KORG

KARMA
MUSIC WORKSTATION

Karma Keyboard FAQ
Frequently Asked Questions, Tips, and Tricks

© 2001 by Stephen Kay

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http://www.karma-lab.com

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Section 1: General, Miscellaneous (10)

1. Several programs or combis have an odd "dirty" or "crackling" sound to them. Example Combis are A049, A082, & E033.

These are "supposed" to sound dirty in this way. Why? Some people actually like this! If you go to **(7.2/7.3)** [Menu] -> [IFX] or [MFX], you will see that somewhere there is an Insert or Master Effect called "St.AnalogRecd." This means "Stereo Analog Recording," and it is supposed to make snaps, crackles, and pops as if this was a sample taken from a vinyl record. As you know, taking samples from records was (is?) wildly popular for certain types of music, so this simulates the effect quite nicely. All you have to do to get rid of this is go to that Insert or Master Effect and turn it off, then resave the Combi or Program.

2. How do I access individual Drum Samples, or edit Drum Kits?

You change the individual samples of drum kits in the Global mode, so you can, for example, listen to individual snare drums or kick drums.

(1) Select Program A004: !{Tricky}Kit !
(2) **(5.1)** (Global)->[Menu]->[DKit]
(3) Here you can view/edit which Drum Sample(s) are assigned to each key of the Drum Program. Tip: to easily select a certain key's drum sound, cursor so that the Note Number is highlighted (the field directly under the keyboard to the far left, i.e. 'C3'), press and HOLD the ENTER key, and play the note that you wish to edit.

Note: Any changes you make here affect all programs that may use the Drum Kit that you have edited. And these changes will disappear when you turn off the Karma UNLESS you use "Write Drum Kits" from the [Utility] menu.

☞ **Parameter Guide pages 142-144.**

3. Is there a way to navigate around the Karma interface faster?

You can jump to any page by holding down the menu key and pressing 2 numbers on the numeric keypad. The numbers correspond to the Page and subpage, as displayed in the main [MENU] pages. If you just learn to picture the Menu window in your mind (which is fairly similar between Program, Combi, and Sequencer Modes), it's easy to learn that the Karma parameters (for example) are column 6, and the DynMidi (for example) is on [K RT] page (which is number 4 in column 6), so to get there quickly from anywhere just hold down [MENU] and type "64". Or the Insert FX

parameters are in Column 7, number 2, so just hold down [MENU] and press "72". Note that this also corresponds to the whole organizational scheme of the Manual **(Page 6.4.x etc.)**

In Global Mode, you only have to use 1 number, because there is only 1 page per column. In other words, hold [MENU] and press 1, or hold [MENU] and press 2, etc.

☞ **Basic Guide, Page 14.**

4. What version of software (OS) in my Karma?

Watch the display as you turn it on. The software release number is displayed under "KARMA Music Workstation" at the bottom of the screen, next to KORG.

OS Software releases are available from Korg USA, Korg Germany, Korg Japan, and other distributors on their web sites. There are also complete instructions on how to install it, in the applicable language. There are direct links on my site at:

http://www.karma-lab.com -> [Specs, Manuals & Updates]

5. My Karma crashes/freezes on start up!

You may have attempted to load corrupted .PCG data, or some other similar problem. In any event, you can solve this problem by resetting your Karma:

12. Turn off your Karma.
13. Reset Internal Memory by holding both the [MENU] and [9] keys down, while turning the Power On. You will see "Now writing Into Internal Memory". Then you can release the keys. Note: THIS ERASES ALL INTERNAL DATA.
14. Reload Preload.PCG from the Preload floppy disk which is included with KARMA, or reload your own data from your backup floppies (you do have backups, of course, right? ;-)

6. What is a timbre?

A timbre is a word that essentially means "separate tone color". It is fairly commonly used interchangeably with "instrument," "program," etc. It is also the word used to describe the 8 "tracks" that are available in a Combi, in order to differentiate the fact that you can't actually record

anything in Combi Mode (Combi Mode has 8 timbres, Sequencer Mode has 16 tracks.) ☞ **Basic Guide, Page 52.**

7. Weird problem: nearly every Combi seems to be changed – but just on one track. For example Combi B000/KARMA HipHop should have Prog B017 on timbre 4 - but it shows Prog B000.

It seems that you have a MIDI routing problem. Unplug any MIDI cables - does it still happen? You are probably sending a program change back thru to yourself (i.e. you change to Combi A025, and suddenly any timbres that are set to the Global MIDI Channel change to Program A025.) Note: this could also happen in Sequencer Mode.

With a properly set up MIDI system, this should not be happening – but this is not the fault of the Karma. Something in the way you are routing your gear is causing a "loop" problem.

Try going to Global and turning off the ability to change Programs and/or Combis via program change messages. This is a temporary fix, but should solve your problem until you figure out where the echoing through is happening.

(2.1-1a) (Global)->[MIDI]-> Enable Program Change OFF

☞ **Parameter Guide, Pg. 137.**

8. I have heard that certain early units had a noise problem. How do I know if I have it?

Yes, certain "early" units had a bad IC chip that caused crackling at the ends of certain waveforms. While Korg has explained that this cannot be narrowed to a specific serial number range, it is my opinion that "early" means serial numbers before 000650. Try this simple test:

Select Program A004 Tricky Kit. Play the F or the G below Middle C, and hold the note. As the sound dies out, if you hear a DEFINITE LOUD CRACKLING, then your unit is affected. Anything that is not actual crackling, then you don't. In other words, don't turn your volume WAY UP and start to imagine that some tiny perceived noise at the end of the sample (which happens on many waveforms, due to the limitations of sampling in 16 bits) is the problem, when it isn't. If you have it, you will DEFINITELY KNOW IT when you do the above test. Otherwise, you're fine. If you have to turn your system up to 11 as the sound is dying out and then you think you *might* hear something, you don't have it.

Korg will fix this for you for free, if you have the problem. Contact customer support at 1-800-645-3188.

DO NOT confuse this with programs that are *supposed* to have noise, such as A49, A82, & E33. These use an effect to simulate the crackling of a vinyl record. See elsewhere in this FAQ for more info.

9. When I plug any of my standard sustain pedals in, nothing happens.

Are you plugging it into the jack labeled "Damper", and not "Foot Switch"? Any standard momentary type foot switch will work. The only thing is that some foot switches have the polarity reversed. If you get sustain when you let off, and no sustain when you press down, it's backwards. You can switch this in:

(6.1-1) Global -[Menu]-[Ctrl]-[Foot]->Damper Polarity
☞ **Parameter Guide, Page 145.**

10.   Why do some Programs or Combis have the sustain pedal disabled? The A001 AcousticPianoAT patch is a good example.

The reason is that the programmer of the patch decided that when KARMA is active, the use of the sustain pedal caused objectionable behavior. Or, the sustain pedal is programmed to do something else (like activate the Note Latch function in Dynamic MIDI).

In the case of A001, I wrote this patch, and I agree in retrospect that the sustain pedal should be active. I didn't like certain things you could make it do with the KARMA function active, but now I believe that it is more normal with it functioning normally. Fortunately, it is easy to change:

(6.1-5) [Menu]-[KARM]-[RxFilter] -> Damper CC#64 -> set to On.
☞ **Parameter Guide, Page 60.**

Here, in A001, we can see that "Damper" (CC 64) is OFF. This means that when KARMA is ON, the Damper will not be echoed through (and therefore will not work). Set this to ON and resave the Program, and it will work in a more normal fashion.

In a Combi, it is a similar operation, except you can control the Damper for each KARMA Module separately.

Note that changing this setting doesn't always change the damper operation, because this particular setting only affects what happens when KARMA is ON. If the Damper is disconnected when KARMA is OFF (also), then you must go to another place:

(4.1-2a) [Menu]-[MIDI2]-[MIDI2-2] -> Damper CC#64.
☞ **Parameter Guide, Page 55.**

Also note that if you are doing this to a Program or Combi, you should be aware that the Damper may be assigned in the Dynamic MIDI section to perform some other operation. You should check this and make sure there is not a conflict - you may want to remove the Damper from Dynamic MIDI in this case:

(6.4-3) [Menu]-[K RT]-[DynMIDI]-> Source -> locate Damper CC#64.
☞ **Parameter Guide, Page 63.**

1. Are Triton Files compatible with the Karma?

Yes. You can load Triton Combis, Programs, and Sequences into the Karma. The Karma ignores the settings for the Triton arpeggiators, because Korg built it *after* the Triton, and it knows to ignore these parameters.

2. Are Karma Files compatible with the Triton?

No. You cannot load any Karma files into the Triton. Because Korg built the Triton *before* the Karma, it doesn't know anything about ignoring all the extra KARMA parameters that are in the data. If you created a sequence in the Karma, you could export it as a standard MIDI file and import it into the Triton, but there's no way to load in the Song definition itself.

3. What is the same, and what is different about the Programs and Combis in the Triton and the Karma?

The Karma A & B Program Banks are identical to the Triton's, with the exception of some very minor tweaks to Insert/Master FX (sometimes allowing them to be modulated by KARMA), but no real changes to Program data, because that would make them incompatible with EXB Boards. Also some minor name changes to indicate certain KARMA features. The Karma E Bank is a combination of selected Triton C & D Programs, and a few new ones used by the demo sequences.

Many Triton users apparently complained about having to overwrite their user banks when loading EXB boards, so we decided to leave C & D empty in the Karma to avoid this problem. That is why the Karma ships with Prog/Combi banks A, B and E loaded, and C & D empty.

The Karma Combis are nearly all completely different. Some may have started out as ports of a Triton Combi, but even ones that have the same name as a Triton Combi have been rewritten to use KARMA, therefore many things have been changed, including timbres, effects, etc.

The Karma can load Triton Programs and Combis - fully compatible - the only thing you lose are the Arpeggiator settings. So you can keep your Triton disks, or find Triton sound data on the internet, and load nearly anything you want into the Karma.

The following chart shows the differences between the Triton and Karma Preload data, and also what is available to be loaded from an Expansion Board floppy disk. Please keep in mind that the EXB Expansion Boards have a floppy that was created for the Triton; to load the data into the Karma, you must load separate banks of Combis and Programs rather than loading the entire .PCG if you want to keep your Karma data intact. This is explained elsewhere in this document.

PRELOAD	
Programs	
Triton	**Karma**
Bank A	Same, except for slight EQ, effects and name changes. *Uses KARMA GEs instead of Triton Arps.*
Bank B	Same, except for slight EQ, effects and name changes. *Uses KARMA GEs instead of Triton Arps.*
Bank C	Empty. Some Bank C Programs are in Karma Bank E.
Bank D	Empty. Some Bank D Programs are in Karma Bank E.
Bank E	Combination of selected Triton Bank C & D Programs, along with a few new ones. *Uses KARMA GEs instead of Triton Arps.*
Bank F (MOSS option)	Same, except no Arpeggiator or GE assignments.
Combinations	
Triton	**Karma**
Bank A	New/Different – uses KARMA GEs instead of Triton Arps.
Bank B	New/Different – uses KARMA GEs instead of Triton Arps.
Bank C	Empty
Bank D	Empty
n/a	New/Different – uses KARMA GEs instead of Triton Arps.
n/a	Empty
Note: any Triton Arpeggiator settings will not be available with the Karma.	

EXB - PCM 001-005 (1 board, 128 new Programs/Combis)
Programs
Bank A – Triton Preload Bank A *(Inside C_Bank.PCG & D_Bank.PCG)*
Bank B – Triton Preload Bank B *(Inside C_Bank.PCG & D_Bank.PCG)*
Bank C – 128 New Programs for EXB *(Inside C_Bank.PCG)*
Bank D – Same as Bank C above, for loading convenience *(Inside D_Bank.PCG)*
Combinations
Bank A – Triton Preload Bank A *(Inside C_Bank.PCG & D_Bank.PCG)*
Bank B – Triton Preload Bank B *(Inside C_Bank.PCG & D_Bank.PCG)*
Bank C – 128 New Combis for EXB *(Inside C_Bank.PCG)*
Bank D – Same as Bank C above, for loading convenience *(Inside D_Bank.PCG)*
Note: any Triton Arpeggiator settings will not be available with the Karma. There are currently no GEs assigned to any Programs or Combinations.

