

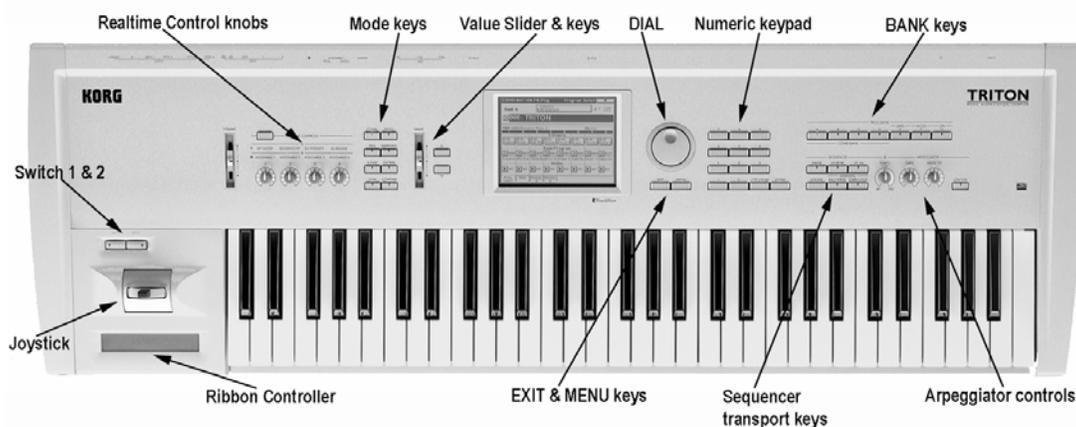
EasyStart

TRITON

MUSIC WORKSTATION/SAMPLER

NEW OS
2.5 INFO
INSIDE!

KORG



TRITON "Classic" Main Features

- Incredible sound: 32MB of waveform ROM, expandable with EXB-PCM expansion boards, and EXB-MOSS DSP synthesis board.
- World-class Effects: 102 algorithms, 5 inserts, 2 masters include sync-able effects, 3-Band EQ.
- Quick, powerful Sampling: 16 MB RAM (expandable to 64 MB), 48kHz sampling rate, Slicing, Time Stretching, Cross-fade Looping.
- Easy and creative Sequencing: 16 Tracks, 200,000 events, with Cue List and RPPR functions, shortcuts like Song Templates, preset rhythm patterns, independent track-looping.
- Dual polyphonic Arpeggiators, 237 User locations, sync-able to MIDI clock
- TouchView graphic interface makes navigation a breeze

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Important information: *Triton version 2.5 Operating System upgrade!*

*Throughout this guide you will find paragraphs marked **NEW!**, which highlight some of the new features of Triton OS V2.5's operating system!*

Loading the preload data

! *Make sure to **backup** any of your own internal songs/sounds to floppy disk before proceeding!*

1. Insert **TNFD-00P** into the disk drive → press the **[DISK]** key.
2. Press the **Load** tab in the lower left of the display. The contents of the disk will be displayed.
 - a. **To load all of the factory data at once:** Press any one of the files named **PRELOAD** → Press the **Load** button in the upper right corner of the display → Press **Load selected** from the popup menu → Check the boxes for the other two **Load PRELOAD** queries → Make sure the **Clear** radio button is selected in answer to “**Select KSC Allocation**” → Press the **OK** box → When the display asks “**Where is a GOSPE000.KMP file**” eject the first disk and insert the **TNFD-01P** disk → Press the **Select** box; once the **PRELOAD** folder is highlighted, press **Select** again.
 - b. **To load just the factory demo songs:** Press the file named **PRELOAD.SNG** Check the box for the **Load PRELOAD.KSC** query → Make sure the **Clear** radio button is selected in answer to “**Select KSC Allocation**” → Press the **OK** box → When the display asks “**Where is a GOSPE000.KMP file**” eject the first disk and insert the **TNFD-01P** disk → Press the **Select** box; once the **PRELOAD** folder is highlighted, press **Select** again.
 - c. **To load just the factory sounds:** Press the file named **PRELOAD.PCG** → Press the **Load** button on the upper right corner of the display → Press **Load selected** from the popup menu → Press the **OK** box.

