KORG

PROFESSIONAL SERIES

KORG The Professional's Choice

By the term professional, we do not merely denote someone who makes their living from a particular activity, but also someone who has made a conscious decision to follow a chosen career and therefore carries out this activity to the best of his ability using the best tools available. Someone who expects to live up to the highest standards and in return demands the highest standards of the people and instruments they work with. When it comes to musical instruments, these standards apply not just to the most recent technology, the best sonic fidelity or the greatest power under the hood, but also the most musical implementation, acting as a conduit through which musical inspiration can flow, rather than a barrier which hinders creativity through poor user controls or clumsy operational procedures.

Since their very first rhythm machine back in 1962, Korg have always striven to keep their designs as musical as possible, whatever the technological breakthroughs they represented. In the most famous case of all, whilst the technology of sequencing had been around for some time, PCM source samples had been used in other synthesisers and DSP FX had been available in stand-alone format, the M1 was the first musical instrument which put them all together in a way which made it easy for musicians to get on with their music instead of fighting to link all the different components together. Thus was the Music Workstation born and thousands of musicians found themselves able to reproduce the music in their heads quickly and easily in an all-in-one instrument.

But having produced the most successful keyboard workstation of all time, Korg have refused to rest on their laurels. In recent years, Korg have continued to enhance their reputation for pushing back the barriers of technology and releasing 'no compromise' designs, but always with the musicality as the most important factor. As a result, time and time again Korg have set the standard by which other manufacturers' products are judged. There are many examples of this throughout this catalogue.

When Korg turned their attention to physical modelling, they produced the most versatile implementation yet in the form of the Z1, with thirteen different models and unparalleled polyphony (12 voices expandable to 18). With V3, Trinity now adds this same versatile implementation to its sonic arsenal in polyphonic form,

while other manufacturers still struggle to add monophonic versions of their less flexible modelling implementations to their workstations. As a result, physical modelling sounds can be layered with PCM sounds in polyphonic Combis, something not possible on any other workstation. Again, Korg's refusal to compromise puts more power at the hands of the musician.

Whilst other manufacturers have used compression techniques to allow their stand-alone digital recorders to squeeze more tracks onto slower media like Zip cartridges, Korg have once again refused to compromise the fidelity of their D8 Digital Recording Studio by doing the same. Realising that most of today's musicians see CD as the final destination for their music recordings, they have made sure that the entire recording process of the D8 never compromises the CD audio standard of linear 16-bit at a sample frequency of 44.1kHz, but still introduced the D8 at the lowest price ever for an 8-track digital recorder (despite having built-in effects, a 1.6 Gigabyte drive, a SCSI interface and Digital I/O as standard).

When it comes to Digital Pianos, the SG-1D Sampling Grand was for ten years the standard by which other digital Stage Pianos were judged. Again, Korg realised that the latest technology would allow them to do better, particularly in the areas of polyphony and fidelity (especially with all the high quality sampling which had been done for the development of Trinity's PCM source samples). As a result, there is now the SG-ProX with its 64-voice polyphony and superior fidelity, but still with all the musicality of the SG-1D, and for those who need all these features to play from another keyboard, the SG-Rack.

However innovative and sonically stunning the technology involved in Korg products, the musicality is never sacrificed. Above all, Korg make 'musical' instruments which respond to the needs of the most demanding players and producers. This is why time and time again, you will see (and hear) Korg Professional Products being used in pressure situations like on-stage appearances and/or live broadcasts where musicians have to produce not only the best possible sound but the best possible performance within tight deadlines and working confines. It is for this reason that Korg instruments are the professionals' choice. Marvels of technology they may be, but never inaccessible or too complicated for the working musician to set up and produce their best performances on.

KORG KEYBOARDS INTEGRATE BEAUTIFULLY WITH THE HIGHEST LEVELS OF PROFESSIONAL DIGITAL RECORDING EQUIPMENT. HERE IS THE Z1 IN THE WRITING ROOM AT REAL WORLD STUDIOS.
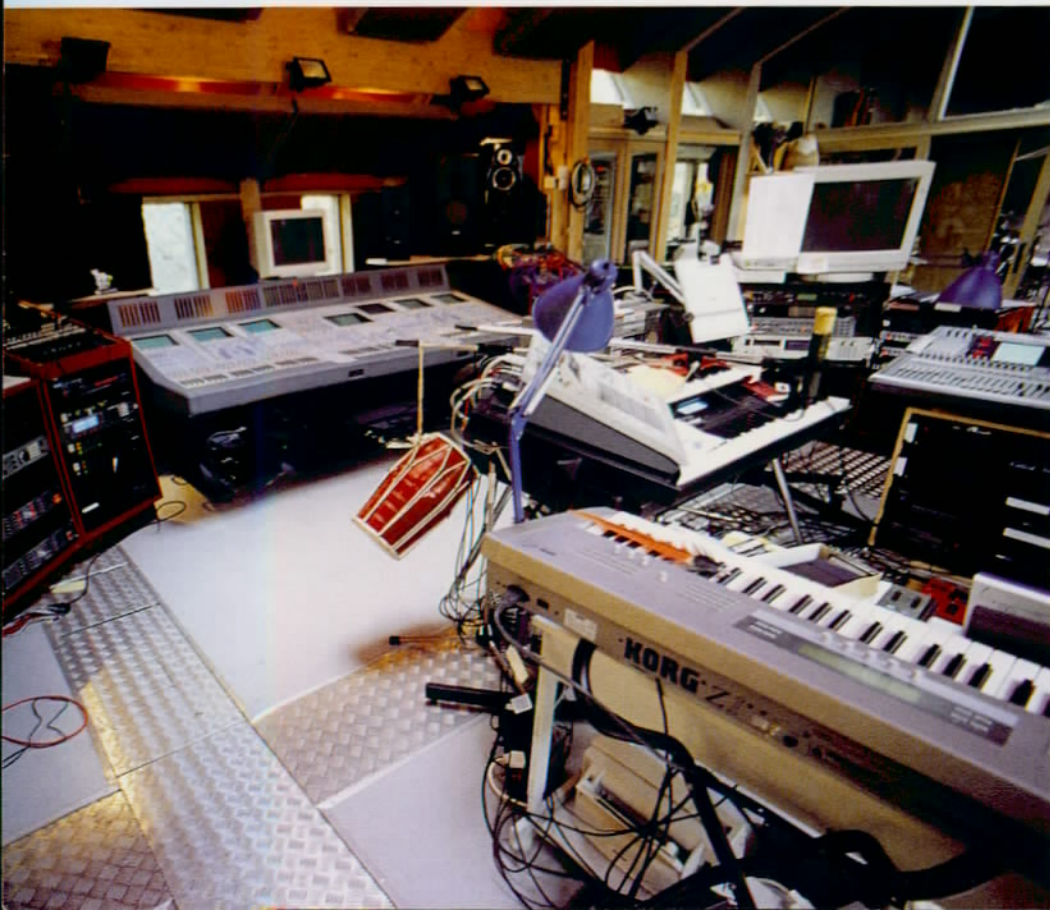
TRINITY MUSIC WORKSTATION DRS

TR-Rack EXPANDED ACCESS MODULE

Z1 MULTI OSCILLATOR SYNTHESIZER

N5EX MUSIC SYNTHESIZER

N1 MUSIC SYNTHESIZER

N364 MUSIC WORKSTATION

N264 MUSIC WORKSTATION

N1R AI² SYNTHESIS MODULE

D8 Digital Recording Studio

SG proX STAGE PIANO / CONTROLLER

SG-Rack STAGE PIANO MODULE

SoundLink DRS

1212I/O PCI Multi-Channel Audio Interface

X5D MUSIC SYNTHESIZER

X5DR AI SYNTHESIS MODULE

KORG

TRINITY
MUSIC WORKSTATION DRS
SERIES

Access — Advanced Control Combined Synthesis System

TouchView — Graphical User Interface

KORG PROFESSIONAL KEYBOARDS

TRINITY – MUSIC WORKSTATION DRS

When the Korg engineers mapped out the architecture of the Trinity, they set a standard which other manufacturers are still trying to equal – and the latest additions to the family push the workstation further ahead of the competition than ever. Combining 16-bit, 48kHz PCM-based Synthesis with Physical Modelling, integrating Hard Disk Recording with MIDI Sequencing, loading Flash ROM-based Sample Playback through fixed or removable SCSI devices, and routing everything through multiple-bus DSP Effects and ADAT & SPDIF Digital Interfacing, the Trinity unites all the facets of modern music production techniques in one state-of-the-art workstation.