EXB - PCM 006 (Orchestra – 2 boards, 256 new Programs/Combis)
(Note: this is a guess, since I have not seen the data yet.)
Programs
Bank A – Triton Preload Bank A
Bank B – Triton Preload Bank B
Bank C – 1st 128 of 256 New Programs for EXB
Bank D – 2nd 128 of 256 New Programs for EXB
Combinations
Bank A – Triton Preload Bank A
Bank B – Triton Preload Bank B
Bank C – 1st 128 of 256 New Combis for EXB
Bank D – 2nd 128 of 256 New Combis for EXB
Note: any Triton Arpeggiator settings will not be available with the Karma. There are currently no GEs assigned to any Programs or Combinations.

EXB - MOSS (1 board, 128 new Programs, 64 New Combis)
Programs
Bank A – Triton Preload Bank A
Bank B – Triton Preload Bank B
Bank F – 128 New Programs for MOSS
Combinations
Bank A – Triton Preload Bank A
Bank B – 000~063: 64 new Combis using MOSS. 064~127: Triton Preload Bank B.
Note: any Triton Arpeggiator settings will not be available with the Karma. There are currently no GEs assigned to any Programs or Combinations.

Section 3: MIDI – Transmitting, Receiving (7)

1. How do you send the MIDI data from KARMA to external devices (or external sequencers)?

In Program Mode, MIDI Data from KARMA is automatically sent out the MIDI out port, on the Global Channel. Just hook up another synth set to the same Global Channel and it works.

In Combi Mode, it is not possible to control both an external synth and the internal sound on the same timbre at the same time. All of the Combis default to having the Internal Sound playing (of course). To send MIDI data to an external device in Combi mode, choose **(3.1-1)** [Menu] -> [Prm1] -> [MIDI], and change the Status Field of one or more timbres from "INT" to "EXT". You can have some of the KARMA Modules playing the INTernal sounds from the Karma, and some of the KARMA Modules playing the EXTernal sounds. ☞ **Parameter Guide, Page 49.**

(Trick: if you DO want a KARMA internal sound layered with an external sound in Combi Mode, let's say you want the bass line to use the Karma sound, and then layer it with another bass sound from some external device, you can do it by finding an open Timbre (one that is set to Status "OFF"), and set it to the same MIDI channel as the timbre that the bass is on. Then set the Status of this timbre to "EXT", and you will have 2 timbres listening to the bass MIDI Channel, one of them playing the internal sound, and one of them sending MIDI to the external device. Or see Sequencer mode below.)

In Sequencer Mode, simply use "Copy From Combi" with Effects checked, and then you can set the Track Status to "BOTH", and the track will be sending to the Internal and External Sounds at the same time. [Menu] -> [Prm1] -> [MIDI...8] or [MIDI...16] ☞ **Parameter Guide Page 82.**

You can use Sequencer Mode as a sort of "Combi with external MIDI capabilities" in this fashion, without actually recording anything (or use this mode to send data to an external sequencer.)

2. How do I set the KARMA Knobs and Switches to generate MIDI events, so I can record them into my (external) sequencer?

You can set all the knobs to generate MIDI CCs in the Global Mode: **(6.1-2/3)** (Global)->[Menu]->[Ctrl]->[KARM1/2].

☞ **Parameter Guide, Pages 146-147, Basic Guide Page 104.**

3. My MIDI activity light on my <insert interface> is always lit. It seems that the Karma is always sending tons of MIDI data, even when it is doing nothing!

What you're seeing is MIDI clock, which is sent 24 times per quarter note. The Karma sends this in all modes (except Disk mode) whether KARMA is on or off. The only way to stop this is to put the Karma in External Sync Mode (and then of course, nothing will work unless you send it MIDI Clock from somewhere else).

This activity is actually harmless, and is in no danger of "clogging" your interface. This will keep the light activated, but it is not at all a "flood" of information; just a steady pulse that in no way causes any problems.

But one idea if this really bothers you: in OMS, for example, which is what I use on my Mac, you can specify whether a certain instrument sends/receives MIDI Clock. You may be using FreeMIDI or something else, which I am not familiar with. But if you have that sort of feature, and you don't need to sync anything to the Karma, you can just "filter out" the MIDI Clock from the Karma. Many interfaces have internal options you can set to do this, also.

4. How do I access the different banks of programs using MIDI program change messages, and bank change messages?

There are (2) ways to control program changes on the different banks. It depends whether you want to run the KARMA in "Korg" mode or "GM2" mode. Most users will probably want to set this to "Korg" Mode.
(1.1-2) (Global)->[Menu]->[Basic]->[Prefs]->Bank Map = Korg.

☞ **Parameter Guide, Page 136** for a complete description of how to send bank changes for the two different modes.

5. I get incorrect patches changes when using MOTU Free MIDI patch lists or Cakewalk Intrument Definitions, or just sending program changes.

You have to set the "Bank Map" of the Karma correctly:

(1.1-2) (Global)->[Menu]->[Basic]->[Prefs]->Bank Map = KORG (not GM2). Press [F8] -> Write Global Setting -> OK..

6. What does MSB and LSB refer to, for changing banks and Programs and Combis via MIDI?

For those of you unfamiliar with changing banks (and programs) through MIDI, there is more to it than just sending a Program Change Message. A true program change that also selects a bank is composed of (3) MIDI messages:

CC 000   nnn (Bank Select MSB - Most Significant Byte)
CC 032   nnn (Bank Select LSB - Least Significant Byte)
Prog Change   nnn (MIDI Program Change message 0~127)

☞ **Parameter Guide, Page 136** for a complete description of how to send bank changes for the two different "Bank Map" modes. Here's a bit of a rewrite, using "Korg" Bank Map Mode (which is what you should probably use):

	MSB (CC 000)	LSB (CC 032)
Bank A	000	000
Bank B	000	001
Bank C	000	002
Bank D	000	003
Bank E	000	004
Bank F	000	005
Bank G(0)	121	000
Bank G(1)	121	001
Bank G(2)	121	002
Bank G(3)	121	003
Bank G(4)	121	004
Bank G(5)	121	005
Bank G(6)	121	006
Bank G(7)	121	007
Bank G(8)	121	008
Bank G(9)	121	009
Bank G(Drum)	120	000

So, in other words, to select Program D025 from an external sequencer, you would send CC 000 "000" followed by CC032 "003" followed by Program Change 025.

7. How do I play the Karma from another keyboard?

In Program Mode, the Karma responds on a single MIDI Channel, which is set in Global Mode **(2.1-1a)** [Menu]->[MIDI]->MIDI Channel. ☞ **Parameter Guide, Page 137**. You must set your other keyboard to transmit MIDI data on this same Channel (consult your owner's manual for the other keyboard), and then connect the MIDI output of the other keyboard to the MIDI input of the Karma.

In Combi Mode, the same basic rule applies. You must transmit from the other keyboard on the Global Channel if you want to play the Combis the same way that you would from the Karma keyboard. If you want to play separate timbres (or tracks in the Sequencer), just set the other keyboard to a particular Channel that you want to play.

When doing either of these, you may want to make it so that changing programs on the other keyboard does not cause the Karma to change Programs/Combis at the same time. This is accomplished using the "MIDI Filter" settings in Global Mode **(2.1-1b).** ☞ **Parameter Guide, Page 138.**

1. How do I change the amount of pitch bend on the Joystick (in a Program)? For example, let's say I want it to bend up/down an octave.

Let's use Program A006: Nasty Bass as an example.
(3.1-1a) [Menu] -> [Pitch] -> [Open] -> [Osc1].

Set JS(+X) to +12, and JS(-X) to -12. This is where you can set (separately) the number of semitones that either direction will bend.

Now go to [Osc2]. Since this is a 2-oscillator Program, you must set this the same way for the second oscillator (which can actually have a different bend range if you want.)

Now, the JS bends up and down an octave. If you want to save this, press the sequencer [Rec/Write] button and answer Yes (to save to the same location), or choose [Utility] ->[Write Program] to select a different location.

☞ **Parameter Guide, Page 12.**

2. What is the relationship between the Lo/Hi multisample Velocity Range (Page 2.2-2a), and the Osc1/Osc2 Velocity Zone (Page 2.1-4)?

They're not really "related". They both refer to an absolute MIDI value.

Let's look at the case of 1 oscillator. You can choose 2 different multisounds to Velocity Switch between. If you set 2.1-2a to 60, you will cross over from 1 multisound to another at velocity 60. Now go to 2.1-4 (VZone). Here, you can set a Velocity range for each of the 2 oscillators. Note that if you are doing a multisound Switch as specified in 2.1-2a, you will see a line drawn across the diagram of 2.1-4, set at "60". If you change the Vel Zone Bottom OSC1 to greater than 60, you will never get the Osc1 LO multisound.

Conversely, if you set the OSC1 VZone Top to less than 60, you will never hear the Osc1 Hi multisound. But the actual level set in 2.1-2a does not change or scale itself based on the setting of 2.1-4. In other words, the values are absolute - they don't pay attention to each other.

You could conceivably create a 4 multisound velocity switch in this manner.

Osc 1 Lo/Hi - switch at 32.
Osc 2 Lo/Hi - switch at 96.
VZone Osc1 001 - 064.
VZone Osc2 065 - 127.

Therefore:
Velocity 000-032 = Osc1, Lo
Velocity 033-064 = Osc1, Hi
Velocity 065-096 = Osc2, Lo
Velocity 097-127 = Osc2, Hi

3. I want to add another oscillator to a single oscillator Program, to fatten it up. Is there any easy way to do this? For example, Program G015 Tubular Bells.

There is a "Copy Oscillator" UTILITY that is highly useful for this kind of thing. **(2.1-1d)** [Menu]-[Basic]-[Utility]-> Copy Oscillator. ☞ **Parameter Guide, Page 8.**

After you copy it, the filters, amplitude envelopes etc. will all be exactly the same. You could try a couple of things to fatten the sound:

1) Change the waveform (multisample) of Osc 2 to something warm, and then mix the level of it in at a lower volume. **(2.1-1b)** Hi/Low Level. ☞ **PG, Page 7.**

2) Leave the waveforms the same (both Tubular Bells), but detune them from each other and pan the 2 Oscillators left and right. This sort of thing creates an interesting, stereo, chorused kind of image. **(2.1-2c/3c)** Tune: try +5 or +10 on Osc 1, -5 or -10 on Osc 2. ☞ **PG, Page 9.** Then set Pan L/R **(5.1-1b/2b)** 000/127. ☞ **PG, Page 20.**

3) As far as effects go, you could try adding a Graphic Equalizer in the IFX, and boosting certain low frequencies.

4. If I edit a G Bank Program, how do I save it?

Once you edit it, you can't save it in the G Bank (G is a ROM Bank), but you can save it in any other RAM Bank like any other Program (i.e. C or D Banks) and use it from there.

1. How do I turn the individual timbres in a Combi on and off?

(3.1-1a) [Menu] -> [Parm1]-> [MIDI] -> Track Status

Here you have all 8 timbres. Any timbres that you want to get rid of, just set the Track Status to "Off". ☞ **Parameter Guide, Page 49**.

2. How do I disable pitch bending for one timbre of a Combi? Let's say I have a split, with a pad in the LH, and I only want bending on the RH lead part.

(3.1-3a) [Menu]->[Parm1]->[Pitch]-> Set Bend Range for the timbres you want no bend on to "0". ☞ **Parameter Guide Page 50.**

3. I edited a Combi to change (for example) Guitar B010 to Bass B062, but now the timbre doesn't play, either with KARMA or without.

This is a really tricky thing, caused by editing a pre-existing Combi (which is OK, you just have to be aware that sometimes the programmers do esoteric things like this):

Go to Page **(3.1-2)** [Prm1]->[Osc]. Timbre 2 (which was guitar) is set to only use Oscillator 2. When you change it to the bass Program, this is a single oscillator Program, so it does not sound.

☞ **Parameter Guide Page 50** says:
"OSC2: Only OSC2 will sound. If "Mode (Oscillator Mode)" is Single or Drums, there will be no sound."

Change this to "BOTH" and the timbre should sound again.

4. How do I turn a Program into a Combi, so that I can add more to it?

Example - copying Program A001: AcousticPiano AT, and all its related settings into a Combi:

- Go to an initialized Combi, i.e. Combi C000.
- **(1.1-2)** Top Level-> [Prog]. Set Timbre 1 Program to "A001".
- **(6.1-1d)** [Menu]->[KARM]->[Setup]->[Utility]->"Copy KARMA Module."