Listening to the demo songs

1. After the preload demo songs have been loaded, press the **[SEQ]** key → Press the **[START/STOP]** key to play the first song, **Deep Cut**, which utilizes the samples loaded from the second disk → Playback will automatically stop at song's end, or press **[START/STOP]** any time to stop.
2. To select another song, press the popup button to the left of **▶ S000** → Press the song title you'd like to hear → Press **[- [START/STOP]**.

To play the Demo Cue List:

1. Press the **[MENU]** key → Press **P1: Cue List**, or press **1** on the numeric keypad Press **[START/STOP]** → All songs will play in succession as well as endlessly loop from the beginning of the list → Press **[START/STOP]** anytime to stop playback.

Selecting and playing Programs and Combinations

1. To select Programs, press the **[PROG]** key. To select Combinations, press the **[COMBI]** key.
2. Then press a **[BANK]** key to select one of the sound banks, followed by using the **DIAL**, **[INC]/[DEC]** keys, or **numeric keypad** to select sounds from within a bank.



Programs are located in BANKS **A-D** (and **G** for General MIDI). Combinations are in BANKS **A-D**.

Selecting Programs and Combinations by Category

1. Press the ► **[CATEGORY]** popup above the Program or Combi name → Scroll and press the **name** of any sound in the current category, and immediately play it on the keyboard → Select another category by pressing one of the **Category** tabs down the left and right sides of the display; then audition the sounds in similar fashion → Press the **OK** box when satisfied with your selection.

Work with these great TRITON Programs and Combinations:

PROGRAM	Name	Performance Tips
A003	Legato Strings	JS-Y: Tremolo; Knob1: Attack; Ribbon: Filter
A034	Arp Angeles	SW1: Pitch; JS-Y: Filter; Knob1: Decay
A054	SuperSwitch Bass	Ribbon: Pitch bend; Knob 2: Decay; Try with Arp!
A087	Perc Short Decay	Ribbon: Volume; JS+Y: Rotary speed; Knob 4: Reverb
B017	Dyno Tine EP	JS+Y: Tremolo; Knob2: Stereo pan; Ribbon: Filter
B027	Vocalesque	SW1: Portamento; Knobs 3-4: FX level; Slider: Pitch
B085	Feedback D. Gtr.	JS-Y: Feedback; Ribbon: "whammy"; Knob1: Attack
COMBINATION	Name	Performance Tips
A006	Ugly Momma D.Kit	JS+Y: Decay; Ribbon: Filter; Try with Arp!
A007	My Baby's Asleep	SW1: "mute" strings; Knob 4: Reverb; Try with Arp!
A011	Big Jazz Band	SW1: Adds octave; Slider: Pitch; Knob2: Level of some layers
A126	Life Together	JS-Y: Feedback; SW2 & JS+Y: Wah; Try with Arp!
B000	Famous Layer EP	Ribbon: Strings filter; Knob3: Strings volume; SW1: Octave up
D012	Modern Monastery	Ribbon: Filter; SW1: Octave up; JS-Y: Try with Arp!

Arpeggiator mode

TRITON has dual polyphonic arpeggiators, fully editable and syncable to MIDI clock. One program uses one arpeggio pattern - Combi or Sequence modes use up to two arpeggio patterns at once.

1. Programs have an arpeggio pattern assigned to them even if the Arpeggiator **[ON/OFF]** key does not “wake up” in the ON position. **Example:** Select **Program A35 Arco Strings** → Press the Arpeggiator **[ON/OFF]** key so it is on (lit) → Work with the realtime controls: **TEMPO**, **GATE** (overall step length), and **VELOCITY** (loudness of arpeggiated notes) → Press the **Arpeggio** tab at the bottom of the screen → Work with the **Octave** radio button, change the clock **Reso** (=Resolution), check the **Latch** box.
2. To view the Arpeggiator grid, press the **[GLOBAL]** key, press **[MENU]**, press **P.6 User Arpeggio** → The procedure is covered in the Owners Manual Basic Guide, pp. 100-105.
3. **Combinations** may have up to two arpeggio patterns assigned to them even if the Arpeggiator **[ON/OFF]** key does not “wake up” in the On position → **Example:** Select **COMBI A12, Bell Amis** → Note that **Realtime controls** affect both arps globally → Press the **Arpegg. A** or **Arpegg. B** tab at the bottom of the screen to work with individual parameters → Press the popup at the **►Pat:** (Pattern) field and try substituting a different arp pattern.