Unparalleled Sonic Fidelity

Access — Advanced Control Combined Synthesis System

As inventors of the music workstation in the eighties (in the form of the legendary M1, still in use by thousands of musicians worldwide), no one was better qualified than Korg to take the concept to its logical conclusion. This was achieved through a 'no compromise' approach in drawing up the operational parameters of the Trinity. Many workstations save on memory and power by using lower sample rates than professional standard samplers; not Trinity, which never plays back internal PCM sounds or externally sourced samples at anything less than 48kHz fidelity. As a result, Trinity sounds brighter and fuller than rival workstations which shroud the sample rates at which they operate in secrecy.

Studio-quality Processing

DSP Effects have been integral to the workstation concept ever since the M1 first offered them as part of its unique mix of PCM synthesis, sequencing and sound processing. But musicians have become increasingly frustrated at the fact that in Multi mode, a single effects set-up has to be shared by all the different sounds being played/sequenced. As a result, the Trinity architecture draws inspiration from the way professional engineers configure effects during different stages of the recording and mixing and allows its multiple DSP processors to be configured as both 'insert' and 'master' effects. As a result, individual instruments can take advantage of the different effects they might require such as compression and distortion, but the overall mix can then be refined with reverb and chorusing with individual send amounts from each part. All processing is carried out at 48kHz, 24-bit resolution for the highest professional sound quality.

Total Touch Control

TouchView — Graphical User Interface

Another of the key factors in Trinity's success has been the illuminated touch screen which gives users clear access to all of Trinity's features, even in the most trying of conditions, like a darkened stage or studio. With a page and menu-driven facility inspired by modern computer operating systems, the Trinity copes with the increased functionality of system upgrades and the addition of hardware options with the same ease, thanks to a system which can be upgraded from floppy disk but stored in E2PROM for permanency. Extra pages and parameters selected via touch menus appear via system updates, giving access to new functions in an already familiar operating environment.

Because different players have differing needs and working situations, Trinity is available in three keyboard configurations: the standard 61-note keyboard; the 76-note keyboard of the Trinity Pro; and the 88-note weighted keyboard of the top-of-the-range Trinity Pro X. Whatever the choice of keyboard, the same options are available to expand the sonic capabilities of Trinity. For those who already have a master keyboard and sequencer, TR-Rack gives access to the standard 24 Megabytes of Trinity PCM, plus an extra 8 Megabytes of Mega Pianos, Orchestral and Dance sounds via 512 Programs and Combis.

Unlimited Expansion Potential

Needless to say, Trinity's design incorporates a full 16-track MIDI sequencer with a huge 80,000 note memory, floppy disk storage and full quantisation and editing facilities. However, as music production techniques have developed, the techniques of MIDI sequencing are no longer the only tools modern musicians need to build up their music to the level expected by producers and musical collaborators. Triggering sampled drum loops and vocal phrases, recording and editing entire tracks of guitars, vocals and other acoustic instruments recorded via microphone, bringing in audio files via SCSI from storage devices or via SPDIF from CD and DAT, and outputting the final result through digital mixers or backing up entire projects to DAT, these are all techniques which have become standard towards the end of the nineties and the open architecture of the Trinity platform allows all these capabilities to be added as required.

In fact, the key to Trinity's continued ability to remain ahead of the competition is not merely based on the sonic quality of the 16-bit 48kHz PCM architecture laid down at its inception, but on the numerous expansion slots provided allowing new technologies not economically viable when it was first designed to be integrated into the heart of Trinity's sound generation engine. These now include the Prophecy sound generation engine (SOLO-TRI), Sample Playback from Flash ROM (PBS-TRI), loading Sounds, Sequences and Samples via SCSI (SCSI-TRI), 4-Track Hard Disk Recording to SCSI devices (HDR-TRI) and ADAT™ Optical Interfacing to digital mixing desks and recorders (DI-TRI).

The Latest Model

The best example of this expansion to previously undreamt-of specification is the new MOSS-TRI option which allows the fundamental building blocks of the Z1 physical modelling techniques to be run side-by-side with Trinity's PCM-based synthesis. MOSS-TRI is at the heart of the most recent addition to the Trinity range, V3 (available in standard 61-note, 76-note Pro and 88-note Pro X versions) but it also available as an option for any existing Trinity model. This exemplifies another aspect of the Trinity design, namely that any Trinity can be upgraded to the latest specification. Unlike many other manufacturers, whose new model announcements usually make their existing models redundant and decimate their resale value, Korg have rewarded existing Trinity owners for their loyalty by making sure that their investment can always be brought up to the state-of-the-art specification.

TRINITY V3
MUSIC WORKSTATION DRS

SPECIFICATIONS

● Sound Generation Method: ACCESS (Advanced Control Combined Synthesis System), MOSS (Multi Oscillator Synthesis System) ● Sound Source: ACCESS = 32 voices, 32 oscillators (single mode); 16 voices, 32 oscillators (double mode), MOSS = 6 voices, Multi oscillator ● Keyboard: TRINITY V3 proX = 88 notes weighted, TRINITY V3 pro = 76 notes, TRINITY V3 = 61 notes. All keyboards have velocity and aftertouch sensitivity. ● Waveform Memory: 24 MBytes PCM ROM ● Effects: Stereo digital multi-effect system - 2 master effects and 8 insert effects simultaneously. 14 effects algorithms for master effect and 100 effects algorithms for insert effect ● Programs /Combinations: 256 programs / 256 combinations for ACCESS, 64 programs for MOSS, additional 64 programs for MOSS are available when PBS-TRI optional board are installed. ● Sequencer Section: 20 songs, 100 patterns, 1/192 resolutions, 80,000 notes, 16 tracks, 16 timbres, reads and writes Standard MIDI File ● Controllers: Joystick, Ribbon controller, 2 x Assignable switches ● Control Inputs: Damper pedal (SUSTAIN), Assignable (SWITCH,PEDAL) ● Outputs: DIGITAL - ADAT compatible <option>, S/P DIF <option>, ANALOG - 1/L/MONO, 2/R, 3, 4 , Headphones ● Inputs: DIGITAL - Word clock IN <option>, S/P DIF <option>, ANALOG - 1, 2 <option> ● Phones ● Floppy Disk Drive: 3.5 inch 2DD/2HD ● MIDI: IN, OUT, THRU ● Display: TouchView™ Graphical User Interface, 320 x 240 dots ● Power Supply: AC, Local voltage ● Power Consumption: 22W ● Accessories: AC cord, Preload data disks (TFD-00P-V3 and TFD-01P-V3) ● Dimensions: TRINITY V3 proX = 1,540(W) x 463(D) x 147(H) mm; TRINITY V3 pro = 1,297.1(W) x 348.3(D) x 125.9(H) mm; TRINITY V3, = 1,090.1(W) x 348.3(D) x 125.9(H) mm. ● Weight: TRINITY V3 proX = 34.5kg; TRINITY V3 pro = 17.05 kg; TRINITY V3 = 14.25 kg; ● Accessories: ● Expansion Boards ● PBS-TRI Playback Sampler / Flash ROM option ● HDR-TRI Hard disk recorder option (with SCSI port) ● DI-TRI Digital I/F option ● SCSI-TRI SCSI option ● HC-TRINITY pro, HC-TRINITY Hard Cases ● FC-TRINITYproX, FC-TRINITYpro, FC-TRINITY Flight Cases ● XVP-10 EXP/ VOL Pedal ● EXP-2 Foot Controller ● DS-1H Damper Pedal ● PS-1 Pedal Switch ● Performance Data Library for ACCESS ● PCM / Performance Data Library for ACCESS
*Sound processed with INFINITY.
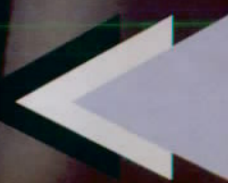
◀ TRINITY
MUSIC WORKSTATION DRS

Access Advanced Control Combined Synthesis System   **M**oss Multi Oscillator Synthesis System   ◀ TouchView Graphical User Interface

K O R G   P R O F E S S I O N A L   K E Y B O A R D S

T R I N I T Y   V 3   –   M U S I C   W O R K S T A T I O N   D R S

The latest addition to the Trinity range represents the fusion of two complementary technologies which Korg have been developing independently for the last few years. The superb fidelity of 48kHz PCM-based synthesis, common to all Trinity's, is married with the state-of-the-art physical modelling that has been the core of the revolutionary Z1 synthesiser. MOSS (Multi Oscillator Synthesis System) technology, derived from the OASYS development system, refined through Prophecy and expanded in flexibility for the Z1 gives a level of realtime control of fundamental timbre and expression, particularly for solo, lead & bass instrument sounds, which is just not possible from sample-based synthesis.