- Select Program A001. Make sure that [x] KARMA RT & Panel Setting is checked. Press OK. You've now copied everything related to the KARMA GE that was associated with that Program.
- **(7.2-1c)** [Menu]->[IFX]->[Setup]->[Utility]-> "Copy Insert Effects". Press OK. Select "A001" again, and turn "ALL" On (checked). Press OK.
- Check what the Bus Select for the Program is set to, so that you can manually set it the same way. Go to Program Mode **(7.1-1a)** [Menu]->[Bus]->Bus Select. In the case of non-drum programs, this will almost always be set to "IFX1", but it doesn't hurt to check.) Set the Combi the same way: **(7.1-1a)** [Menu]->[Bus]-> Bus Select. With this and the preceding step, you have now copied all the Insert FX settings from the Program to the Combi.
- **(7.3-1e)** [Menu]->[MFX]->[Open]->[Setup]->[Utility]->"Copy Master Effects". Press OK. Select "A001" again, and turn "ALL" On (checked). Press OK. You have now copied all Master FX settings from the Program to the Combi.
- **(1.1-1a)** Set Tempo to 120 BPM (Same as original Program).
- **(1.1-1c)** Save the Combi, either by pressing the Sequencer Write button, or by selecting "Write Combination" from the Utility Button.

At this point, it should sound and perform exactly the same as the Program, but it is a Combi, and you can add more stuff to it.

☞ **Parameter Guide, Pages 45, 57, 66, 68.**

5. Is there a way to set the initial value for the programmable 4 real-time knobs (bank B) in a Combi? For example, say I tweak the Release Time, and I want the Combi to come up that way?

You cannot store the settings of the 4 Real-Time Knobs (above the Joystick) into a Combination. These are meant strictly for real-time adjustment. The next time you load the Combi, they will default to "64" (as if they were in the center position). The KARMA knobs in the KARMA function operate differently - the settings you make on those *can* be stored in the Combi.

If you want to change the release time permanently (in a Combi), you would need to edit the release time for each Program in each timbre that you want to be affected, and resave them (one by one in the Program mode).

The only other kind of work around would be to use a KARMA GE to modify the release time. A GE has 4 "Transmit CCs" parameters, that each can be set to transmit a different single value of a selected CC when the KARMA function is turned on. So if you "wasted" a Module by setting

the Key Zone in the KARMA function so that there was no way to trigger it, you could then just use the Transmit CCs to alter the release. But note that this only works when the KARMA switch is On. When you turn it Off, the release would go back to the current setting.

How to do this?

Example using Combi A002: KARMA Orchestra. This is currently using 2 GEs. We will turn these off, and use a 3rd to just modify the release time when the KARMA function is turned on.

(6.1-1) [Menu]-[KARM]-[Setup] -> Uncheck "Run" for Modules A & B. Check "Run" for Module C (which is set to GE 0000).

(6.1-2) [Menu]-[KARM]-[MIDI I/O] -> Set the Output Channel for Module C to "02" (which happens to be the Strings).

Turn KARMA On and Latch On. Play a chord - you should hear the default Arp GE playing the Strings. We want to "disconnect it". Turn KARMA Off and go to:

(6.1-3) [Menu]-[KARM]-[Key Z]-> Set "Key Zone Bottom" for Module C to "G9". Turn KARMA On. Verify that nothing happens when you play a chord. Turn KARMA Off again.

(6.2-1) [Menu]-[K Mdl]-[Parm1] -> Set TxCC1 Number to "072" (CC #72 is F/A Release Time). A value of "64" will make it the same as it is in the Program (center = as stored). Lesser will would shorten it, larger values will lengthen it. Set the Value to "100" for now.

With KARMA Off, play some short notes. Turn KARMA On – the release on the strings should be longer, since the setting of "100" is transmitted. Turn KARMA Off - now it's shorter again.

To have it affect the flute layer also, you would need to put the flute on the same channel as the strings: **(3.1-1)** [Menu]-[Prm1]-[MIDI Channel]. Set Timbre 4 to "02". Turn KARMA Off/On and experiment again.

6. I'm trying to add a timbre to be played by the keyboard only, to a 4 GE Combi. I can't get it to sound anywhere along the keyboard. However, if I raise the zone of the drums (playing on channel 01G) to overlap the zone timbre 5 is set to, stray drum notes will also sound on that timbre.

There are several things you must make sure of to make a timbre sound from the keyboard (in Combi Mode):

(1) **(3.1-1a)** [Menu]-[Prm1]->Track Status -> set to ON.

(2) Same place: set the timbre to which MIDI channel you want it to respond to. If you want it to be played by the keyboard, set it to "Gch" (Global Channel).

(3) I doubt this is the problem, but I mention it for completeness: make sure the timbre key zone is set to the range you want:

(3.3-1a) [Menu]-[KeyZ]-[Key] -> set to full range, i.e C-1 to G9.

However, based on what you have described, it seems the KARMA Function already has control of the Global Channel (drums on 01G, as you have mentioned.) In other words, you already set it up so that the Drums are playing on the Global Channel. In MIDI, different instruments and tracks need separate channels. The keyboard also plays on the Global Channel, so how can they BOTH play on the same MIDI channel?

Change the channel of the drums to something else that is unused, say "06". Because of the KARMA function, you need to do this in 2 places:

(3.1-1a) [Menu]-[Prm1]-[MIDI]->MIDI Channel -> change drums to "06".
(6.1-2) [Menu]-[KARM]-[MIDI I/O]-> change the Module doing the drums to Output Channel 06.

Just remember that the keyboard is always on the **_Global Channel_**. So if you want to use the Global Channel for the keyboard, configure your KARMA modules to use Channels 02-05 (for example).

7. I'm building a Combi, and when I add programs, they don't have any IFX or MFX settings.

When you "select" a Program for a Timbre, this brings the Program into the Combi, but it does **_not_** bring in any FX settings related to the Program. The FX settings for the Combi are completely separate, and are not affected by simply selecting Programs and placing them in Timbres.

If you *want* to bring in certain FX settings associated with a Program, you do it manually using the "Copy Insert Effect" and "Copy Master Effect" Utilities. These are only available when you happen to be on the correct page (i.e. the IFX or MFX editing screens, **7.2-1** and **7.3-1**). ☞ **Parameter Guide, Pages 38 and 41.**

Note that when you Copy Effects, you may overwrite what is already there unless you go look at what you are doing. Let's say that you have a Combi that is using IFX 1,2 & 3 already; you want to add some Program that is using IFX 1 & 2 (which you can see by checking it in the Program Mode). The thing to do in this case is manually copy from the Program IFX 1 into Combi IFX 4, and IFX 2 into Combi IFX 5. Then you want to look at how the BUS routing is set up in the Program, and assign it to the new IFX locations in the Combi in a similar fashion.

8. It appears that in Combi Mode you cannot have a Timbre play the internal sound *and* send MIDI to an external device.

That is true. The simplest workaround is to just copy a Combi into a Song in the Sequencer, even if you are going to use an external sequencer. You can have up to 999 Songs. Then you can set tracks to play internal sounds *and* send MIDI data to external sequencers. The only real negative to doing this is that a Song does not "store" the KARMA knob positions. If you move them around, go to a different song, and come back, they will be as you left them. With a Combi, if you go to a different Combi and come back, they will be reset (of course) to their stored positions. The workaround for this is to just copy the Combi to the Song again, or reload the saved Song from Disk.

Another workaround is to use an available timbre to just send to the external device. In other words, let's say you want the bass line to use the Karma sound, and you want to layer it with another bass sound from an external device. You can do it by finding an open Timbre (one that is set to Status "OFF" on **(3.1-1)** [Menu]-[Prm1]-[MIDI]), and set it to the same MIDI channel as the timbre that the bass is on. Then set the Status of this timbre to "EXT", and you will have 2 timbres listening to the bass MIDI Channel, one of them playing the internal sound, and one of them sending MIDI to the external device. See the MIDI section of this FAQ for more information.

1. I get "Sequencer Out Of Memory" messages when recording with the KARMA Function.

The sequencer has a capacity of 200,000 events. When you enable multi-track record, the available memory is divided by the number of enabled tracks, and then by 2 (to allow for the compare function). In other words, a memory buffer is provided for each enabled track. If *any* track exceeds this buffer while recording, you get the out-of-memory situation.

Here's an example: Assuming starting with an empty sequencer, if 16 tracks are enabled, you have (200,000/16)/2, or 6,250 events per track.

Some KARMA GEs generate large amounts of MIDI data, when there are 3 or 4 different CCs being generated, in addition to notes, pitch bend info, etc. 6,250 events is not all that much, especially where KARMA is concerned. In some combis, you could run out of memory after 48 bars or so.

But this is because ALL 16 TRACKS ARE RECORD ENABLED.

If you copy a Combi into the sequencer, at the most you will be recording the output of 4 KARMA GEs, and maybe the keyboard sound. If you only enable the tracks that are actually being used, you greatly increase the amount of available memory for recording.

A quick fix is to disable tracks 9-16 (assuming you copied a Combi to tracks 1-8, or the other way around if you copied to 9-16). In this case, you've doubled the amount of available memory to 12,500 events per track. But let's say you then go look at the channel routing assignments, and determine that you can turn off 4 other tracks that are not actually being used - you've now quadrupled the available memory 25,000 events per track!

Note that if you are familiar with the Triton, this is not any different than the Triton sequencer. One difference is that KARMA generates large amounts of MIDI data, so your events can get eaten up more quickly than using the Triton's arpeggiators, for example.

There are 2 places to check for MIDI routing:

(1) **(3.1-1/2)** [Menu]->[PRM1]->[MIDI...8] or [MIDI..16]

Here you can see which MIDI Channels are assigned to which tracks.

(2) **(6.1-2)** [Menu]->[KARM]->[MIDI I/O]

Here you can see which timbres (on which channels) are actually being sent data from KARMA.

☞ **Parameter Guide, Pages 82, 104.**

Let's take a simple example. Combi A016: Earthy Groove.
As you can see by looking in both places, only tracks 1, 2 and 3 (receiving on channels 2, 3 & 4) need to be enabled to record, because they are the only tracks doing anything.

Another (more complex) example: Combi A000:==Voice Of KARMA==
Using Method (2) above, we see that KARMA Modules are generating on timbres 4,5,6,7 & 8. Using Method (1) above we also see that tracks 1, 2 & 3 are on Channel 1, to be played live.

However, here's another interesting thing: in this case, tracks 1,2 & 3 are all set to MIDI Channel 1 (this is the LH Pad sound and the RH Lead Sound, configured with key zones into a split). Even with multi track record on and all tracks enabled, when you play on the keyboard the system only records 1 track of data (on to track 1), because the other tracks are set to the same channel. Tracks 2 & 3 will record nothing. However, because they are record enabled, they probably still eat up potential available memory. The same thing goes with tracks 7 and 8 (the KARMA drum groove), which are both receiving on MIDI Channel 5. Even if both of these are enabled, data only gets recorded on the first one.

So in this case, to record just the KARMA output (and have the most memory available), enable 4,5,6 and 7. To record the live keyboard parts along with it, just additionally enable track 1.

If all this sounds complicated, just remember that you don't have to do this unless you are having problems running out of memory while recording. Many of you may never run into this problem.

2. How do I copy a Program to the Sequencer, so that it sounds the same as in the Program Mode? There's a "Copy From Combi" Utility, but not a "Copy From Program."

Copying just a single Program with KARMA into the sequencer is quite a bit more involved than copying a Combi (you would think it wouldn't be, but I'm hoping that eventually there will be a "Copy from Program" Utility that would do all of the following):

Let's take the following example, using Program A004: Tricky Kit:

Go to Sequencer Mode, with a new song.
(1) Press [F2] under LCD ([Prog...8].) Set the Program for track 1 to "A004: Tricky Kit".
(2) [Menu] -> [KARM] -> [Open] -> [Setup]. Use Utility to locate "Copy KARMA Module". Press OK. Select "A004: Tricky Kit". Make sure that [x]KARMA RT & Panel Setting is On (checked). Hit OK.
(3) [Menu] -> [IFX] -> [Open] -> [Setup]. Use Utility to locate "Copy Insert Effects". Press OK. Select "A004" again, and turn "ALL" On (checked). Press OK.
(4) Check what the Bus Select for the Program is set to, so that you can manually set it the same way. Go to Program Mode [Menu]->[Bus]->[Open]. In this case, we can see that "Use Drum Kit Setting" is checked, so we go back to Seq Mode [Menu] -> [Bus] -> [Open] -> [Bus..8]. Set "Bus Select" for Track 1 to "D.Kit". (Note that nearly all Drum Programs will be using this setting. In the case of other programs, this will almost always be set to "IFX1", but it doesn't hurt to check.)
(5) [Menu] -> [MFX] -> [Open] -> [Setup]. Use Utility to locate "Copy Master Effects". Press OK. Select "A004" again, and turn "ALL" On (checked). Press OK.
(6) Set Tempo to 085 (Same as original Program).