New! Working with the TAP TEMPO Function:

1. Tap Tempo in Program Mode: Select Program **A066, Wild Arp** → Hold down some notes on the keyboard, and press the **[ENTER]** key 3 or 4 times at the desired tempo: The Metronome updates accordingly.
2. Tap Tempo in Combi Mode: Select Combi **A102, The 16th Strummert** → Hold down some notes on the keyboard, and press the **[ENTER]** key 3 or 4 times at the desired tempo: The Metronome updates accordingly.
3. Tap Tempo in Sequence Mode: After creating a New Song and pressing the **[REC/WRITE]** key, press the **[ENTER]** key 3 or 4 times at the desired tempo: The Metronome updates accordingly.
4. Tap Tempo of tempo-based Effects: Select Program **B082, Space Pod for 2** → Note that the **[ARP ON/OFF]** switch is off → Press the **[ENTER]** key 3 or 4 times at the desired tempo: the program's LFO and the BPM of Insert Effect 2 (algorithm 50: St. BPM Delay) both update to the tapped tempo.

Sequence mode: Creating songs quickly with Song Templates

1. Press the **[SEQ]** key → Press the popup by **► S###** (song number) and press any number not in use → Press **OK** in response to the query “**Create new song this Song #**”.
2. Press upper right popup **▼** and press “**Load Template Song**” → Press the popup in the **From: ►** field and select one of the **P##** templates by pressing it. Each song selection will load eight programs to the first eight tracks, and choose and route appropriate effects.
3. Check the box “**Copy Pattern to Track too?**” → Make sure that the pattern popup is set to “**Preset**” → Press the popup by **► P###** and select a Pattern *in the same style* as your Song Template choice → Press the **OK** box 4 to 8 times, to copy the pattern into the track for a number of measures, then press **Exit** → Press the **[START/STOP]** key to audition the copied drum pattern → Press the **[START/STOP]** key again to stop.



*When you press **OK** to copy the pattern, you can first select a new pattern to create a series of patterns in the track.*

1. Press **[LOCATE]** to return to the beginning of the Song → Press the popup at **► Track ##** (beneath the Song #) to select **Track 2** (except for the *Orchestral Template*, Track 2 is **always Bass**) → Press the **[REC/WRITE]** key, and then the **[START/STOP]** key, and record 2 to 4 measures → When finished, press **[START/STOP]** to stop recording.

2. Press the **PlyLoop 1-8** tab at the bottom of the screen → Press the Track Play Loop checkbox for Track 2 → Leave the **Loop Start Measure** at “001” → Press the **Loop End Measure** and set it to the last measure you played on Track 2 (using ▲INC, dial, or keypad) → Press [**LOCATE**] to move to the song beginning, and then press the [**START/STOP**] key to play back the song and looped bass track → Press the [**START/STOP**] key again to stop.
3. Repeat previous steps 4 and 5 as you record additional tracks and set desired Play Loops.

...Continue by Automating the Mix:

4. Press the **Preference** tab, then press the **Overdub** radio button under **Recording Setup**.
5. Press the **Mixer 1-8** tab at the bottom of the screen and select a track from the previous steps for mixing by pressing its fader.
6. Press the [**REC/WRITE**] key, then the [**START/STOP**] key, and record volume changes on the track by using the **DIAL** or the **VALUE** slider → Press [**START/STOP**] when finished.
7. Press [**START/STOP**] to audition the results - the volume parameter and value will update as the song plays back. *Note that track pan messages may be recorded in similar fashion*

Using the Compare function as ‘UNDO’ in Sequence mode:

If you are dissatisfied with a ‘take’ or a recorded mix, press the [**COMPARE**] key once so it is lit: it serves as “one level of Undo”. Simply Record again while the [**COMPARE**] key is lit, and you’ll record new data in the current track. “Toggle” the **COMPARE** key to listen to both “takes”. Note that moving to, and recording/editing another track (or leaving sequence mode) will clear the Compare buffer. Before you begin work on a new track, make sure that the currently selected state of Compare contains the data that you want to keep!

Examine the Effects in your Template Song: 5 Insert FX, 2 Master FX, and Global 3-Band EQ!