While other manufacturers struggle to offer inflexible monophonic models in their workstations, Korg offer a fully polyphonic implementation (in addition to Trinity's existing polyphony), freely switchable between electronic models like analogue synthesis, electric piano and organ, and acoustic instrument families like brass, reed, plucked and bowed string.

The real benefit of the polyphonic implementation of physical modelling within Trinity V3 comes in Combi or Seq mode, when the expressivity and complex timbral modulations are combined with the majesty and fidelity of the ACCESS synth engine and processed through the richness of its 24-bit 48kHz DSP effects. No other instrument on the market can offer this awesome combination of technologies polyphonically.

■ 13 different instrument models (and numerous sub-models) available, many of which can be combined on different oscillators within a single Program.

■ Trinity V3 offers a level of flexibility and polyphony in physical modelling unavailable in any other workstation.

■ ACCESS and physical modelling sounds can be layered polyphonically in Combi Mode, giving the best of both worlds.

■ All the features of previous Trinity spec are retained, including the Trinity Plus Factory Pre-Load, which can be played polyphonically on V3.

■ Available in standard (61-note), Pro (76-note) and ProX (88-note) versions.

V3 – links with other products

Needless to say, V3 can still take the full range of Trinity options (except the SOLO-TRI, which is essentially a monophonic version of the MOSS-TRI and uses the same slot). This means that this stunning synthesis capability can be augmented by Sample Playback from Flash ROM (PBS-TRI), program, sequence and sample storage and loading from external drives (SCSI-TRI), 4-track Hard Disk Recording to SCSI devices (HDR-TRI), and Digital Interfacing via ADAT™ optical (DI-TRI), to create the most complete workstation specification on the market. Trinity V3 is also available in Pro (76-note) and Pro X (88-note weighted) configurations to answer the needs of the most demanding players.

V3's modelling capability is based on the Korg Z1. This keyboard synthesiser is ideal for users who need additional modelling polyphony (12 voices expandable to 18) and multi-timbrality (up to 6 parts), plus realtime control of the most important parameters through dedicated and assignable knobs and switches and the ultimate expressiveness offered by the X-Y pad.

◀ TRINITY
#### MUSIC WORKSTATION DRS
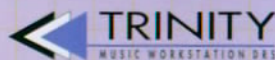
TRINITY SERIES SPECIFICATIONS

● Sound Generation Method: ACCESS (Advanced Control Synthesis System), MOSS (Multi Oscillator Synthesis Synthesis System) — MOSS-TRI Option * ● Sound Source: ACCESS = 32 voices, 32 oscillators (single mode); 16 voices, 32 oscillators (double mode), MOSS = 6 voice, Multi oscillator ● Keyboard: TRINITY proX = 88 notes weighted, TRINITY pro = 76 notes, TRINITY plus and TRINITY = 61 notes. All keyboard have velocity and aftertouch sensitivity. ● Waveform Memory: 24Mbytes PCM ROM ● Effects: Stereo digital multi-effect system – 2 master effects and 8 insert effects simultaneously. 14 effects algorithms for master effect and 100 effects algorithms for insert effect ● Program/Combination: 256 programs/256 combinations ● Sequencer Section: 20 songs, 100 patterns, 1/192 resolutions, 80,000 notes, 16 tracks, 16 timbres, reads and writes Standard MIDI File ● Expansion options: 1) Poly Modelling Option (MOSS-TRI); 2) Digital I/F option (DI-TRI); ADAT compatible optical outputs; 3) Hard disk recorder option (HDR-TRI); 4 tracks, of 16-bit, 48kHz recording to SCSI port, synchronized with the built-in MIDI sequencer; 4) SCSI option (SCSI-TRI); 5) Playback Sampler/Flash ROM option (PBS-TRI); 8 Mbyte Flash ROM board and sample playback system disk set; 6) Solo Modelling Option (Solo-TRI) ● Controllers: Joystick, Ribbon controller, 2 x Assignable switches ● Control Inputs: Damper pedal (SUSTAIN), Assignable (SWITCH, PEDAL) ● Outputs: DIGITAL – ADAT compatible <option>, S/P DIF <option> ANALOG – 1/L/MONO, 2/R, 3, 4, Headphones ● Inputs: DIGITAL – Word clock IN <option>, S/P DIF <option> ANALOG – 1, 2 <option> ● Floppy Disk Drive: 3.5 inch 2DD/2HD ● MIDI: IN, OUT, THRU ● Display: TouchView Graphical User Interface, 320 x 240 dots ● Power Supply: AC, Local voltage ● Power Consumption: 22W ● Dimensions: TRINITY proX = 1,460(W) x 462.3(D) x 147(H) mm; TRINITY pro = 1,297.1(W) x 348.3(D) x 125.9(H)mm; TRINITY plus, TRINITY = 1,090.1(W) x 348.3(D) x 125.9(H)mm ● Weight: TRINITY proX = 34.5kg; TRINITY pro = 17.05 kg; TRINITY plus = 14.25 kg; TRINITY = 14.05 kg ● Accessories: AC cord, Preload data disks (TFD-00P and TFD-01P).

*Sound processed with INFINITY.

TR-Rack

EXPANDED ACCESS MODULE

KORG TR-Rack
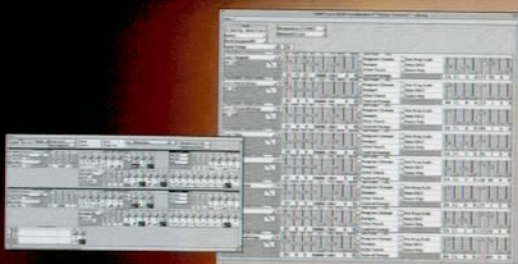
- All the clarity and power of ACCESS synthesis with its 16-bit linear, 48kHz fidelity.

- 32 Megabytes of PCM sounds combining all standard Trinity sounds with the best of Mega Pianos, Dance, and Orchestral PBS-TRI Soundsets.

- 512 Combis and Programs to allow maximum access to the vast range of PCM.

- The same flexible multi-effects processing as Trinity, with assignable insert and master effects.

- Host PC port for direct serial connection to PC or Macintosh computers.

- Emagic SoundDiver Editor/Librarian for Mac & PC supplied as standard.

- DI-TRI option for direct digital connection to ADAT™ compatible recorders and digital mixing desks.

Access
Advanced Control Combined Synthesis System

KORG PROFESSIONAL KEYBOARDS/MODULES
TRINITY – MUSIC WORKSTATION DRS/TR-RACK

TR-Rack module

Those Korg afficianados who choose to do their MIDI sequencing and Digital Audio recording on computer (with the 1212I/O PCI Digital Audio card), and therefore do not need the workstation capabilities of the keyboard-based versions of the Trinity, are not penalised for their choice. Despite its compact single rack space dimensions, the TR-Rack squeezes in not just all 24 Megabytes of the standard Trinity PCM ROM, but also an additional 8 Megabytes (culled from the Mega Pianos, Dance and Orchestral sound sets for the PBS-TRI option), all instantly accessible via the full 512 Programs and Combis normally only provided by the PBS-TRI.

The same DSP processing system of unparalleled flexibility which sets Trinity apart from all other workstations has been translated in its entirety to the TR-Rack, so that individual parts of Combi and Multi can be processed with multiple Insert FX and then the whole output can be refined and bound together with two separate Master FX. A second pair of outputs is provided for sounds which require separate external processing.

To allow visual editing of the host of synthesis parameters, TR-Rack is supplied with a customised version of Emagic's SoundDiver for both Macintosh & PC computers. Connection to the appropriate computer running this industry-standard editor/librarian or any MIDI sequencer couldn't be easier, thanks to the built-in Host PC serial port.