You have now copied a Program into the Sequencer, along with all related KARMA and Insert/Master FX. It should sound the same as the Program.

3. Certain Combis don't work in the Sequencer after I copy them!

It has to do with the way the MIDI Channel Routing is set up for KARMA, in certain Combis that do not use any timbres on the global channel.

Let's take an example, Combi B041: Ravalogue.

If you look at this in Combi Mode, you will see that this uses timbres 1, 2 and 3, on MIDI Channels 2,3 & 4. **(3.1-1)** [Menu]->[Parm1]->[MIDI]

Now check the KARMA Routing: **(6.1-2)** [Menu]->[KARM]->[MIDI I/O]

You will see that the Global Channel is the input channel for all KARMA Modules - this works fine in Combi Mode.

When you copy this to Sequencer Mode, the Sequencer does not have the concept of a "Global Channel", so this setting becomes "Ch01" in the Sequencer.

However, the track that you are playing (Track 01) after you copy the Combi is set to Channel 2, same as the Combi. In this case, there is no MIDI Input going to KARMA any longer. (You are playing a track set to Ch02, but KARMA is looking for input on MIDI Channel 1).

To fix this, just go **(6.1-2)** (Seq Mode) [Menu]->[KARM]->[MIDI I/O] and set the input channel of all KARMA Modules to "Ch02". Now it works same as the Combi. Alternately, you could set the channel of Track01 to "1" instead of "2" **(3.1-1)** (SEQ) [Menu]->[Parm1]->[MIDI...8]. A third way to deal with this problem is to increment the "Track Select" **(1.1-1c)** (track you are playing on) until you find one that is set to Channel 1, and causes the KARMA function to work properly.

Basically, anytime you come across a Combi that doesn't "work" in Sequencer Mode, this will be the cause.

4. I could not keep the keyboard part separate from the KARMA modules when I recorded my performance.

To keep the keyboard separate, you need to put it on a MIDI Channel other than anything the KARMA function is generating. For example, here is a typical routing setup:

Keyboard   Ch01 -> KARMA Module A -> Ch02
                    -> KARMA Module B -> Ch03
                    -> KARMA Module C -> Ch04
                    -> KARMA Module D -> Ch05

Then, just record with 2,3,4 & 5 enabled, to record what KARMA generates without recording the keyboard part.

This sort of routing is handled using:
(6.1-3) [Menu]->[KARM]->[MIDI I/O] and
(3.1-1, 3.1-2) [Menu]->[Parm1]->[MIDI...8/16].

☞ **Parameter Guide, Pages 82, 104.**

5. I set up a couple of KARMA modules in the sequencer and was having problems keeping one in sync with the other.

If you set up a KARMA setup all by yourself, you may not have the triggering and sync settings correct to make everything stay in Sync. Notable, you should have "Quantize Trig" **(6.2-1a)** turned on for all tracks that you wish to stay in sync when you trigger multiple KARMA Modules at the same time. Also, you should experiment with the different Triggering options **(6.2-2a)**. ☞ **Parameter Guide, Page 108.**

6. How can I record just the knobs and keyboard chords into my (external) sequencer, so that I can generate the same performance again?

There are (2) ways you could conceivably work with recording KARMA effects into an external sequencer.

(1) Record all the data that KARMA is generating. Then turn KARMA Off, and the finished track is in your sequencer. Massage and edit it further in the sequencer. Use KARMA later maybe for other tracks. Let's call this "pre" processing, i.e. you record the effect to tape.

(2) Record just the chords you play on the keyboard, and the knob movements. Then, use this a sort of a "post" processing, where you play this data back into KARMA and it generates the same sort of performance every time, without actually recording it. This requires sending the knob data and keyboard data to the external sequencer, but somehow "separating it" from everything that is being generated.

The way it works is this: the keyboard, knobs and switches are sent on the Global Channel in Prog and Combi Mode. When you are in Seq Mode, they are sent on the Track Channel that you are playing. So to record just the keyboard and knob movements (in Seq Mode for example), you would need to set up the routing something like this: Play on Track01. Set KARMA MIDI I/O so that any modules being used are listening to Ch01 as Input. But then make sure they are sending to any OTHER Channel than 01. In other words, put a guitar sound on Track02/Channel 02, and a Guitar GE in Module A. Route the KARMA MIDI I/O so that Module A has Input Channel 01, but Output Channel 02. Then Play on Track01, and record (in Cakewalk) the output of Channel01. You should get just the keyboard and knob movements. Then, when you send that back to the KARMA, it will enter on Channel01, and cause the exact same results as if you had played it again.

Note that you still must enable timbres and tracks to transmit MIDI to external devices, in both Combi and Seq Modes, and you must also set up the knobs and switches to transmit MIDI in the Global Mode. These topics are covered elsewhere in this document.

7. How do I get a pattern from one song and use it in another song? I was trying to get this simple drum roll crescendo from the DEMO song "Med – 2001," Track 3, Measure 11-18.

One thing to remember is that in the Triton/Karma, you have 100 Patterns *per song,* and they STAY WITH THE SONG. Here's the whole exercise:

Using the Preload .SNG in Sequencer Mode, we go to Song 03.
(5.1-1) (Song03) [Menu] -> [RPPR] -> [Pattern]

First, we set the Pattern to the length of the phrase we want to get:
[Utility] -> [Pattern Param] -> Length 08

Then, we actually "get" the data from the track:
[Utility] -> [Get From Track] - Song 03, Track 03, Measure 11

You can now actually just press the Play Button and listen to your 8 bar pattern. It may not be playing on the correct sound, because you aren't necessarily on the correct track (use Track Select to change it). But you can verify that it did indeed copy.

Having done this, I noticed that there are some loud notes at the beginning of the crescendo. This is because when you copy this information, an initial Volume (CC07) setting of "0" must be in the previous measure, so it doesn't get copied. But we can fix this.

Still on [Pattern] page: [Utility]-> Event Edit -> Insert Ctl 007 value 0 as first event. Press done. Now press Play again - we have a smooth crescendo.

Now, to use this in another song. Here's the issue: patterns are contained in a song. That means each song can have up to 100 Patterns, but they aren't shared between songs.

Create a new song, i.e. Song 50.

Go back to Song 3, [Menu] -> [RPPR] -> [Pattern] -> [Utility] -> [Copy Pattern] from Song 03 Pattern U00 to Song 050 Pattern U00.

Now, go back to Song 50. You can go to the Pattern Page and press play, and the Pattern is there. Now you can use it in Song 050.

It helps if you name the patterns as you make them:
[Pattern] -> [Utility] -> [Rename Pattern]

This way, when you go to another song, it's obvious that the patterns from the other song are not there. Note that these Patterns will disappear when you turn the power off. Like everything in Seq Mode, you must save your sequences to disk to restore them next time you power on.

☞ **Parameter Guide, Pages 90-93.**

8. What is the difference between a track and a channel?

In the Sequencer, a track is like an audio track on a tape recorder. You can record an instrument's performance on it. In the case of the keyboard, you are recording MIDI information, not audio. There are 16 tracks in the sequencer. Typically, they are assigned sequentially to MIDI channels 1-16, so that you can record 16 different things and send them to 16 completely different instruments (timbres). But they ***don't have to be***. You could set all 16 tracks to Channel 1 if you wanted to. In other words, a track is a discrete recording of MIDI information. The Channel setting lets you decide which timbre (instrument) you want to send it to. Why would you want to set multiple tracks to the same channel? A trick I've used a lot: record the left and right hands of a complex piano part separately, on different tracks. Assign them to the same MIDI Channel and you've still got the hands' MIDI data separate (for tweaking later), but they are both playing on the same piano. This is done using the MIDI Channel assignments on **(3.1-1)** and **(3.1-2)** [Menu]->[Parm1]-> [MIDI..8/16]

9. If I am playing live with the combination while recording, which channel or track am I recording on?

You are providing MIDI Input to KARMA on the Midi Channel corresponding to the Track that you are playing on (Track Select). But then you are recording on ALL of the tracks that you have record enabled, and that KARMA is being sent to.

Let's take an example: Copy from Combi B000: KARMA HipHop to the Sequencer. You should set the Track Select Field on the first page of the Sequencer to "Track01" if it is not already. Go to **(6.1-2)** (Seq)->[Menu]->[KARMA]->[MIDI I/O]. Here you can see the MIDI routing of the KARMA modules. In this case, the input is provided on Channel 1 (which you

play from the keyboard), and the output of 4 KARMA modules goes to Channels 2,3,4 and 5. Then you go to **(3.1-1/2)** (Seq)->[Menu]->[Parm1] ->[MIDI..8/16], and you can see that the tracks are set to MIDI channels 1,2,3,4,5. So in this case, you could record the output of KARMA by enabling record on tracks 2,3,4,5. You could also record the notes you play on the keyboard by enabling track 1.

☞ **Parameter Guide, Pages 82, 104.**

10.   I recorded a Combi into an external sequencer. On playback, I am getting some weird problems like polyphony dropping out, hesitation of chords at the beginning of bars, etc.

When recording a Combi from Seq mode into an external sequencer, make sure you are not sending the same Channel twice to the external sequencer. I have made this mistake myself several times.

In other words, if you have 2 tracks/timbres set to channel 05 playing 2 different guitar programs using the output of 1 KARMA GE, you should only set one of the Track's Status **(3.1-1/2)** to "BOTH," and leave the other on "INTERNAL" - otherwise, you will be sending the data twice, and the external sequencer will record two notes for every 1 note (on top of each other), double the controllers, etc. This will all end up on the same track and is virtually unnoticeable when you view it graphically. It's easy to see in List or Event Edit Modes. This can cause all sorts of weird behavior on playback, as you are sending the same data twice to the Karma.

The integrated internal sequencer of the Karma is smart enough to handle this situation so that you don't have to worry about it – it only records one of the tracks of data, even if both are enabled.

11.   I only want to record one track of a Combi I copied into the sequencer. For example, I copied Combi A015 "All Was Lost" into tracks 1-8. I only want to record the drums. Do I have to use multi –track record, or is there a better way?

There are 2 ways you could accomplish this. First, we need to determine where the drums are.

(6.1-1) [Menu] ->[KARMA] ->[Setup]. We can see that drums are on KARMA Module A.
(6.1-2) [Menu] ->[KARMA] ->[MIDI I/O]. We can see that Module A is Track 4, MIDI Channel 2. We can also see that all the KARMA Modules are expecting MIDI Input on Channel 1 (Track 1).

Therefore, we need to only record data on Track 4 (which is set to MIDI Channel 2).

The only way you can record on a different track than the current selected Track is to use Multi-track record.

(Method 1) Enable Multi-Track record. Then, using **(1.1-2b)** & **(1.1-3b)**, we cursor around and disable REC for every track EXCEPT Track 4. Then record it.

The other method is to change the KARMA Routing so you are only playing and recording the drums:

(Method 2) **(6.1-2)** [Menu] ->[KARMA] ->[MIDI I/O]. Change it so that Module A is set to MIDI Input on Channel 02. Then change Track Select to Track 04 **(1.1-1c)**. Why Track 4? Because Track 04 is set to MIDI Channel 2 **(3.1-1a)** [Menu] ->[Prm1] ->[MIDI...8].

Now you can just use regular single-track record, and record just the output of Module A on Channel 2, onto Track 4.

12.　How can I fade in and out the Karma GE patterns (and record it to the sequencer) ?

You could do this either by using CC 007 (Volume) or CC 011 (Expression).

If you use Volume, will be controlling the absolute volume of the track. If you use Expression, the Volume setting will still be in effect, and you will be controlling the relative volume (up to the maximum that Volume is set to). In other words, Volume sets an overall level for a track. Once that overall level is set (let" picture it being set to 100), then Expression provides a way to vary it within the 0~100 range, using 0~127.

Here's an example of fading in/out GEs using Expression, and Knob 1-B (above the Joystick):

Copy Combi B000: KARMA Hip Hop into the sequencer, with Effects, into Tracks 1~8, using the "Copy From Combi" Utility **(1.1-1d)** ☞ **Parameter Guide, Page 72.**

Set Track Select to "TRACK 01" **(1.1-1c)** [Play.REC]. Turn on MultiTrack Record **(1.1-6a)** [Prefs]. Record 8 or 16 bars of your performance. Press

Stop, and Locate. Press Play - make sure you recorded something. Press Stop.