1. Press the [**MENU**] key, then **P.8 Insert Effect** to view the (up to) 5 Insert Effects chosen by the Song Template → Look at the field labeled **IFX/Indiv. Out BUS Select** → Tracks whose popup is assigned to ►L/R are fed directly into the **Master Effects** by the values in the **Send1 (MFX1)** and **Send 2 (MFX2)** rows. → Tracks whose popup is assigned to ►IFX# are assigned to the Insert Effects visible in the top half of the display.
2. Press the popup for **Track 2** (probably your bass track): the second column contains the choices for assigning a track to one or two of TRITON’s 4 auxiliary outputs.
3. Press the [**Insert FX**] tab at the bottom of the display to see an expanded view of the currently selected Insert effects → The **Send1** and **Send2** rows govern how much an Insert Effect is being fed to the Master Effects → Click on one of the popups in the **Insert Effects** row: Just like TRITON’s sounds, effects are arranged in categories → Press any other effect algorithm in the current category to choose it, or press one of the category tabs on the left side of the display to choose an effect from another category → Press one of the five **IFX** tabs to view all the parameters of the currently selected Insert Effect → Press any of the popups (other than **Control Ch.** ►) to view the 32 available Dynamic Modulation Sources → The **Control Ch.** ► popup allows control of a given effect by a specific MIDI channel of the sequencer.
4. Press **P.9 Master Effect** to view the 2 Master Effects chosen by the Song Template → Press one of the popups by **MFX1** ► or **MFX2** ► to substitute effect algorithms as on the IFX page → Press either the [**MFX1**] or [**MFX2**] tab at the bottom to view and edit the currently selected effect’s parameters → Press the [**Master EQ**] tab to view and edit the global 3-Band EQ.

New! Alternate quick song method featuring One-Touch Recording:

1. Choose any Program or a Combi → Tap the [**ENTER**] key at least 3x to enter a desired tempo.
2. Hold down [**ENTER**] and press [**REC/WRITE**] → Press [**OK**] to answer “Setup to Record: Are you sure?” → Triton jumps to Record mode, with the [**REC/WRITE**] key already armed.

3. Press **[START/STOP]** to begin recording → Press **[START/STOP]** again to stop recording. What could be easier?!

New! Alternate song method for copying Combis with Arps:

1. Choose any Combi with the **[ARP ON/OFF]** switch on (lit).
2. Create a new song → Press the upper right corner drop-down menu and press **“Copy from Combi”** → Confirm **[OK]** with **[F8]** → Check both boxes **“with Effects”** and **“Auto Adjust Arp for Multi REC”** → Press **[OK]**.
3. Press **[START/STOP]** to begin recording → Press **[START/STOP]** again to stop recording.

New! Swing quantize

1. Press **[MENU]** → Press **[P5] [TrackEdit]** → Select a Track to edit; select the first four measures as a region to edit (from M:001 to End of M:004) →
2. Press the upper right corner drop-down menu and select **Quantize** → Set **Resolution** to the 16th note icon → Press the **“Swing:”** field, type or dial in a percentage, and press **[OK]**.

Sampling mode

TRITON samples at 48kHz, 16-bit, in mono or stereo. With the provided 16 MB, the TRITON is capable of recording samples of 174 seconds @ mono, or 87 seconds @ stereo. Fully expanded with SIMM modules to 64 MB, it allows about 11 ½ mono minutes or 5.8 stereo minutes of sampling! The correct SIMMS are 72-pin, non-parity, EDO or Fast Page (FPM) DRAM SIMM, 60 ns (nanoseconds) or faster, 11 Bit Addressing.

Recording “one-shot” vocal samples



*Before proceeding clear the TRITON’s sample RAM by powering **OFF**, then **ON**.*