TR-Rack – links with other products

With its clear provisions for computer users in the form of the Host PC port and SoundDiver editor/librarian, plus the option to add the DI-TRI board for digital output, the 1212I/O is a great companion allowing the four outputs of TR-Rack to be recorded directly into Digital Audio Sequencing software being run on the same computer without being converted into analogue and back into digital.

TR-Rack

EXPANDED ACCESS MODULE
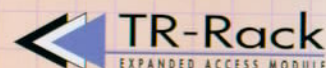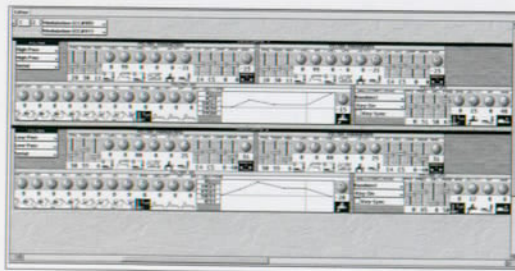
TR-RACK SPECIFICATIONS

- Sound Generation Method: ACCESS (Advanced Control Combined Synthesis System) ● Sound Source: 32 voices (single mode), 16 voices (double mode) ● Waveform Memory: PCM 32Mbytes, 48kHz sampling ● Effects: Stereo digital multi-effect system – 2 master effects and 8 insert effects simultaneously. 14 effects algorithms for master effect and 100 effects algorithms for insert effect
- Programs/Combination: RAM 512 programs/512 combinations ● Multi Tracks: 16
- Input: DIGITAL (Word Clock IN-option)
- Outputs: DIGITAL (Alesis format-option), ANALOG (1/L/MONO, 2/R, 3, 4), Phone ● MIDI: IN, OUT, THRU ● Display: LED 20 characters x 2 lines with backlight ● Power Consumption: 18W
- Dimensions: 19" (W) x 10.4" (D) x 1.7" (H)
- Weight: 6.2lbs ● Accessories: AC cord, SoundDiver TRINITY sound editing software.
*Sound processed with INFINITY.

TR-RACK OPTIONS

- DI-TRI Digital I/F Option ● AG-001B MIDI Driver software and computer interface cable for IBM PC and compatible ● AG-002B MIDI Driver software and computer interface cable for Macintosh.

TRINITY

MUSIC WORKSTATION DRS

Options

MOSS-TRI – This option enables existing Trinity owners to upgrade to the state-of-the-art V3 specification. The board adds all the DSP power required to create the thirteen different physical models including seven different synthesis configurations, plus electric piano and organ, brass, reed, plucked and bowed string. The option is supplied with the necessary V3 Operating System upgrade and Factory Pre-Load, bringing any existing Trinity right up to date. As a result, the ACCESS and physical modelling sound combinations which make the Trinity V3 more expressive than ever are all available with this option, as well as the new M Bank of individual Z1-style Programs with their MIDI-clockable LFOs and unparalleled realtime control. MOSS-TRI fits into the same slot as the SOLO-TRI, so the two options cannot be used in the same Trinity. However, the 128 factory Programs supplied with the SOLO-TRI board have been lovingly recreated for MOSS-TRI, so that exactly the same Programs can now be played polyphonically. This means that Trinity Plus or SOLO-TRI owners upgrading with MOSS-TRI will not lose any of the factory Programs they may have been using either on their own or in Combi or Seq set-ups, but simply take advantage of the new polyphonic modelling capability.

PBS-TRI – This option provides 8 Megabytes of Flash ROM, allowing user samples to be stored and processed through Trinity's ACCESS synthesis system. Samples can be loaded in Akai S1000, S3000, WAV or AIFF format from floppy disk. These can be multi-samples mapped across the keyboard (mapping is retained from Akai program keygroups), or the drum loops and vocal snippets used increasingly in modern production techniques. By using Flash ROM instead of normal RAM, samples are retained when the Trinity is powered down, unlike most dedicated samplers whose memory is volatile and is lost when switched off. This makes PBS-TRI the ideal way to use samples in live situations, as the need for loading before each use is eliminated. PBS-TRI adds 256 extra Program and Combi storage locations in two extra Banks and if the MOSS-TRI or SOLO-TRO option is installed, then an extra 64 Program locations are added to that Bank as well. To allow Trinity users to make the most of this sample playback capability, Korg have developed 4 Soundsets, complete with extra Programs and Combis to showcase the role user samples can play in a workstation. The first three occupy all 8 Megabytes and are entitled Mega Pianos (with larger multi-samples for those users who need the most accurate stereo pianos sounds available), Orchestral, and Dance Waves and Drums. The final set offers the original PCM Sounds and Programs of the seminal Korg M1 workstation and occupies just 4 Megabytes.

SCSI-TRI – Designed to speed up the process of loading and saving sequences, programs and (if PBS-TRI is fitted) user samples, by allowing the connection of CD-ROMs, fixed and removable hard drives. The facilities offered by this option are also offered by the more extensive HDR-TRI, so both are not required.

HDR-TRI – Adds 4 tracks of Hard Disk Recording/Editing to Trinity's sequencer. It comes complete with stereo analogue inputs to connect audio sources, SPDIF In/Out (allowing DAT backup as well as mixdown to DAT in the digital domain) and a SCSI interface to facilitate the connection of fixed and removable hard drives including Jaz and Syjet for both audio recording and backup. All hard disk recording and editing operations are carried out by the sequencer, so experienced Trinity users have few new skills to learn before they are making and editing real audio recordings. All audio tracks have high and low EQ controls and can be processed by Trinity's Master FX for a polished professional result.

DI-TRI – This option allows the four audio outputs of Trinity to be taken digitally into any ADAT™ optical-equipped mixing desk or recorder. In addition to the fibre-optic output, there is also a Word Clock Input, so that the 48kHz sampling rate can be sync'ed to an external word clock via BNC connector. This is vital for digital mixers whose digital inputs must all be sync'ed together to prevent clicking and other unpleasant artefacts.

SOLO-TRI – For those who do not require the polyphony and thirteen Z1 models of the MOSS-TRI option, but would still like some access to modelled sounds, this option gives them the monophonic models of the classic Prophecy solo synthesiser, ideal for expressive lead and bass sounds to compliment Trinity's PCM-based ensemble sounds.
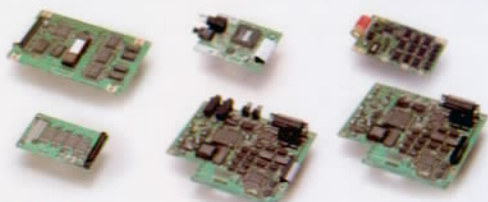
TRINITY SERIES ACCESSORIES

● TFD Series Performance Data Library/TFD-S Series PCM/Performance Data Library ● PS-1, PS-2 Pedal Switches ● DS-1 Damper Pedal ● KVP-002 Volume Pedal ● XVP-10 EXP/VOL Pedal ● EXP-2 Foot Controller ● ST-T1 Stand for TRINITY proX ● ST-LV Stand for TRINITY pro, TRINITY plus, TRINITY ● Flight Cases* FC-TRINITY proX for TRINITY proX, FC-TRINITY pro for TRINITY pro, FC-TRINITY for TRINITY plus and TRINITY ● Hard Cases HC-TRINITY pro for TRINITY pro, HC-TRINITY for TRINITY and TRINITY. *Only available in certain markets.

KORG PROFESSIONAL KEYBOARDS

Z1 MULTI-OSCILLATOR SYNTHESISER

The new Z1 sets the standard for DSP synthesis

Previous DSP synthesisers may have gained a reputation for a single type of sound modelling, but the Z1, using KORG's advanced MOSS (Multi-Oscillator Synthesis System) technology, provides an awesome array of high-quality algorithms that cover the fullest range of sounds, from imitative to imaginative. The oscillator algorithms of the Z1's MOSS tone generator are descendants of KORG's OAsys (Open Architecture Synthesis System) development platform. It's the result of years of development of detailed models and a toolkit approach to synthesis voice design, and it gives the Z1 unsurpassed sonic power. The 13 oscillator models available are described in detail over on the right. Since in most cases two of these 13 oscillators models can be combined with a Sub-oscillator and a Noise Generator, you can also create unique, hybrid sounds with 'organic' qualities that can be molded in ways that are impossible with any traditional acoustic instrument!