Now, we need to set up a knob to perform the fade in/out. Go to:
(2.2-1) [Menu]-[Ctrl]-[Ctrls] -> Knob1-B -> Set to Expression(CC#11)

Go back to the Track Select field **(1.1-1c)**, and set to "Track 02". Press Locate, and Play. Make sure the Realtime Controls Select Switch has the "B" LED lit, and as the sequence plays, twist RT Knob 1-B (above the Joystick) - you are fading in and out the drums. Now change Track Select to "Track 03" - you are fading in and out the bass, etc. In other words, this knob will now control the relative volume of whatever track has been selected in 1-1a "Track Select".

To record these fade-ins and fade-outs, turn off MultiTrack Record. Enable record *only* on the track you want to fade (i.e. TRACK 02, Drums). Here's the important part: If you just record now, you will erase the drums. We want to *add* the controller movements to the already recorded data - we want to "overdub" it. So change the Rec Setup to "OverDub" **(1.1-6a)**.

Now, when you record, you can twist the knob and fade-in/fade-out the drums, and this additional controller information will be recorded on top of the selected track. Didn't like the particular performance of the knob twisting? If you press the [COMPARE] button directly after [Stop], it will remove what you just recorded (the knob movements) and you can easily do it over.

13.   How can I change the panning of different drum parts after I have recorded them? Let's say it consists of a snare, kick, hi hat, and cymbal crash all on one track. Can you go into track edit and insert controller changes to pan the hi hat left and the cymbal right, or do you have to individually record each part of the drum separately to a different track and then pan the track?

There's not a simple answer to this, but there are several approaches:

1) When you insert Pan CCs (CC #10) into a track, it changes the overall location of everything on that track until the next Pan CC. So you could move the hi-hat by putting a value in front of each hi-hat note, then a different value in front of each snare note, etc. Not very easy to do by hand.

2) As you suggested, putting the different drum sounds on different tracks is an easier way to accomplish this. It also lets you "mix" the levels of the various drum sounds (assuming you send them on different

channels and have the same or different Program loaded in each timbre). Note that you can do this after the track is already recorded, by copying the track to another track **(5.2**-**1b)** [Menu]-[T.Edit]- [Utility]-> Copy/ Bounce Track. ☞ **Parameter Guide, Page 97.** After copying, erase all note numbers except the one that you want to "keep", using [Utility] -> Shift/Erase Note. In other words, to keep the kick drum (assuming it is note number 36), erase all other note numbers. ☞ **Parameter Guide, Page 101-102.**

3) Drum Kits are specialized Programs, in that they have a built-in "pan position" for each drum sound in the kit. You can edit those in the Global mode, and move the hi-hat to a different position, the kick to a different position, etc. Note that this affects the Drum Kit wherever it is used, not just for a particular song. You can edit the Drum Kit pan settings at:

(5.1-3) (Global) [Menu]-[DKit]-[Voice]-> Pan
☞ **Parameter Guide, Page 145.**

14.   How do I copy the IFX and MFX settings for additional tracks for additional programs, or is this possible? For example, I added a Program to Track 1 on the Sequencer and copied the settings for IFX, MFX, and set the BUS. Then I add another Program to Track 2, but cannot get its effects working on Track 2.

First, we need a little bit of understanding of the Karma (and Triton) Effects architecture. There are a total of 5 Insert Effects (IFX) and 2 Master Effects (MFX) in any given Mode (Program, Combi, Seq, etc.) You can utilize these however you want to. That means that in Program Mode, you could use all 7 Effects on a single Program. In Combi and Sequence Mode, you can split the 5 IFX up anyway you want - use all 5 on one timbre, use 2 on timbre 1, 1 on timbre 2, 2 on timbre 3, use the same one on 5 different timbres, etc. The MFX are applied (at the end of the chain) to the whole Song or Combi, and you can control how much of each timbre is routed to the MFX. It's all in how you assign them and assign the Bus Selects.

Once you start using multiple programs in the Sequencer on different tracks (that were NOT all copied from a Combi), you must start figuring out how to share the Insert FX and Master FX in an appropriate manner, which often involves many trade-offs. To me, this is truly one of the areas of arcane art that separates the men from the boys (so to speak) when it comes to making a sequence on one unit, and one unit only.

Many of the Factory Programs do not use more than 2 or 3 IFX. So you can get at least 2 or 3 programs into the Sequencer sounding nearly identical, but it takes some additional work. Copying in the first one is relatively easy, as explained elsewhere in this FAQ. However, when you want to start adding others (and copying their FX settings), it becomes more complicated.

For example, let's say you copied Prog A002: Chipper Dayglow into the Seq according to the instructions in this FAQ; now you want to add another Program with effects to it. By going to Seq **(7.2-1)** [Menu]-[IFX]-[Setup], we can see that this Program is already using 3 IFX; you have only 2 left to assign to other timbres. So to "copy" another Program into timbre 2 (for example), you need to manually copy the IFX from that Program one by one, inserting them into the IFX slots that are not used. This is done using the IFX Utilities to copy from one IFX and assign to another.

Note that you can also run more than 1 timbre through the same set of IFX; you could sequence a completely different thing on another track, and then assign it to the same IFX as Chipper Dayglow if desired, by setting the Bus Select the same way on **(7.1-1/2)** [Menu]-[BUS]-[BUS..8/16]-> Bus Select. You may find that some of the other things you want to add sound good (but different) through the FX that are already assigned.

Note that in the case of the MFX, you can either use these on all timbres, or have a timbre ***bypass*** them, but it is not possible to have different MFX on different timbres. So in this case, if the MFX are a substantial part of the sound for Chipper Dayglow, you may have to compromise how certain other tracks sound. Or figure out how to duplicate the MFX settings by adding 2 more IFX to Chipper Dayglow, and then you will have the MFX completely open to add to the rest of the Mix.

Note that is how it is in nearly all music workstations, and actually, the Triton and Karma Effects architecture is one of the more flexible, powerful designs around.

See also ☞ **Parameter Guide, Pages 37-42, 111-114.**

15.   How can I delete a track I just recorded, or better yet, is there an undo function like [other software] that deletes just the previous recording pass?

You can delete a track using the "Erase Track" Utility:

(5.2-1b) [Menu]-[TEdit]-[Utility]-> Erase Track
☞ **Parameter Guide, Page 97.**

You can "Undo" the previous recording pass using the COMPARE button. Example: Start with empty tracks. Press Record, and record some data. Press Stop, then Play it back and listen to it. At this point, if you don't like it, you can press COMPARE and it will go back to the previous state before the last recording operation (empty).

Info on Sequencer Compare function: ☞ **Basic Guide, Page 58.**

16.   I want to use one of the tracks for drums (generated by an external device, like the Korg ER-1). In other words, I want to record the output of the ER-1, playing its own Pattern 16, onto a track in the Karma. But everytime I press the Karma LOCATE button, the Seq causes the ER-1 to reset to A01.

This happens because the Program of Track 10 is set to A000, by default, so when you press locate, it sends that program change to the ER-1. There are three things you could do:

(1) Set the Program of Track 10 to A015 (or A016, whichever chooses the correct corresponding number in the ER-1).

(1.1-3a) [Prog..16] ☞ **Parameter Guide, Page 74.**

(2) Disable Program Change sending on Track 10:

(4.1-1a) [Menu]-[[MIDI1]-[MIDI1-1]->Program Change -> set to Off.
☞ **Parameter Guide, Page 54.**

(3) Disable the ER-1 from responding to program change information via MIDI (if this is possible - check ER-1 manuals).

Note that after you record data onto Track 10, if you do NOT want it to also play the internal sound of the Karma, you must change the Track Status:

(3.1-1a/2a) [Menu]-[Prm1]-[MIDI..8/16] -> Set Status to EXT or EX2 for any tracks you want disabled in the Karma, but to still send MIDI data to external devices. Check the manual for the differences between the two.

☞ **Parameter Guide, Page 82.**

17. How can I use an external device to trigger the RPPR function?

In the Karma, you play on the keyboard to trigger the RPPR. This is in Sequence Mode, and the default track in Sequence Mode is Track 01, which is generally set to Channel 01.

To trigger this via an external synth, you would do this:

(1) Put the Karma in external sync Mode:
(2.1-1a) Global -[Menu]-[MIDI]-MIDI Clock -> set to External
☞ **Parameter Guide, Page 137.**

(2) Connect the MIDI out of the external device to the MIDI In of the Karma.

(3) Make sure the external device is sending MIDI Clock to the Karma (not MTC-MIDI Time Code).

(4) Send triggering (notes played/chords) from the external device on Channel 01.

18. I want to record a track (i.e. Track 9) using just a voice from my [external] sound module... and I can't get rid of the Track 9 voice of Karma. I've tried muting it on Karma Mix, but it still appears during record and playback.

All you have to do is go to: **(3.1-1a/2a)** [Menu]-[Prm1]-[MIDI..8/16] -> Set Status to EXT or EX2 for any tracks you want disabled in the Karma, but to still send MIDI data to external devices. Check the manual for the differences between the two.

☞ **Parameter Guide, Page 82.**

19. How can I turn the KARMA function On and Off in the middle of a sequence?

To turn the KARMA Switch On/Off in different parts of the song, we first need to assign a MIDI CC Number to it:

Global **(6.1-3)** [Menu]-[Ctrl]-[KARM2]-> KARMA On/Off -> Set to MIDI CC#14. ☞ **Parameter Guide, Page 146.**

Now, you can insert CC 14 events into the sequencer at various places to turn KARMA On/Off. To insert a CC event, you use:

Seq **(5.2-1)** [Menu]->[TEdit]-[Utility]-[Event Edit]

☞ **Parameter Guide, Pages 96-97.**

Make sure you select a track that is sending to KARMA for the inserted events or it won't work. Also note that you may need to insert an "Off" value (0) directly before the first "On" value (127) to get it to work.

20.   What are some techniques for getting more songs into available memory?

There are several ways to create really long pieces in the Korg sequencer:

- After recording, make Patterns out of certain tracks and measures, using the "Get from Track" and "Put to Track" commands. ☞ **Parameter Guide, Page 90 - 93.** I have had to use this technique quite often to get long factory demo sequences into the available memory. If you have a drum track that just repeats over and over, with no changes, you can sometimes get back 10% or more memory by making a pattern out of 4 bars, and then "putting" that pattern ID every 4 bars, instead of the same data.

- Divide your song into sections (i.e. Verses, Choruses, etc.) If you create each section as a separate song (or divide it up later into different songs), you can use the Cue List feature to play back the sections as many times and in whatever order you choose. **(2.2-1)** [Menu]-[Cue]. ☞ **Parameter Guide, Page 78 - 81.**

1. How do I load a single bank of Combis or Programs?

A .PCG file is composed of many levels, actually like folders and files nested inside each other. You can drop down level by level, and load single banks of Programs and Combis, or even single Programs and Combis one-by-one.

Let's use an example where we load Program Bank B from disk, and place it into Bank C. The following example also applies to loading banks of Combis; just substitute "Combi" for "Program."

- **(1.1-1)** (Disk Mode) -> [Load]. Cursor to the desired .PCG file containing the Combi or Program bank you want to load.
- Press the [F6] "Open" key to go down into the file one level. You will now see the individual "folders" of Programs, Combis, Drum Kits, and Global Settings. (Note: not all of these may be present, depending on how the file was saved.)
- Cursor down so that the Programs folder is highlighted. Press the [F6] "Open" key to go down one more level. You will now see the individual banks of Programs (which may be different depending on what was saved into the file).
- Cursor to the bank of Programs that you wish to load, i.e. "(Prg) Bank B". Press the [F8] button "Utility" which comes up displaying "Load Selected." Press [F8] "OK".
- You will now get a dialog asking you to select the destination bank location. Using the Value Up/Down buttons or the Rotary Data Wheel, select "Bank C."
- Press [F8] to complete the load, or [F7] to Cancel.

To go back up the other direction through the levels, use the [F5] "Up" key.

☞ **Parameter Guide, Pages 149-153.**

2. How do I load a single Combi or Program?

A .PCG file is composed of many levels, actually like folders and files nested inside each other. You can drop down level by level, and load single banks of Programs and Combis, or even single Programs and Combis one-by-one.

Let's use an example where we load Combi B005 from disk, and place it into location C020. The following example also applies to loading single Programs; just substitute "Program" for "Combi."