1. Connect a microphone to the **[AUDIO INPUT 1]** jack on the rear panel, set the **MIC/LINE** switch to **MIC**, and set the **LEVEL** control to the 12 o’clock position.
2. Press the **[SAMPLING]** key → Press the **[Input Setup]** tab → In the **Input 1** field, press the popup by **►BUS(IFX) Select:** and choose **L/R** → Set Input 1 Pan: to **“C064”** with the **DIAL** or **numeric keypad** → In the **Recording Setup** field, press the **Auto** radio button, set the **Threshold** to **–30 db**, and set **Pre Trigger REC:** to **5ms** with the **DIAL** or **keypad**.
3. Press the **[Recording]** tab and make sure that **“MS”** (Multisample) is set to **“000:new MS ___ 000”** → Set both the **OrigKey** and **TopKey** fields to a value of **“C2”**. *The easiest way to set this is by holding down the **[ENTER]** key and pressing the **[C2]** key on the keyboard.* → Under the **REC Sample Setup** field, touch the popup by **Sample Mode:** ► and set to **“L-Mono”**.
4. Press the **[Preference]** tab and set the **Zone Range** to **1key** with the **DIAL** or **keypad**.
5. Press the **[Recording]** tab → Press the **[REC/WRITE]** key to “arm” the sampler, and then speak into the microphone. If **“ADC Overload”** flashes above the “level indicators”, lower the rear panel **LEVEL** control until this message no longer flashes → Press the **[dB]** fader in the **Recording Level** field and adjust with the **DIAL** while speaking into the mic. Set this for a “hot” signal level, but watch and adjust if the display indicates, **“CLIP”**.
6. Press the **[START/STOP]** key and say the word, **“Sampling”** → Press **[START/STOP]** again to stop sampling, and then press **[CREATE]**. *Note that the “keyboard” display moves to the next key after you press “CREATE”.*

7. Press the [REC/WRITE] key → Press the [START/STOP] key and say, “is easy” → Press [START/STOP] again to stop sampling, then press [CREATE].
8. Press the [REC/WRITE] key → Press the [START/STOP] key and say, “with” → Press [START/STOP] again to stop sampling, then press [CREATE].
9. Press the [REC/WRITE] key → Press the [START/STOP] key and say, “TRITON ” → Press [START/STOP] again to stop sampling.
10. That’s it! Now play the keyboard: play each note (half-step) from C2 to D#2, and you’ll hear the sampled words, “Sampling is easy with TRITON “.

...Continue by sampling through one of TRITON ‘s 102 Insert effects:

11. Press the [Input Setup] tab → In the Input 1 field, press the popup by ►BUS(IFX) Select : and choose IFX1.
12. Press the MENU key, then press P8: Insert Effect. → Press the “OFF” toggle button in the IFX1 box to turn it ON, then make sure 000: No Effect is highlighted. → Use the numeric keypad, to enter 5 > 2, then press the [ENTER] key (“52: Reverb Hall”) → Speak into the microphone to hear the effect being applied → Press the [IFX1] tab at the bottom of the screen to view and edit the effect parameters.
13. Press the [MENU] key, then press P0: Recording → Press the [Recording] tab, then press the [REC/WRITE] key to “arm” the sampler → Speak into the mic and adjust the recording level as needed
14. Press [Create] to make a new index in the multisample → Press [F2] (“Rec”) → Press the [REC/WRITE] key to “arm” the sampler → Speak into the mic and adjust the recording level as needed (see step 7 above) → Press the [START/STOP] key, speak to sample → Press [START/STOP] again to stop sampling. The new sample will playback on key E2 – the next available index.

More new features of O.S. V. 2.5!

Time Slice Samples to Pattern/RPPR: This makes it easier to use multiple samples that were originally at different tempos.

Load PCG (RAM) and samples: This intelligently loads only the sample-related Programs and Drumkits from a PCG file (and their samples) and allows you to append them to any Bank, facilitating the merging of multiple sample files. ***This is a big benefit when using the new CD sample libraries! (TNCD001 TRITON Sampler Starter Pak, TNCD002 Global Village, TNCD003 TRITON Drum Hits & Ambience, TRCD Trinity Drum Loops for TRITON, and more!)***

Additional Footswitch and pedal assignments: This allows hands-free control of more controller functions than ever before.

Append Load SNG Files: It is easy to merge any number of Songs for a given performance.

Improved behavior with external sequencers: Many parameter changes can be recorded to an external sequencer.

GM Initialize: This command provides an efficient way to create General MIDI sequence tracks.

Individual Output for Metronome Click when Sampling: Now there can be a tempo reference, not only a countoff, for sampling.

File Compatibility: Sound and song files may be shared between ALL the Korg workstation instruments.

Bulletproof Sequence memory: Even if you should use all available sequencer memory, the data you’ve already recorded is preserved.