Unequalled Synthesis Power

The dual multi-mode filters feature resonance, low-pass, high-pass and a new band-pass mode that allows four centre frequency points to be set simultaneously. This lets you create complex tonalities like those found in the human voice and the body resonances of a violin or guitar. Four LFOs (which can sync to MIDI clock!) plus polyphonic portamento allow for unique synth effects.

Ultimate Expression

The Z1 provides all of the traditional controllers like Pitch Bend and Modulation wheels, but it also introduces an exclusive X/Y Pad which offers the musician the ultimate in expressive control. It is a four axis 'grid' that lets you blend in controller amounts in real time. Dedicated parameter knobs for filter cutoff, resonance, EG intensity and both filter and amp EG let you manipulate sound in realtime (just like an analogue synth), as well as switches for Hold, Modulation and Poly Portamento. Lastly, for parameters which don't have a dedicated knob, there are five Performance Editor (PE) knobs which are assignable to numerous parameter modulations (each knob can control up to 4 parameters at the same time).

The Z1's numerous models make it suitable for many varied music styles.

Dance: *The numerous analogue models, the arpeggiator and the clockable LFOs (4 per voice) make it ideal for various different dance styles. Indeed, if you really want to mix it up, you could have a serious Sub-bass, Analogue kick and snare, Big-Beat-style sync lead line, LFO-driven rhythm loop, high speed arpeggiation and an ambient wash all going on at the same time thanks to the multi-timbrality. The realtime controllers make huge timbral changes to repeated lead and bass-lines a walkover.*

Jazz/Funk: *The unparalleled responsiveness of the electric piano and organ models are ideal for electric jazz keyboardists, while the clavinet perfectly recreates the bedrock sound of seventies' funk. Playing the brass and woodwind models from the keyboard brings a unprecedented realism.*

Classic Rock: *With many of the synthesis models directly based on classic American synthesisers from the seventies makes the Z1 ideal for recreating the big pads, screaming leads and harmonically-rich bass drones of a variety of styles from FM radio AOR to the pomp rock.*

Electro-pop: *For that eighties layered electronic synth sound, the Z1's multi-timbrality makes it the only synth which could reproduce a complete backing track. Whether your inspiration is Kraftwerk and Depeche Mode or Vangelis and Jean-Michel Jarre, the wide palette of analogue timbres will cover squidgy bass lines, analogue drums and big pads.*

Orchestral and Film Scoring: *The Z1 captures the expressiveness of solo orchestral instruments in a way which PCM synths cannot. For the first time, you can perform that clarinet obbligato, solo violin concerto or trombone slide authentically. The Plucked String model creates incredibly authentic harpsichords, spinnets and other early keyboards for Baroque afficianados. Modern film scoring with evolving atmospheric textures under precise realtime control (recordable and editable via MIDI), are another forté of the Z1. The X-Y Pad adds interest and expression to sounds which would intrude if new notes were being constantly triggered.*

High-quality stereo digital multi-effects

The Z1's effects section features superb, digital multi-effects with 15 high-quality insertion effects such as multi-tap delay, overdrive, wah, phaser, flanger, chorus and rotary speaker, plus three stereo master effects: two reverbs and stereo delay. All of these effects include realtime modulation capabilities for maximum expressive control. Finally, 2-band EQ is available per Program to help you shape your final sound as desired.

KORG Z1
MULTI OSCILLATOR SYNTHESIZER

Z1
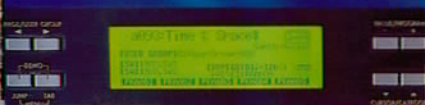
MULTI OSCILLATOR SYNTHESIZER

Z1 SPECIFICATIONS

● Sound Generation Method: Multi-Oscillator Synthesis System (MOSS) ● Sound Source: 2 oscillators (max.) + Sub Oscillator + Noise Generator ● Voices: 12 voices (expandable to 18 voices with optional upgrade board DSPB-Z1) ● Keyboard: 61 notes, with velocity and aftertouch sensitivity ● Effects: Digital multi effector, 15x Insert effect and 3x Master effect ● Programs: 128 programs x2 banks (256) ● MultiSets: 16 multisets x2 banks (32) ● Arpeggiator Section: 5 preset patterns, 15 user patterns ● Controllers: Pitch Bender, Modulation Wheel, X-Y Pad, Modulation SW 1&2, X-Y Hold SW, Portamento SW, Knobs 1-5, Filter Knobs (Cutoff, Resonance, EG Intensity), Filter EG Knobs (ADSR), Amp EG Knobs (ADSR), Arpeggiator Control Knobs (Gate, Velocity, Resolution, Speed) ● Control Inputs: Damper Pedal, Assignable Switch, Volume Pedal, Assignable Pedal ● Outputs: L/Mono, R, Headphones ● MIDI: IN, OUT, THRU ● Card Slot: PCMCIA format (ATA or linear, 256K – 4Mbytes supported) up to 4,096 Programs, 512 MultiSets, 240 User Arpeggio Patterns and 16 sets of Global settings ● Display: 64x240 dots LCD ● Power Supply: AC, Local Voltage ● Power Consumption: 23W ● Dimensions: 42.9"(W) x 13.7"(D) x 4.7"(H) ● Weight: 30.6lbs.

Z1 OPTIONS

● DSPB-Z1 6-voice Expansion Board ● DI-TRI ADAT I/F board ● XVP-10 EXP/VOL Pedal ● KVP-002 Volume Pedal ● EXP-2 Foot Controller ● PS-1/PS-2 Pedal Switches ● DS-1H Damper Pedal.

Polyphonic arpeggiator

The Z1 includes a unique polyphonic arpeggiator which enables easy performance of complex patterns. In addition to the five preset patterns (Up, Down, Random, ALT1 and ALT2), 15 user-programmable arpeggio patterns can be stored in internal memory. Arpeggio performance data can also be transmitted via MIDI to external sound sources, and the Z1's arpeggiator syncs to incoming MIDI clock. Dedicated Gate, Velocity, Resolution and Speed knobs provide excellent realtime control.

The 13 MOSS Models

Standard — The classic analog synth model, with choice of Saw or Pulse waveforms, plus the addition of a Ramp Wave (Triangle or Sine). You can also modulate the waveform for classic effects such as Pulse Width Modulation, or new timbral variations from the Saw and Ramp waves. KORG's exclusive Wave Shaping is also available to add more complex harmonic characteristics to your sound.

Comb Filter — This oscillator setting combines the input from another oscillator, the SubOSC, or the Filter along with the Noise Generator and passes them through a complex Comb Filter, with feedback control. It produces spectrum-type sounds, special effects and unique sounds with rich harmonic content.

VPM (Variable Phase Modulation) — Using the classic Carrier and Modulator design, this algorithm gives you the ability to modulate the Phase of a given waveform, along with Wave Shaping and Feedback controls. Waveform choices for the Carrier and Modulator include sine, sawtooth, triangle or square, and you can even choose to use another oscillator algorithm as the modulator for incredibly complex new timbres. This oscillator type is also great for FM emulation.

Ring Modulation — Another classic analog concept updated for the digital age. Four waveform choices are available for the carrier wave: sawtooth, triangle, sine and square. Produces a rich metallic or clangorous sound.

Cross Modulation — Similar to Ring Modulation with the addition of frequency modulation applied to the Carrier waveform.

Oscillator Sync — Yet another classic analog synth effect, where a 'slave' oscillator is synchronised to the wave cycle of a 'master' oscillator. The tuning of the slave will emphasise the upper harmonics of the master oscillator, and when swept by a modulator produces rich timbral changes in the harmonic spectrum.

Expansion possibilities

Twelve-voice polyphony in a DSP-based synthesiser is pretty awesome. But KORG makes available an optional expansion board that will crank simultaneous polyphony up to an even more amazing 18-voices!

An optional ADAT® optical digital interface board is also available. With the ADAT® I/F you get single-cable connectivity with any device that has an ADAT® interface.

Resonance — A new algorithm designed exclusively for the Z1, with four resonant band-pass filters arranged in series which can be 'tuned' to different frequencies. When an oscillator noise, or filter output is sent through this filter bank you can produce very ethereal and complex tonalities.

Organ Model — Another new algorithm which provides three tuneable organ drawbars along with variable percussion. Using two oscillators you can produce strikingly realistic organ timbres, or use this additive approach for new, imaginative synthesis possibilities.