- (1.1-1) (Disk Mode) -> [Load]. Cursor to the desired .PCG file containing the Combi or Program you want to load.
- Press the [F6] "Open" key to go down into the file one level. You will now see the individual "folders" of Programs, Combis, Drum Kits, and Global Settings. (Note: not all of these may be present, depending on how the file was saved.)
- Cursor down so that the Combinations folder is highlighted. Press the [F6] "Open" key to go down one more level. You will now see the individual banks of Combis (which may be different depending on what was saved into the file).
- Cursor to the bank of Combis containing the file you wish to load, i.e. "(Cmb) Bank B". Press the [F6] "Open" key again to drop down one more level. You will now see the individual Combis within the bank.
- Cursor until the Combi that you wish to load is highlighted, i.e. Combi B005. With B005 highlighted, press the [F8] button "Utility" which comes up displaying "Load Selected." Press [F8] "OK".
- You will now get a dialog asking you to select the destination location. Using the Bank Select Keys and the Rotary Data Wheel, select "C020."
- Press [F8] to complete the load, or [F7] to Cancel.

To go back up the other direction through the levels, use the [F5] "Up" key.

☞ **Parameter Guide, Pages 149-153.**

3. My Mac G4 does not have a disk drive. So today I bought an Imation USB Floppy Drive so that I could download the new Karma OS, put it on my Mac formatted floppies, and thereby load it into my Karma. But the Karma doesn't read the disks!

You said it all – "Mac formatted floppies". The Karma reads DOS (PC) formatted floppies.

Use the Karma to format the disks first, then put them back into the Floppy Drive and transfer the files. (The Mac will read DOS formatted floppies).

It's true that you can also format DOS floppies in the Mac, but in my experience, sometimes Korg keyboards have problems reading DOS formatted disks done by the Mac. Your safest bet is to format them in the keyboard itself.

(1.1-3) Disk-[Utility]-Format
☞ **Parameter Guide, Page 156.**

Section 8: KARMA Function (10)

1. How can I change KARMA Scenes with a footswitch?

1) In the Global Mode, go to **(6.1-1)** [Menu]->[Ctrl]->[Foot].
2) Set Foot Switch Assign to "Foot Sw CC #82".
3) **(6.1-3)** [KARM2] -> Scene -> Set to CC #82.
4) Plug an additional footswitch into the back jack labeled "Foot Switch".

☞ **Parameter Guide, Pages 145-146.**

You can now change Scenes with the Footswitch - if it is a toggle type footswitch, it will change back and forth each time you press it. If it is a damper pedal type footswitch, it will change Scenes as long as you hold it down.

Doing it this way, you can still have a regular damper pedal plugged in to damper, and get both effects. Or you could skip step 1 and 2, and just set step 3 to CC #64 and use the damper to change scenes, but this might interfere with normal damper settings.

2. How do I use a footswitch to change individual RT Controls?

Here's an example using Program A004: ![Tricky Kit]!

1) Make sure you have your damper pedal plugged in to the Damper jack.
2) Check the top-level K.RTC Page **(1.1-4)**. Here, we can experiment a bit and find that turning KARMA SW1 on/off brings in an additional drum pattern for more complexity. We can also find that knob 8 controls adding repeats to the beat. We will substitute foot switch control for these.
3) **(6.4-3)** [Menu]->[K RT]->[DynMIDI]. Set the first row to look like this:
    A/Damper #64   000/127   M   RTParm Control
This routes the selected controller (Damper Pedal) into an RTParm Control "matrix".
4) **(6.3-1)** [Menu]->[K GE]->[GE P..4]. Here, we need to locate the parms that we want to control with the pedal. We find that Parm #2 is the one that is currently assigned to SW1. So instead, we assign it to "Dyn1" (row 1 of the Dynamic MIDI settings we just set up. If we had used row 2 to make the damper assignment, we would set this to Dyn2.) Test it out - you can now turn the additional drum pattern on/off with the damper.
5) **(6.3-3)** [GE P..12] Here we can locate Parm #9, Repetitions, which is set to Knob 8. So we change this also to "Dyn1", and now the pedal is bringing in the extra pattern AND adding repeats. Want the repeats

when the pedal is Off, and then no repeats when the pedal is On?
Change the Polarity setting here (Pol) to "-" and it will work backwards.

Note that if this were a melodic sort of Program (strings, for example),
you might want to use the Foot Switch Jack instead, so you could still
have a damper, or you might need to filter out the damper pedal from
doing its usual activity at the same time on **(6.1-3)** [Menu]->[KARM]->
[RxFilt]->Damper unchecked.

3. How do I copy the KARMA function from one Prog/Combi/Song to another?

Use the "Copy KARMA Module" Utility.

(6.1-1) [Menu] ->[KARM] ->[Setup] ->[Utility] ->Copy KARMA Module

Set the "Copy Mode" according to where you want to copy from, i.e.
"Program" to copy from a Program. If this is set to "Combi" or "Song",
you can choose which KARMA module you wish to copy from.

Make sure that [x] KARMA RT&Panel Setting is checked if you want it to
function the same way as it did in the original Program.

Note that if you are copying from a Program to a Combi, or from one
Combi to another, you may need to edit the KARMA MIDI Routing
settings to make it function correctly in the new Combi:

(6.1-2) [Menu] ->[KARM] ->[MIDI I/O]

☞ **Parameter Guide, Pages 26, 57.**

4. How do I "chain" KARMA Modules together, so that one triggers the start of another? It would seem that you could get an awful lot of variation by having a short arpegiated piano motif played by Module A, followed by some comping piano played by Module B, then a little random flourish by Module C, and "whatever you can think of" provided by Module D.

Yes, this is one of the more powerful features of KARMA that received
very little use in the Factory programming - I think I was the only one
that use it. Here are some Combis using this particular feature:

E007: TheHarpist LH/RH
A022: 4 Arp Cycle-TSig
A107: 4 Gate Cycle SW1
B012: 4 Arp Cycle-Note

However, in these examples, I was going for a different sort of effect: the same GE playing the same riff, on a completely different timbre. Or in the case of the Harpist, the same riff in a different inversion allowing some overlapping of the previous one, to simulate overlapping hands moving up/down the harp.

However, any of these can be used as a study-tool to determine ways to set up and use this feature, which I call "Trigger By Percentage."

This is a fairly tricky thing to set up correctly, because it also involves changing the Triggering options. You only want to trigger the first GE from the keyboard; the others are then triggered by various percentages of completion of the other GEs, so you set the triggering to "DYN" (Dynamic MIDI only), and then just don't assign anything to Dynamic MIDI, which effectively disconnects the Module from being triggered by the keyboard at all.

To set up 4 GEs that trigger each other in succession, and loop continuously, you would need to make the following settings:

	6.2-2a	6.2-2c	6.2-2c	6.2-2c
	Nte & Env Trigger	Trigger By Mod	Module%	Cutoff Module
Module A	ANY, AKR, 1ST	D	80 *	B,C,D
Module B	DYN	A	50 *	A
Module C	DYN	B	40 *	B
Module D	DYN	C	75 *	C

* set percentage % to whatever works; also, you can assign this to a real-time control knob and vary the percentages in real-time. Most of the example Combis up above show how to do this.

In the case of the Harp Combi, I didn't want it to loop continuously, so "Trigger By Mod" for Module A is set to "Off." Also, in the Harp Combi, only the first 3 GEs are triggering each other. The 4th GE is a Melodic repeat Harp effect in the RH, so this is set to cutoff Modules A,B,C so that playing the RH silences what was started by the LH.

☞ **Parameter Guide, Pages 61-62.**

5. I want to experiment with applying my own GEs to a Program. Where in the interface do I start this?

To experiment with GEs on a Program, do this:

In Program mode, simply select the Program (i.e. A001, Acoustic Pno). First, initialize the KARMA Module to remove any settings from the previous GE assignment (which may include esoteric programming tricks making it difficult to modify):

(6.1-1c) [Menu]-[KARM]-[Setup]-[UTILITY]-> Init KARMA Module. Make sure that you turn On [x] KARMA RT & Panel Settings, to completely initialize everything. ☞ **Parameter Guide, Page 26.**

Now, you can simply select GEs, one by one, and try them out with their default settings, by doing this:

(6.1-1b) [Menu]-[KARMA]-[Setup]-> GE Select. Make sure that you turn On [x] Init K.RTC, so that when you select a new GE, it resets everything to its default values. (Actually, in this case it probably wouldn't make a difference, because you initialized the module (which removes any KARMA knob and slider settings). But if you didn't do that step, then selecting a new GE might modify some of its parameters according to the knob/switch settings, if Init K.RTC was off.)

In Combi and SEQ mode, the process is similar, but you can do this for 4 different GEs on 4 different timbres or tracks, and you utilize the KARMA MIDI I/O settings to determine which track and which KARMA Module is being used, in conjunction with the MIDI Channel settings:

(6.1-2) [Menu]-[KARM]-[MIDI I/O]
(3.1-1) [Menu]-[Prm1]-[MIDI]-> MIDI Channel

6. Is there a way to copy the chords on the Chord Trigger Buttons between Programs and Combis without having to re-input them?

There's no UTILITY to do it - but here's the workaround:

Go to the Program/Combi you like. Press a Chord button. Go to another Program or Combi. Don't touch the keyboard or anything else. Press "Assign", and then the Chord Button of your choice. Since the last played chord stays in memory, you can assign it to another Progr/Combi in this manner, as long as you don't play something else. Then save the Prog/Combi, go back to the other one, and move the next button you like in the same fashion.

7. Is there a way to set up the Chord Trigger buttons to Mute/Unmute the 4 KARMA Modules, rather than play chords?

Yes, but it's pretty tricky. This example uses Combi A005: Kaleidoscope.

(1) First, we must "disconnect" the Chord Buttons from doing what they normally do (Chords) so that we can use them to Mute/UnMute. The only way to really do this is to make them trigger a note in a key zone range that is not set to play anything. So "Assign" all 4 Chord Trigger buttons to play the (single) highest note of the keyboard (C7). (If you have an external keyboard with 88 keys, you could figure out how to send a note beyond the range of the Karma's 61 keys, if desired.)

(2) Then, we need to remove this note from the key zones that are triggering any GEs: **(6.1-3)** [Menu]-[KARM]-[KeyZ] Key Zone Top -> Set to "B6" on all 4 Modules. ☞ **Parameter Guide, Page 59.** *(Tip: with one of Key Zone Top fields hilighted, press and hold the [Enter] Key and play a B6 (2nd note from top of keyboard)).*

(3) In this Combi, there is also a pad sound layered with all the GE activity, so we need to remove this note from the pad sound, also: **(3.3-1)** [Menu]-[KeyZ]-[Key] Top Key -> Set to "B6" on Timbres 1,2,3 (which are all contributing to the Pad Sound). ☞ **Parameter Guide, Page 52.**

At this point, you should now be able to press the chord trigger buttons and get ***absolutely nothing*** :-) Now, we can connect them to do the muting/unmuting.

(4) First, we set the Chord Trigger Buttons to send MIDI on 4 CC Numbers that Dynamic MIDI has available as Sources (not all CCs are available as DynMIDI Sources, so check ☞ **Parameter Guide, Page 234**). We decide to use CC Numbers 4, 64, 82 and 83. Go to Global **(6.1-3)** [Menu]-[Ctrl]-[KARM2] -> Set Chord Triggers to MIDI CC#04, CC#64, CC#82, and CC#83.

(5) Now, we need to route these into Dynamic MIDI and through to the RTParms matrix. Go to Combi **(6.4-3)** [Menu]-[K. RT]-[DynMIDI] and set it up to look like this (get rid of whatever is already set up):

```
A    Pedal #04    000/127   T   RTParm Control  [x][ ][ ][ ]    +
A    Damper #64   000/127   T   RTParm Control  [ ][x][ ][ ]    +
A    FootSW #82   000/127   T   RTParm Control  [ ][ ][x][ ]    +
A    MIDI CC#83   000/127   T   RTParm Control  [ ][ ][ ][x]    +
```

Notice the "T" (Toggle) setting for "Action" - this is so we can use the Chord Triggers to toggle off/on the mutes. If you wanted them to just be muted while being pressed, you could use the "M" (Momentary) Setting.

