1c) settings will be written as events.

  (If "Tempo Mode" is **Auto**, the tempo data of the master track will be written, just as in Version 1.)
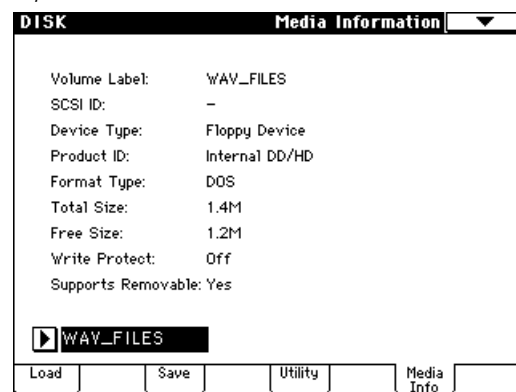
✍ Even if the "Tempo Mode" is **Manu**, the master track tempo data will be written even if there are tempo events in addition to at the beginning of the master track.

Disk 0–4: Media Info (Media Information)

New!! Drive Select (addition: PG p.143)

In 0–4: Media Info, you can choose "Drive Select" (☞PG p.132 0–1c)

🅟🅖 *Add the above content to "Parameter Guide" 0–4: Media Info (☞PG p.143).*

```
DISK                    Media Information  ▼
   Volume Label:     WAV_FILES
   SCSI ID:          –
   Device Type:      Floppy Device
   Product ID:       Internal DD/HD
   Format Type:      DOS
   Total Size:       1.4M
   Free Size:        1.2M
   Write Protect:    Off
   Supports Removable: Yes

  ▶ WAV_FILES
  Load        Save       Utility      Media
                                       Info
```

New!! Page Menu Command
(addition: PG p.143, 0–4)

🅟🅖 *Add the following command to "Parameter Guide" 0–4: Page Menu Command (PG p.143).*

- 0–4A: Scan SCSI Device

New!! Scan SCSI device (change: PG p.143)

A Scan SCSI Device page menu command has been added to 0–4: Media Info. If the EXB-SCSI option is installed, a connected SCSI device can now be remounted.

🅟🅖 *Add the following content to "Parameter Guide" (☞PG p.143).*

▼ 0–4: Page Menu Command

```
0–4A ──  Scan SCSI device
```
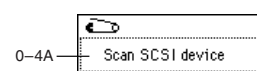
0–4A: Scan SCSI device

If the EXB-SCSI option is installed, you can remount a connected SCSI device.

1 Access the 0–4: Media Info page menu.

2 Select "Scan SCSI device."
   When you select this command, rescanning of the currently connected SCSI devices will begin (only if the EXB-SCSI option is installed). When rescanning has been completed, the available SCSI devices can be selected by "Drive Select."

✍ Never connect or disconnect a SCSI cable while the Triton or a SCSI device is powered-on; doing so will cause irreparable damage.

Disk

Other new functions

This chapter explains the new functions and improvements that have been made to modes other than Sampling mode, Sequencer mode, or Disk mode, or that are related to more than one mode.

New!! Tone No. (Tone Number)   (addition: PG p.129)

In Global P6: User Arpeggio when selecting the "Tone No.," you can use the [0]–[9] keys to input the Tone just as when selecting the "Step No."

PG *Change the content of "Parameter Guide" (☞PG p.129) as follows.*

Tone No. (Tone Number)   [01...12]

This is valid when "Arpeggio Tone Mode" (6–1a) is set to **Fixed Note**. It selects the **Tone**.

Select "Tone No.," and use the numeric keys to input the Tone. [0]–[9] correspond to **Tone0–9**, [-] corresponds to **Tone10**, and [./10's HOLD] corresponds to **Tone11**. Each time you press a key, the corresponding tone will be set/reset.

To delete all **tones** from a **step**, use the page menu command "Delete Step" (6–2C). To insert a blank step, use the page menu command "Insert Step" (6–2D).

New!! Use [△][▽] keys and the [VALUE] dial for selections in tabbed popup menus

In the tabbed popup menus that appear when you press a (category) popup button or popup button (2) [▷], you can use the [△][▽] keys or the [VALUE] dial to select programs etc. (☞BG p.10, 11)

This can be used in the following tabbed popup menus.