Electric Piano Model — Another new algorithm which gives you control over the Tone Generator (including decay and overtones), the Hammer (force, velocity, click and width) and the pickup position. Great for emulating classic types of electric pianos and for creating new organic-sounding piano timbres.

Brass Model — A complex recreation of the characteristics of brass wind instruments, with control over Bell, Air Pressure, Lip and numerous other parameters. Because this is Physical Modelling, and not just a sample, you have true expressive control over the sound.

Reed Model — This model covers the woodwind range of instruments, with control over Lip Pressure, Air Pressure, Tone, Growl, and many other parameters. Covers the gamut from flutes, to saxes, to new unique wind-based sounds.

Plucked String Model — A complex plucked model with control over Attack, Dispersion, Harmonics, String Position and many detailed characteristics. Great for everything from basses to guitars, to harps to many interesting synth sounds.

Bowing String Model — This new model emulates the characteristic of scraping a bow across a string. Rich in attack harmonics, this gives you true control over the bowing of a sound source as opposed to the 'static' nature of a sample.

SGproX STAGE PIANO/CONTROLLER

The Industry Standard Improved

For ten years, the Korg SG-1D was the standard by which other Stage Pianos were judged. However, as Korg refined their sampling technology and additional polyphony became available through workstation development (and PCM memory became more cost-effective), the time was ripe to take that industry standard and bring it bang up-to-date.

Firstly the newly-sampled stereo pianos were recorded with painstaking attention to the selection of the sampled sources, the acoustic environment, mic placement, and even the method by which the keys were struck. Carefully adjusted velocity switching of stereo samples provides tonal changes and dynamics that will come to life under the fingers of the experienced pianist. However, to make sure that those who know and love the original Korg stage piano are not in completely unfamiliar territory, the mono piano samples come from the KORG SG-1D, bringing a legendary piano sound into the next generation.

The new 64-note polyphony allows the player the freedom to play whatever they would on an acoustic or electric piano (including pedal sustaining) without fear of the note-stealing which would take place on less well-provided sage pianos. Alternatively, this polyphony can be used to layer sounds for classic texture combinations like grand piano/strings or upright bass/EP, also without note-stealing.

A Keyboard for Performers

The weighted 88-note full-scale keyboard has been designed for playability both as a stage piano and as the ideal master control keyboard. The smooth action and natural response to the subtleties of your touch will bring out the full potential of each sound.

In addition to the more standard MIDI Controller features and functions like Split/Layer and Performance Controls like two assignable wheels are placed at the left side of the instrument, four assignable sliders and six switches on the front panel, along with multiple pedal inputs, the SGproX can be set up to send strings of messages as one integrated set, making controlling MIDI devices easier than ever before.

Intuitive panel layout for easy operation

The SGproX is designed for easy, intuitive operation, with dedicated switches provided for frequently used functions. Sixteen switches allow selection of internal Preset sounds or Performances. A dedicated button is provided for instant split or layer between sounds. All the available parameters for program edit, performance edit and global modes are printed directly on the front panel – you won't have to search through display pages to find the parameter that you want!

SG proX SPECIFICATIONS

● Sound Generation Method: AI² (Advanced Integrated) Synthesis System ● Sound Source: 64 voices, 64 oscillators (single mode); 32 voices, 64 oscillators (double/stereo modes) ● Keyboard: 88 weighted keys with initial and aftertouch ● Waveform Memory: PCM 24Mbytes ● Effects: 2 digital multi-effect systems, 12 effects, 5 band EQ ● Number of Timbres (max.) = External 8, Internal 2 ● Performances: 64 ● Programs: 64 ● Controllers: Assignable wheel 1&2 (with SW), Assignable slider 1-4 (with SW), Assignable pedal, Assignable switch, Damper ● Outputs: L/MONO, R, Headphones ● MIDI: IN, OUT(Ax2, Bx2), THRU ● Number of available MIDI messages: 153 types ● Display: LCD 20 characters x2 lines with back-light ● Output Level: over 15dBu (L/MONO, R), over 7dBu (Headphones) ● Output Impedance: 1.1kohm (L,R), 550ohm (MONO), 33ohm (Headphones) ● Power Supply: Local Voltage ● Power Consumption: 10W ● Dimensions: 52"(W) x15.4"(D) x5.5"(H) ● Weight: 53.13lbs. ● Accessories: Music Stand, AC cord.

SG proX OPTIONS

● DS-1H Damper Pedal ● PS-1, PS-2 Pedal Switches ● KVP-002 Volume Pedal ● XVP-10 EXP/VOL Pedal ● EXP-2 Foot Controller.

ai* AI² Synthesis System

KORG

SG pro X
STAGE PIANO / CONTROLLER

Parameters and functions which modify the character of the sound such as equaliser bands or effect on/off have their own independent panel sliders/switches, and the large and easy-to-read display is backlit for superb visibility. All these features are worth their weight in gold during performances on darkened stages or in pressure studio situations.

With a great sound and feel, as well as advanced controller features and its ease-of-use in the most trying of conditions, the SGproX is sure to become as much of a standard in live performance and studio setups as its predecessor.

That sound and response – in a single rack

Of course, some players found the weighted wooden performance keyboard of their dreams years ago. Now they're just waiting for the authenticity of the sound and the polyphony to catch up; well, on the SG-Rack, it has! The same massive 24 Mbytes of PCM ROM making up the 64 individual Timbres, the same responsiveness in performance and the same generous 64-note Polyphony with split/layering are all available in the SG-Rack, the ideal choice for those already in 88-note weighted heaven but lacking the realistic sounds to play from it.

The same large friendly backlit LCD which can be read from across the room is also featured on the SG-Rack, as it may not always be immediately next to the keyboard it is being triggered from. Of course, all the advantages of a single rack space casing also apply; portability and easy integration into studio or live rigs.

A01:	Concert	B01:	Bright	C01:	Classic	D01:	Dynamic
A02:	Studio	B02:	Rock Piano	C02:	Jazz Piano	D02:	Ballad
A03:	DancePiano	B03:	Chorused	C03:	Mix Piano	D03:	StagePiano
A04:	Dyna-Stage	B04:	Classic EP	C04:	Stage Bell	D04:	Stage Tine
A05:	Wurly EP	B05:	Dyno Bell	C05:	FM EP 2	D05:	FM EP 3
A06:	FM EP 1	B06:	Wave EP 1	C06:	Motion EP	D06:	Wave EP 2
A07:	Piano & EP	B07:	PF&Strings	C07:	MIDI Grand	D07:	Power Keys
A08:	Funkamatic	B08:	FM&Analog	C08:	EP&Strings	D08:	EP Magic
A09:	SGX Organ	B09:	Velo 'B'	C09:	Perc Organ	D09:	Full Organ
A10:	R&B Organ	B10:	CX-3 Organ	C10:	Gospel Org	D10:	Pipe Organ
A11:	Clav	B11:	PhaserClav	C11:	Mutronics	D11:	Clavitar
A12:	Vibraphone	B12:	Bellphonic	C12:	Crystaline	D12:	BellString
A13:	TheStrings	B13:	Symphonic	C13:	PadStrings	D13:	StringsL&R
A14:	WhisperVox	B14:	Slow Waves	C14:	BreathyVox	D14:	Voices
A15:	SynthFlute	B15:	SynthBrass	C15:	Synth Air	D15:	Synth Horn
A16:	Acoustic	B16:	Fretless	C16:	FingerBass	D16:	Synth Bass

SG-Rack SPECIFICATIONS

● Sound Generation Method: AI² (Advanced Integrated) Synthesis System ● Sound Source: 64 voices, 64 oscillators (for a single oscillator program); 32 voices, 64 oscillators (for a double oscillator program) ● Waveform Memory: PCM 24Mbytes ● Effects: 2 digital multi-effect systems, 12 effects ● Programs: 64 ● Performances: 64 ● Outputs: L/MONO, R, Headphones ● MIDI: IN, OUT, THRU ● Display: LCD 20 characters x 2 lines with backlight ● Output Level: over 15dBu (L/MONO, R), over 7dBu (Headphones) ● Output Impedance: 1.1k Ω (L.R), 550 Ω (MONO), 33 Ω (Headphones) ● Power Supply: Local Voltage ● Power Consumption: 10W ● Dimensions: 19"(W) x 10.4"(D) x 1.7"(H) ● Weight: 6.2lbs ● Accessories: AC cord.

SG-Rack OPTIONS

● SYNC/MIDI cable 1.5m, 3m, 5m, 1m + 0.5m.