At this point, we have routed the Chord Triggers into the Dynamic MIDI section, and passed them all through to "RTParm Control" (into the RTParms Matrix). Now we have to set that part to receive these and perform the muting/unmuting:

(6) Go to **(6.4-1)** [Menu]-[K.RT]-[RTP..4] Get rid of whatever is already set up and make it look like this:

```
Mix    Run      +0001   +0000   +0000   [x][ ][ ][ ] Dyn1
Mix    Run      +0001   +0000   +0000   [ ][x][ ][ ] Dyn2
Mix    Run      +0001   +0000   +0000   [ ][ ][x][ ] Dyn3
Mix    Run      +0001   +0000   +0000   [ ][ ][ ][x] Dyn4
```

Note the "Dyn" (Assign) settings (IMPORTANT). This is how we tell the rows here which row of the Dynamic MIDI section they are listening to. So, as you can see, we have created a sort of "matrix" whereby CC04 is routed to Mix/Run on Module A, Damper 64 is routed to Mix/Run on Module B, etc. Also pay attention to the zeros and ones (IMPORTANT) ;-) This is what allows the modules to come up in Run when loaded, and then the first push of a Chord Trigger Mutes it. And now, the stunning finale - check it out. It actually works!

8. Is there a way to change the GE Number of a KARMA Module in the middle of a song via some sort of MIDI message?

The only way that you can do this would be through SysEx control (System Exclusive), using an external sequencer. In other words, nearly all of the parameters in the Korg that the user can see are able to be changed using SysEx messages. The question is whether your external sequencer will allow you to do this in an easy or intuitive fashion. Note that the internal Karma/Triton Sequencer does not support recording or transmitting SysEx messages at this time.

The MIDI/SysEx spec is available on my site at:
http://www.karma-lab.com -> [Specs, Manuals & Updates]

From the spec:

(21) PARAMETER CHANGE R , T
F0, 42, 3g, 5D Excl Header
41 Function
0000 mmmm Mode (*18)

0000 0000 Parameter ID (MSB)
0ppp pppp Parameter ID (LSB) (TABLE 1,2,3,5,6)
0000 0000 Parameter SUB ID (MSB)
0qqq qqqq Parameter SUB ID (LSB) (TABLE 1,2,3,5,6)
0vvv vvvv Value (MSB bit7-18) (*19)
0vvv vvvv Value (LSB bit0-6) (*19)
F7 End of Excl

This is the format for a Parameter Change. g = Global Channel. Here is an example as transmitted by my Karma:

F0 42 30 5D 41 02 00 02 00 00 00 00 F7 (GE 0000)
F0 42 30 5D 41 02 00 02 00 00 00 01 F7 (GE 0001)
F0 42 30 5D 41 02 00 02 00 00 00 02 F7 (GE 0002)

Assuming you understand how to work with SysEx (and your external sequencer can deal with these sorts of variable SysEx messages), then this should work.

9. When I'm playing the Program Spanish Guitar (E: 004), if I start to hit one key to advance the clock, and I do it "too fast," all playing from the keyboard suddenly stops!

I wondered if anyone would ever question this! This Program is (probably) the only one in the keyboard that uses a special Dynamic MIDI Source called "Short Note".

If you play a note with a very short duration, i.e. less than 45 milliseconds or so, it can be used to control something (through Dynamic MIDI). In this case, it is set to "Stop" the effect, as part of the "Performance Gestures". In other words, this is intended to allow you to get the effect of muting the strings while you are playing. Trigger the Manual Advance with normal notes, and any time you want to get the effect of the guitarist muting the strings, play an extremely short quick note in the Trigger Area. However, you have to be aware it is there, or as in your case, playing too quickly will cause it to happen if you are not thinking about the shortness of the notes.

To remove this (or change it to something else, like a footswitch muting it), go to **(6.4-3)** [Menu]-[K.RT]-[DynMIDI], find the row with the "Short Note" source, and set it to off (or change it).

10.   Can you assign more than one GE to play the same Program at the same time? In other words, I want one GE to play a melody, and another GE to play a counter-melody, using the same sound(s).

You could do this in Combi Mode, using one of two methods:

Method 1: Put the same Program on several different timbres, copy the FX setup from the Program to the Combi, and set up the BUS routing on all timbres exactly the same way (but have each timbre on a different MIDI Channel), and then you can use more than one GE, each sending to a different timbre on a different channel, but producing the same sound.

Method 2: There's no rule that says you can't send 4 different GEs in Combi Mode all to the same timbre (on the same Channel). In other words, put your Program in timbre 1, set to MIDI Channel 1, copy your FX and routing from the Program, then route multiple GEs to MIDI Channel 1 on **(6.2-2a)** [Menu]->[KARM]->[MIDI I/O]:

```
Keyboard        Ch01 -> KARMA Module A -> Ch01
                     -> KARMA Module B -> Ch01
                     -> KARMA Module C -> Ch01
                     -> KARMA Module D -> Ch01
```

All 4 Modules can control one timbre at the same time this way. But if you were doing many CC manipulations (such as pan, filter, etc.), it would be better to use Method 1, since you wouldn't really want to be sending duplicate CCs to the same timbre.

1. How do I audition different Drum Pattern GEs?

Go to the **Karma Voice Name List, Pages 25-29.** This lists all of the Drum and Percussion GEs.

Notice at the end of each name is a Drum Kit designation, i.e.

937 16Beat/House

Consult the legend at the bottom of the page to figure out which Drum Kit the "House" designation refers to. This is important, because different drum kits have different mappings of sounds, and the GE was made to go with one particular Drum Kit. That doesn't mean you can't use it with another one - sometimes you can get interesting results that way - but it won't sound as intended unless it's used with the correct kit.

To audition these, go to the Program Mode and use the correct Program.

In other words, let's listen to GEs made to go with the House Kit.

Go to Program Mode, and find the House Kit (nice of them to tell you the number in the Name List, right?) Anyway, here's a tip - to locate all Drum Programs, select [Utility] -> [Select By Category] -> Category 15 Drums.

Here we can see that Program A020 is House Kit. Select it.

This comes up using a Drum Pattern GE. Press F4 to go to the [KARM] tab, where we can see which GE is assigned. Make sure that [x] Init K.RTC is check-marked, and then cursor to the GE Number field. Type "937-Enter" on the 9-digit keypad and you will be at the first drum pattern. Turn KARMA On, check it out.

Turn KARMA Off, and just increment the GE number to the next Drum GE and continue auditioning Drum Patterns. Note that unless the GE has the name "House" at the end, it wasn't intended for this Drum Kit (but it may sound cool anyway ;-)

2. Where can I selectively filter out various things that the KARMA GEs are generating? For example, say I want to remove the pitch bending.

Program Mode: **(6.1-4)** [Menu]-[KARM]-[TxFilter]. ☞ **Parameter Guide, Page 28.**
Combi/Sequencer Mode: **(6.1-6)** [Menu]-[KARM]-[TxFilter]. ☞ **Parameter Guide, Page 60.**

Much of what KARMA generates can be individually filtered out using the settings on this page. You may find that you can turn off many of these without hearing a change. Note that this doesn't mean that there is necessarily anything being filtered out (since not all GEs generate all of these types of information).

To remove pitch bend from a particular GE, you go to the row corresponding to the Module A, B, C or D, and uncheck [ ] GE Bend (Column 1).

The **Karma Voice Name List** shows the different types of MIDI information being generated by each GE. You can use this reference to help get an idea of what may be going on.

Note that this can be of use if you are having Sequencer Out Of Memory problems, as discussed in the "Sequencing" section of this FAQ. If you have record enabled ONLY the tracks necessary and are still running out of memory, the next step is to try to determine which GEs are generating a lot of data, and see if there is a way to filter out various things that you either don't hear, or can live without.

3. How does a GE actually create the melody that we hear? Are the GEs based on preprogrammed patterns ?

There are many factors in KARMA that affect the actual melody that is generated. The programmer of a GE can decide on several different methods to employ to generate a specific effect.

It's difficult to explain in short form, but I'll try, and I suggest you also consult the portions of the GE Guide that apply to the parameters discussed here.

If the "GE Type" (☞ **GE Guide, Page 4**) is "Generated-Riff", then the notes are based on the Note Series that is created from notes played on the keyboard as input. However, depending on the "Note Type" parameter in the Note Series Group, the notes in the Note Series can either be based

on the notes you played exactly (and then extrapolated, shifted, and rearranged), or can be based on a scale determined by chord analysis of the notes played (and then extrapolated, shifted, and rearranged). All of this can allow for notes in the resulting phrase that were not in the notes that you provided.

The Note Series itself is indexed according to the settings of the Index Group of parameters, which means that by clever use of one of the Scalic Modes (Note Type) and the Index Pattern, you can specify a nearly exact melody to be produced, that can then be varied in real-time to something else.

If the GE Type is "Generated-Drum", you can use the 3 concurrent Drum Patterns in the Drum Group to specify musical pitches instead of drum sounds, and create exact melodies, chords, bass lines etc., that can also be varied in real-time if desired.

If the GE Type is "Real-time", chord recognition is generally used to determine a key and tonality, and then the Index Pattern controls the directions of movement away from a starting note, which under certain circumstances can also be used to specify an exact melody.

This will become a lot clearer when the KARMA software is released.

4. Is there a way to program the GEs note by note ?

Yes, to a certain degree, but only with the software. In the keyboard, you are limited to the many different variations on a GE that can be created by either manipulating the knobs and switches, or changing the up to 16 RT Parms that are available for each GE at:

(6.3-1/2/3/4) [Menu]-[K GE]-[GE P..4/8/12/16]
☞ **Parameter Guide, Page 32.**

Section 10: Expansion Boards (EXB, MOSS) (7)

1. Is there one bank or two banks of new sounds on a PCM EXB Expansion Board?

Here is the info straight from Korg:

"Regarding EXB-PCM - Boards 1 through 5 contain one bank of 128 Programs and 128 Combinations. This can be loaded into either the C or D Bank of the keyboard so you can decide which Bank locate them into."

This means that they give you the same set of new programs and combis duplicated in both C and D bank, to simplify loading operations. In other words, if you want the new stuff in Bank C, you could load Bank C -> C. If you want the new stuff in Bank D, you could load Bank D -> D. Note that there is no reason you can't load Bank C -> Bank D, so I find this presentation confusing, myself. Instructions for doing this are located elsewhere in this document.

The ONLY EXCEPTION is the new orchestral board, which has 32 mb of ROM on 2 separate boards, and ships with 2 completely new banks of Programs/Combis (256 each).

See also Section "Karma vs. Triton" elsewhere in this document.

2. How do I load the Expansion Board Programs without overwriting my Karma data? I just tried it and nothing works anymore!

You loaded ALL of the data (which is meant for a Triton) and overwrote all your Karma Programs/Combis.

What you want to do is just load 1 Bank (C or D, it doesn't matter, they're both the same on the EXB 001-005 disks).

Start over. If you haven't already tried this, start from step (2).

(1) Load your KARMA Factory preload into the Karma. In Disk Mode, select PRELOAD.PCG and "Load Selected." You do not need to load the .SNG data. Verify at this point that everything is back to normal.
(2) After finishing this, put in the EXB disk.
(3) (Disk Mode)-> Load -> Select the .PCG file. Press [Open].
(4) Now you can see the different types of files (Programs, Combis, etc.) Cursor to Programs. Press [Open].

(5) Now you can see the individual banks of sounds. Cursor to Bank C. Press Utility and "Load Selected". When the dialog comes up, Load it into Bank C.

(6) Press [Up] to go back up one level. Cursor to Combinations. Press [Open].

(7) Now you can see the individual banks of sounds. Cursor to Bank C. Press Utility and "Load Selected". When the dialog comes up, Load it into Bank C.

(8) Press [Up] to go back up one level. Cursor to Drum Kits. Press [Open].

(9) Now you can see the individual banks of drum kits. Load 16-31 into 16-31 (Bank C).

You should be set at this point, with all your Karma settings back in Banks A,B,E, and with your EXB stuff in Banks C. As I already explained elsewhere, Banks C & D are completely identical for the EXB boards and you don't need to load both (except for the new Orchestral Board, which has 2 banks of sounds. Just repeat the above procedure again, substituting "D" for "C").

If you want some extra banks of Triton sounds (all playing the same GE, since no GEs are assigned), you can use the above procedure modified to load Banks A/B from the EXB floppy into Banks D/F of the Karma.

3. How do I add GEs (along with Realtime Control settings) to an EXB Program or Combi?

If you assign GEs to a Program/Combi from an expansion board, there aren't any knob assignments because no one created them. But you can copy these from another Program/Combi using the "Copy KARMA Module" Utility.

Example - copying the KARMA Settings from Program A001: AcousticPiano AT

- Go to your EXB Program Bank(s) and select a Piano Program.
- **(6.1-1)** [Menu]->[KARM]->[Setup]->[Utility]->"Copy KARMA Module"
- Select Program A001.
- Make sure that [x] KARMA RT & Panel Setting is checked.
- Press OK.