Bank/Program Select menu   (☞PG p.1)
ROM Multisample Select menu   (☞PG p.6)
Bank/Combination Select menu   (☞PG p.29)
Category/Program Select menu   (☞PG p.1)
Category/Combination Select menu   (☞PG p.29)
Category/IFX Select menu   (☞PG p.25)
Category/MFX Select menu   (☞PG p.27)
Category/ROM Drumsample Select menu (☞PG p.124)

New!! Use the [BANK] keys to select the program/combination bank in dialog boxes

In dialog boxes such as Write Program (☞PG p.3, 0–1A) or Write Combination (☞PG p.30, 0–1A), you can use the [BANK] keys to specify the program/combination bank.

Example)
In the Program mode "Write Program" dialog box, write the program to **E127**

1 Select the page menu command "Write Program" to access the dialog box.

2 Use "To Program" to specify the writing destination program bank and number.
Use the [BANK] keys to select the save destination bank. Press the PROG BANK [E] key.
Specify the number. Using the numeric keys (as in version 1), press [1], [2], and [7], and finally the [ENTER] key to specify 127.

New!! Selecting the "Solo Selected Timbre" and "Solo Selected Track" page menu commands

In the following pages, you can select the page menu commands "Solo Selected Timbre" (☞PG p.31, 0–1B) and "Solo Selected Track" (☞PG p.47, 0–1B, p.102, 0–1B).

Combination mode:	P0: Arpegg. A	(0–3)
	P0: Arpegg. B	(0–4)
	P4: Controller	(4–4)
	P7: Arpegg. A	(7–2)
	P7: Arpegg. B	(7–3)
	P7: Scan Zone	(7–4)
	P8: Insert FX	(8–2)
Sequencer mode:	P0: Preference	(0–7)
	P4: Controller	(4–7)
	P7: Arpegg. A	(7–3)
	P7: Arpegg. B	(7–4)
	P7: Scan Zone	(7–5)
	P8: Insert FX	(8–3)
Song Play mode:	P0: Preference	(0–5)
	P7: Arpegg. A	(7–3)
	P7: Arpegg. B	(7–4)
	P7: Scan Zone	(7–5)
	P8: Insert FX	(8–3)

PG *Since the following content is no longer valid, delete it from "Parameter Guide" 0–1B: Solo Selected Timbre (☞PG p.31) and 0–1B: Solo Selected Track (☞PG p.47).*

These functions cannot be selected in tab pages that have no parameters for individual timbres (tracks).

New!! **"Solo Selected Timbre"**   (change: PG p.31)

The **Combination mode** "Solo Selected Timbre" function listed below did not operate in version 1. In version 2 it operates as described.

PG *This is the content of "Parameter Guide" (☞PG p.31).*

0–1B: Solo Selected Timbre

MIDI If timbres that have been muted by the solo function have a "Status" (0–1f, 2–1a) of **EXT** or **EX2**, the MIDI note on/off messages specified for these timbres will not be transmitted.

Various messages

The following messages have been added.

PG *Add the following content to "Parameter Guide" (☞PG p.229–233)*

Front sample data used in rear sample   Can't overwrite

Meaning: When executing the Sampling mode function Sample Edit "Link," the sample data of the front sample was also used by the rear sample, and thus could not be overwritten.

Action: Do not use Overwrite; specify a different sample as the save destination.

Not enough song memory

Meaning: When executing the Sampling mode function Time Slice "Save," the total data for all songs has used up the entire sequence data memory, so saving is not possible.

Action: Delete other song data etc. to increase the free memory.

Rear sample is empty

Meaning: When executing the SAMPLING mode function Sample Edit "Link," the sample specified as the rear sample was empty.

Action: Specify a rear sample that contains data, and execute the function once again.

Slice point over limit   Can't divide

Meaning: The Sampling mode "Time Slice" function or the "Time Stretch" **Slice** function would divide the sample into more samples than the maximum (1000), so "Divide" cannot be executed.

Action: Use "Link" to connect any "Index" that does not need to be divided; then execute "Divide."

Others

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