SG-Rack
STAGE PIANO MODULE

VOLUME

A01:PianoLayer
TA :B03:Chorused

SG-Rack
STAGE PIANO MODULE

KORG

PHONES

al² AI² Synthesis System

All the sounds, all the processing, all the polyphony

With the same AI² Synthesis System and 64-voice polyphony as the rest of the N-series, the 8 MB waveform memory of the N264 and N364's tone generation section provides 430 multisounds plus 215 drum sounds. VDF/ VDA section editing and two totally independent stereo multi-effect systems complete with 47 different effect types.

General MIDI-compatible Programming and Set-up

The N264 and N364 are equipped with 200 original Programs and 200 Combinations in the ROM area, plus a further 200 Programs and 200 Combinations in the RAM area. These extensive 400-Program/400-Combination libraries are compatible with the KORG X5D selected from the XIP disks. The Programs and Combinations housed in the RAM area are adjustable in the Edit mode, and the main parameters can be edited in real time even in Play mode. In addition, the N264 and N364 have 128 GM (General MIDI Level 1)-compatible Programs and a GM-compatible Drum Kit plus 7 original Drum Kit programs in the ROM area, allowing you to use the huge international resource of GM libraries, plus those that you have already created on any previous instrument.

- Built-in 16-track sequencer features 32,000 steps of memory capacity with storage on 3.5" 2HD/2DD disks. Up to 100 patterns can be recorded allowing repeating musical phrases to be saved as a single pattern and making more effective use of the sequencer memory.

- Innovative real-time Pattern Play and Recording function enables Techno, Dance and other styles of music production. Each pattern can also be recorded onto any MIDI channel track, and up to 10 pre-assigned patterns can be pre-assembled (100 preset patterns supplied). The Pattern Play function even allows you to trigger real-time rhythm tracks with unparalleled timing accuracy.

- 4-octave arpeggiator featuring five different arpeggio patterns including random. It also outputs arpeggios as MIDI data.

- Four jack outputs, to allow the addition of external effects or separate EQ on an external mixer.

N264 N364
MUSIC WORKSTATION   MUSIC WORKSTATION

KORG   PROFESSIONAL   KEYBOARDS

N 2 6 4 / N 3 6 4   M U S I C   W O R K S T A T I O N S

N364 N264
MUSIC WORKSTATION   MUSIC WORKSTATION

N264/N364 SPECIFICATIONS

- Sound Generation Method: AI² (Advanced Integrated) Synthesis System ● Sound Source: 64 voices, 64 oscillators(single mode); 32 voices, 64 oscillators (double mode) ● Keyboard: N264 = 76 notes, with velocity and after touch sensitivity/ N364 = 61 notes, with velocity and after touch sensitivity ● Waveform Memory: PCM 8Mbytes
- Effects: 2 digital multi-effect system, 47 effects
- Program/Combination: ROM 200 Programs + GM 128 Programs + 8 Drum Programs/200 Combinations; RAM 200 Programs/200 Combinations ● Arpeggiator: 5 types (UP, DOWN, ALT1, ALT2, RANDOM), 4 octaves ● Sequencer Section: 10 songs, 100 patterns, maximum 32,000 notes, 16 tracks, Realtime Pattern Play/Recording function (up to 60 patterns from 100 patterns can be assigned to keyboard, Pattern set program 10)
- Control Inputs: Damper pedal, Assignable pedal
- Outputs: 1/ L/ MONO, 2/ R, 3, 4, Headphones
- Floppy Disk Drive: 3.5" 2HD/ 2DD ● MIDI: IN, OUT, THRU ● Display: Custom LCD display with backlit ● Power Supply: AC, Local voltage
- Power Consumption: 12 W ● Dimensions: N264 = 1,288.8(W) x 338.3(D) x 106.1(H) mm/ N364 = 1,076.4(W) x 338.3(D) x 106.1(H) mm
- Weight: N264 = 12.7kg/N364 = 10.9kg
- Accessories: AC cord, Preload program disk, NFD-OOP.

N264/N364 OPTIONS
- XVP-10 EXP/VOL Pedal ● EXP-2 Foot Controller ● KVP-002 Volume Pedal ● DS-1 Damper Pedal ● PS-1/PS-2 Pedal Switches ● Hard Cases HC-X2 for N264, HC-3 for N364.
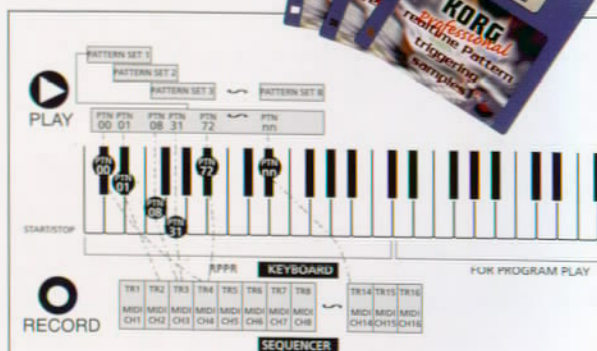
Pattern Play and the new 'Raw Drums' disk

The Korg N264/364 are now shipped with a specially created disk to let you tap straight in to the creativity of the unique manually triggerable PATTERN PLAY. This allows multiple pre-programmed rhythmic patterns to be triggered in realtime from the keyboard. These looped patterns are made up of multiple percussion sounds, bass lines, arpeggiated figures or any other lines. The aspect that makes it really creative is that different patterns can be assigned to different keys on the keyboard and brought in and out at will in various combinations. Triggering each part is as simple as holding down the associated key for as long as required. The result is that whole tracks can be built up or broken down in a live situation, whether in a conventional band context or a DJ 'remixing' to vinyl or samples. In the studio, backing tracks can be built up really quickly, saving time and money, allowing you to focus on melody and structure instead of getting bogged down with the rhythmic elements.

The speed of the looped patterns is of course set by the Sequencer tempo and the patterns triggered can be recorded into the sequencer for exact replay and later editing and refinement.

If some other MIDI device is the master tempo controller then the tempo can be sync'ed to MIDI Clock. The 64-note polyphony of the Korg N264/364 means that even when large numbers of patterns are being triggered simultaneously, there is still plenty of polyphony available for parts played live on top of the triggered patterns.

To allow Korg N264/364 to get the most out of their instruments as quickly as possible, Korg programmers from around the world have created a whole library of patterns in a variety of popular styles. Under the title Raw Drums, these range from the most popular of current styles for dance music production or remixing to the staples of rock and R'n'B grooves ideal for songwriting and arrangement. This comprehensive disk of styles is now being supplied as standard with all Korg N264/364s. Experience the power and creativity which Pattern Play and the Raw Drums disk can bring to your performances.

N5EX
MUSIC SYNTHESIZER

N5EX SPECIFICATIONS

● Sound Generation Method: AI^2 Synthesis System (Full Digital Processing) ● Sound Source: 64 voices, 64 oscillators (single mode); 32 voices, 64 oscillators (double mode) ● Keyboard: 61 keys with velocity and aftertouch ● Waveform Memory: PCM 18Mbytes (563 multisamples + 304 drum samples) ● Effects: 2 digital multi-effect systems, 48 effects ● Programs: Preset 1,169 programs/302 combinations/37 drum kits, User area 100 programs/100 combinations/2 drum kits ● Arpeggiator: 20 patterns, Internal clock speed 40-240bpm ● Number of Multi Timbre: 32 ● Controllers: Modulation wheel, Pitch bend wheel, Control knob 1-4, Arpeggiator speed knob ● Communication Terminal: Computer interface (to host PC) ● Outputs: L/MONO, R, Headphones (Stereo mini jack) ● Control Inputs: Assignable Pedal, Assignable Switch ● MIDI: IN, OUT, THRU ● Display: Custom LCD 144 x 40 full dot matrix (Amber/Yellow green with backlit) ● Power Supply: AC Local voltage ● Power Consumption: 14W ● Dimensions: 40.6"(W) x 11.8"(D) x 3.4"(H) ● Weight: 14.6lbs ● Accessories: AC/AC Power supply.

N5EX OPTIONS

● AG-001B MIDI Driver software and computer interface cable for IBM PC and compatible ● AG-002B MIDI Driver software and computer interface cable for Macintosh ● PS-1 Pedal Switch/PS-2 Pedal Switch ● XVP-10 EXP/VOL Pedal ● EXP-2 Expression Pedal.