You've now copied everything related to KARMA from one Program to another. ☞ **Parameter Guide, Page 26.**

It works in a similar fashion copying from a Combi, but you can specify which module (A,B,C, or D, or All) that you wish to copy.

4. How do I install the expansion board itself?

☞ **Parameter Guide Pages 264-265.**

5. Can I load EXB data (.PCG) for Expansion Boards that I do not own?

The expansion boards contain ROM Waveform data. The new Program data that comes with the board in the C and/or D Bank use these Waveforms. If you load the data, but do not have the board installed, the Programs can be selected, can be examined, can be played, but they will sound WRONG (with possibly a few exceptions). In other words, any Program that uses the EXB waveforms will sound WRONG unless the board is installed. Maybe you will like one or two of them anyway ;-)

The Combi data in the new Combis will use Programs from the preload A/B Program banks, and also many programs from the new bank. If the board is not installed, many Combis will have timbres that sound wrong, because they are pointing at Programs that sound wrong. Other timbres may sound fine, since they will be pointing at A/B Programs.

So it is possible you could load data for which you do not have the expansion board, and find a few new Combis and Programs that sound good. But most of them will be "broken".

6. I bought EXB PCM03 – Future Loop Construction. Where are all the Drum Patterns and Loops?

This board uses the RPPR function to create all the Drum Patterns. What you need to do is load the song file from the disk (Future Loops disk) that matches the bank that you loaded the loops into.

Go into sequencer mode, enable RPPR and choose one of the 16 or 17 songs. The loops and hits are mapped across the keyboard.

7. When I try to change a timbre in a Combi to use one of the F Bank MOSS Programs, that Program doesn't work!

MOSS programs have a special "Voice Reserve" setting, that defaults to "0" in the Combi.

Select COMBI **(2.3-1)** [Menu]-[MOSS]-> Voice Reserve.

From the manual:
If you select a bank F Program for a timbre whose "Voice Reserve" is set to 0, the Program will not sound.

☞ **Parameter Guide, Page 272.**

If you are going to play around with the MOSS function, I highly recommend reading the section of the manual that explains it, because it is quite different than using the regular programs:

☞ **Parameter Guide, Pages 269-291.**

Section 11: Sync (4)

1. Is there a way to slave the tempo of GEs, as well as sequencer, RPPRs, etc. to the internal clock of [other hardware/software device], so that the Karma will run in sync with the [other hardware/software device]?

Just put the Karma in External Sync Mode:
(2.1-1a) Global ->[Menu] ->[MIDI] -> MIDI Clock -> Set to External.
☞ **Parameter Guide, Page 137.**

Then set the other hardware/software device to send the Karma MIDI Clock. Note that Karma syncs to "MIDI Clock" (also known as "MIDI Beat Clock"), and NOT MTC (which stands for MIDI Time Code.)

2. What is the difference between MTC and MIDI Clock, and which one does the Karma use?

MTC stands for "MIDI Time Code." It is a method of sending SMPTE messages through the MIDI stream. The Karma does NOT understand or sync to MTC.

The Karma syncs to MIDI Clock (also known as MIDI Beat Clock). This is a timing protocol whereby 24 clocks per quarter note (24 cpq) are sent through the MIDI stream, along with Start, Stop, and Continue messages.

3. I put my Karma in External Sync Mode. Now, nothing works anymore!

The Karma will work in External Sync Mode when someone else is sending it MIDI Clock. That is the purpose of the Sync Mode. When the Karma is in INTERNAL Sync, it runs on its own clock, and you can send that clock to external devices for them to "slave" to the Karma. When the Karma is in EXTERNAL Sync Mode, it expects to receive MIDI Clock from an external device, and then it will "slave" to the other device.

If the KARMA Function and/or sequencer does not work when you are set to EXTERNAL Sync Mode, then you are NOT sending it any sync, even if you think you are. Check your MIDI setups, routing, manuals for the other device that is supposed to be sending the sync, MIDI Interface Clock filtering settings, etc.

4. How do I synchronize the Karma to ProTools 5.1?

In the current version (i.e. Pro Tools 5.1) under the MIDI menu, select
"MIDI Beat Clock," then check the "Enable MIDI Beat Clock" box and
below that also check the box beside the name of the MIDI interface (i.e.
Unitor8-USB) that's connected to your Karma.

On the Karma:
(2.1-1a) Global ->[Menu] ->[MIDI] -> MIDI Clock -> Set to External.
☞ **Parameter Guide, Page 137.**

Local Control should be On, unless you have ProTools configured to send
the MIDI from the keyboard "thru" (back to the Karma). If you want the
Karma to start sounding immediately when you hit play in Pro Tools,
make sure the KARMA On/Off switch is On, and that you have struck a
key or keys that are in the zone for triggering a GE.

Section 12: Insert/Master Effects (IFX/MFX) (4)

1. How can I control the speed at which a phaser or flanger effect oscillates? Also, how can I control them with the KARMA knobs on the keyboard, in realtime?

Actually, there are several ways to approach this:

(A) Have the phaser/flanger oscillating under control of an oscillator, but then change the speed of the oscillator via MIDI.

(B) Actually manually sweep the phaser/flanger via MIDI. In other words, you move a selected control and *it* sweeps the effect. You stop moving it, the sweeping stops, etc. This mode is actually more powerful, as it allows you to "draw" LFOS and shapes in an external sequencer for example, and get precisely the shape of the sweeping that you desire. This is also the mode to use when you want KARMA to control the sweeping of an effect with its LFO Envelopes (which are separate from the built in LFOS in the effects.) See Program A072: Tsunami Waves for an example of this.

Note that to do either of these, you do not have to use the KARMA RT Control knobs necessarily; you could also do it with the 4 Sound Control knobs (above the Joystick).

Here are a few examples showing both ways, using a default initialized Program.

---- Method [A] Change the speed of an effect's LFO via MIDI, such as Knob 4-B above the JS (Real-time Sound Controls):

(1) Select an Initialized Program, such as D000. Go to **(7.1-1a)** [Menu]-[BUS] - [Bus] -> Bus Select. Set this to "IFX1", since we will route the Program through Insert Effect 1.

(2) Select an Insert Effect. **(7.2-1a)** [Menu] - [IFX] - [Setup]. Cursor to IFX 1, and type "023-Enter", to set it to "St. Phaser". Cursor to the On/Off field to the left of this and set it to "On". At this point, you should be able to hear the Phaser.

Note: for this example, you can use any effect that has oscillator control - there are many, many, so I will just mention a few:

016: St. Chorus (☞ **Parameter Guide, Page 177**)
020: St. Flanger (☞ **Parameter Guide, Page 179**)

023: St. Phaser (☞ **Parameter Guide, Page 180**), etc.

(3) Since we loaded the Phaser into IFX 1, go to that tab **(7.2-2)** so that you can edit it. It helps to set the "Resonance" parameter to something extreme, to hear the effects of our editing easier, such as -90. You will see the Parameter "Freq" (Frequency), set to a default value of .70 Hz. Next to this is a field for AMS. This can be assigned to one of many "AMS Alternate Modulation Sources." Currently, it is OFF.

(4) Assign this to KnobM4#21 (Knob Mod4: CC#21). Then, to the right of this field, is an amount that the AMS will vary it. Currently, it is set to a default of 0, so nothing will happen. Crank this up to maximum for now (+20.00); you can experiment later. Basically, this is an amount to add or subtract from the initial setting (.70 Hz) when you turn the knob.

(5) Go to Knob 4 (above the JS, not the KARMA Knobs). Make sure the LED is in the "B" position (assignable), and twist the knob - you have control of the LFO speed at this point. Congratulations.

---- Method [B] Manually sweep the phaser/flanger via MIDI, using, for example, KARMA control knob 01.

(1) Select an Initialized Program, such as D000. Go to **(7.1-1a)** [Menu] - [BUS] - [Bus] - Bus Select. Set this to "IFX1", since we will route the Program through Insert Effect 1.

(2) Select an Insert Effect. **(7.2-1a)** [Menu] - [IFX] - [Setup]. Cursor to IFX 1, and type "025-Enter", to set it to St. Env. Phaser. Cursor to the On/Off field to the left of this and set it to "On". At this point, you should be able to hear the Phaser.

Note: for this example, you can use any effect that has "Envelope" control - this is what allows you to manually sweep it. There are not as many of these - here are two that I can think of quickly:

022: St. Env. Flanger (☞ **Parameter Guide, Page 180**)
025: St. Env. Phaser (☞ **Parameter Guide, Page 181**)

(3) Since we loaded the Phaser into IFX 1, go to that tab **(7.2-2)** so that you can edit it. It helps to set the "Resonance" parameter to something extreme, to hear it easier, such as -90. In this case, there is a parameter called "Sweep Mode", which is set by default to "EG", with a "Src" (AMS Source) setting of "Gate 2". With this setting, you play the keyboard, and it creates an envelope based on your playing, to sweep the effect.

(4) At this point, to use an actual KARMA knob, there is an extra step required. KARMA Knobs don't show up in the AMS Sources directly. How do you get them there? Assign a KARMA knob to transmit one of the CCS that *do* show up in the AMS List. Go to (Global) **(6.1-2a)** [Menu] - [Ctrl] - [KARM1]. Set Knob 1 to transmit MIDI CC#83.

(5) Go back to Program Mode, **(7.2-2)**. Now, set the "Src" AMS parameter to CC#83. Now you can twist KARMA knob 1, and get an exact manual sweep of the Phaser.

Note that the methods illustrated above work for anything that is variable through AMS on any effect, such as Wet:Dry amount, LFO depth, Reverb Length, etc. The Digital FX are very powerful on this synth, and there are many ways to control them in real-time. This is just scratching the surface. I highly recommend studying the "Effects Guide" section of the ☞ **Parameter Guide, Page 159**. I also suggest studying "Alternate Modulation Source," ☞ **Parameter Guide, Page 221**.

2. How can I change an effect parameter in my sequence if it doesn't have an AMS (Alternate Modulation Source)? For example, I want to use Effect 012 St. Sub Oscillator, and in one section of the song I want the OSC Mode to be "Fixed", and in another section I would like to change it to "Key Follow."

If a parameter is not available to be changed via MIDI with an AMS, you can many times simulate the same thing by using two insert effects, and switching between the two via MIDI. For example, you could route a timbre through IFX 1, set to Effect 012 with OSC Mode "Fixed", and then chain this into IFX 2, also set to Effect 012 but with OSC Mode "Key Follow" Then set up the W/D parameter (on both) to be controlled by a knob or switch. The amount of that controller should be set to +99 for one of the effects, and -99 for the other. You could then use that controller to turn one effect OFF while turning the other ON (switch from CC value 0~127).

3. Is it possible in sequencer mode to assign more than one Insert Effect to a track?

Yes, you can assign all 5 IFX (Insert Effects) to the same track/timbre if you want to. The way you do this is to assign the Bus Select to the first Insert Effect you want to use, and then "chain" its output into the next IFX. You do this on **(7.2-1)** [Menu]-[IFX]-[Setup]. The little "arrow" box routes each Insert Effect either into the next Insert Effect, or into the Master Effects. ☞ **Parameter Guide, Page 39.**

Note that this means you can run IFX 2 into IFX 3, but not IFX 2 into 4 (skipping 3). They have to be next to each other. If you run into IFX 1, and turn all the Chains On, then you are running through all 5 IFX at the same time.

Note that this means you are running them through each other, so it's not exactly the same as putting 2 or more separate effects on the same track (individually). So you need to think about what order you want things in, because the order can affect the sound. Generally, you put things like compressors and EQs first, and things like delays and reverbs last, but there's no hard and fast rules – it depends what you are trying to achieve.

4. I copied all the effects for a Program into the Sequencer/Combi, but I'm still missing something because the sound of the timbre is still lacking the fullness of the original Program.

I think I can guess what the problem is. You have to set the BUS settings properly. This does not get copied with the Insert FX - you would think maybe it should, since without setting this right it sometimes doesn't matter if you copied the Insert FX correctly ;-)

If you look at the BUS page in the Program, you will see that "Bus Select" is set to IFX1. So in the Combi/Seq, you must do the same thing for Timbre1. **(7.1-1)** [Menu]->[BUS].

In this example, if the Bus Select is set to "L/R" (as it is by default in the Combi, you just run into the Master FX based on the values below the Bus Select field (and the Insert FX have no effect on the timbre). If you change Bus Select to IFX 1, the timbre is routed through Insert FX1 (and then whatever else you have chained together on the Insert FX IFX Page).