Affordable keyboards with all the sound quality and features professionals require, but at a price point more suitable to the first-time buyer. Based on the AI^2 Sample + Synthesis system, the soundset is ideally suited to General MIDI or GS/XG usage. The N1/N5EX keyboards and the N1R rackmount are ideal for those users who already have their own sequencing software, as they feature a Host PC port for direct connection to Mac or PC, together with a custom N-Series editor for Windows & MacOS. All N-series products feature 64-note polyphony for the heaviest sequencing or layering applications.

Key N1/N5EX features

■ AI^2 Sample + Synthesis system using 18Mbytes of PCM ROM as the source for its GM, GS and XG-compatible soundsets (1,169 preset Programs).

■ 302 preset Combinations layering up to 8 preset Programs or external MIDI Zones.

■ 100 User Programs and Combinations to store your own edited versions of the preset sounds.

■ Responds on up to 32 MIDI channels via Host PC interface and Korg MIDI Driver. MIDI START/STOP button to control external MIDI sequencers.

■ 2 independent multi-effects processors provide 48 different high quality DSP effects, including resonance filter, chorus, delay and rotary speaker.

■ 4 dedicated realtime control knobs for VDF Cutoff, VDFA Attack/Release and Dynamic Effect Modulation, to which 12 other parameters may also be assigned.

■ Dedicated front panel switches for split/layering Programs & Combinations and enabling Portamento.

Effect Group	Number	Effect Group	Number	Effect Group	Number	Effect Group	Number
Reverb	9	Symphonic Ensemble	1	Rotary Speaker	1	Mono Delay/Phaser	1
Early Reflection	3	Flanger	3	Tremolo	2	Mono Delay/	
Stereo Delay	2	Exciter	1	Parametric EQ	1	Distortion, Overdrive	2
Dual Mono Delay	1	Enhancer	1	Combination Effect (Serial)	2	Mono Delay/Rotary	1
Multi-tap Delay	3	Distortion	2	Combination Effect (Parallel)	2	Resonance Filter	1
Chorus	5	Phaser	2	Mono Delay/Modulated Delay	2		

N1
MUSIC SYNTHESIZER

N1 SPECIFICATIONS

● Sound Generation Method: AI² Synthesis System (Full Digital Processing) ● Sound Source: 64 voices, 64 oscillators (single mode); 32 voices, 64 oscillators (double mode) ● Keyboard: 88 weighted keys with velocity and aftertouch sensitivity ● Waveform Memory: PCM 18Mbytes (563 multi-samples + 286 drum samples) ● Effects: 2 digital multi-effect systems, 48 effects ● Programs: Preset 1,169 programs/302 combinations/37 drum kits, User area 100 programs/100 combinations/2 drum kits ● Arpeggiator: 20 patterns, Internal clock speed 40-240bpm ● Number of Multi Timbres: 32 ● Controllers: Modulation wheel, Pitch bend wheel, Control knob 1-4, Arpeggiator speed knob ● Communication Terminal: Computer interface (to host PC) ● Outputs: 1/L/MONO, 2/R, 3, 4, Headphones (Stereo mini-jack) ● Controllers: Assignable pedal, Assignable switch ● MIDI: IN, OUT, THRU ● Display: Custom LCD 144 x 40 full dot matrix (Amber/Yellow green with backlight) ● Power Supply: AC Local voltage ● Power Consumption: 14W ● Dimensions: 52"(W) x 15.5"(D) x 5.5"(H) ● Weight: 52.47lbs. ● Accessories: AC/AC Power supply.
* Sound processed with INFINITY.

N1 OPTIONS

● AG-001B MIDI Driver software and computer interface cable for IBM PC and compatible ● AG-002B MIDI Driver software and computer interface cable for Macintosh ● PS-1 Pedal Switch ● XVP-10 EXP/VOL Pedal ● EXP-2 Expression Pedal.

■ 144 x 40 graphic backlit LCD switchable between amber and green for display of LFO waveforms, bar graphs, pan, level and keyboard displays, for exceptionally easy sound editing. In Performance mode, icons provide instant confirmation of the function of the assignable knobs.

■ Arpeggiator with 20 preset patterns, synchronisable to external MIDI Clock and assignable to upper or lower split, storable as one of 32 'performances'.

| 01:	up	06:	ARP 1	11:	ARP 6	16:	B-JAZZ
02:	DOWN	07:	ARP 2	12:	B-TECHNO	17:	D-TECHNO
03:	ALT1	08:	ARP 3	13:	B-DANCE	18:	D-JUNGLE
04:	ALT2	09:	ARP 4	14:	B-FUNK	19:	D-FUNK
05:	RANDOM	10:	ARP 5	15:	B-SOUL	20:	D-R&B

Additional N1 features

■ An additional 6Mbytes of PCM ROM, adding stereo sampled piano, electric pianos, a second clavinet, organs and even a vintage CP-80 electric grand.

■ 88-note weighted keyboard ideal for performance of all the extra pianos.

N1 – links with other products

The additional stereo acoustic and other pianos provided by the extra ROM capacity is a long-standing Korg tradition. Developed from the same library which supplies the SG-ProX with its ultimate piano performance capabilities, similar extra piano timbres are available via the Mega Pianos sound-set for the Trinity PBS-TRI option and on the TR-Rack (which also offers additional orchestral & drum sounds).

The 88-note weighted keyboard is a feature the N1 shares with both the SGproX and Trinity ProX, making them the ideal choice for those players who have trained on real pianos.
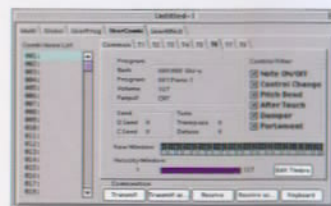
Screen Dump from N-series editor.
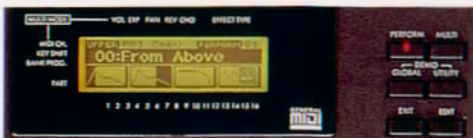
N1R NS5R
AI² SYNTHESIS MODULE   AI² SYNTHESIS MODULE

KORG PROFESSIONAL MODULES

N1-RACK/NS5R SYNTHESIS MODULES

N1R
AI² SYNTHESIS MODULE

N1R SPECIFICATIONS
● Sound Generation Method: AI²
Synthesis System (Full Digital
Processing) ● Sound Source:
64 voices, 64 oscillators (single
mode); 32 voices, 64 oscillators
(double mode) ● Waveform
Memory: PCM 18Mbytes (563
multisamples + 304 drum
samples) ● Effects: 2 digital
multi-effect systems, 48 effects
● Programs: Preset 1,169
programs/ 302 combinations/37
drum kits, User area 100 pro-
grams/100 combinations/2 drum
kits ● Arpeggiator: 20 patterns,
Internal clock speed 40-240bpm
● Multi Timbrality: 32
● Controllers: Control knob 1-4
● Communication Terminal:
Computer interface (to host PC)
● Outputs: 1/L/MONO, 2/R, 3, 4.
Headphones (Stereo mini-jack)
● Controllers: Assignable pedal,
Assignable switch ● MIDI: IN,
OUT, THRU ● Display: Custom
LCD 144 x 40 full dot matrix
(Amber/Yellow green with back-
light) ● Power Supply: AC Local
voltage ● Power Consumption:
10 W ● Dimensions: 18.88"(W)
x 10.37"(D) x 1.77"(H) ● Weight:
5.5lbs. ● Accessories: AC/AC
Power supply.

* Sound processed with INFINITY.

N1R Synthesis Module
The N1R is ideal for the user who already has the
master keyboard of their choice but is looking for
the same breadth and flexibility of sounds as the
N1 keyboard in a single rack space housing. It
covers all the popular mapping formats (GM, GS and
XG) and comes complete with the N-series editor,
allowing its sounds to be edited on Mac or PC via
the Host port.

■ The N1R provides the same 18Mbytes of PCM
ROM and 1,671 Sound Programs as the
N1 keyboard in a compact single rack space
format for those users who have already found
the MIDI Performance keyboard to suit them.

■ In addition to the 12Mbytes of PCM ROM from
the N5 with its GM, GS and XG compatible
instrument maps, the N1R also boasts an
additional 6Mbytes, featuring stereo acoustic,
electric grand & electric pianos, plus clavinets
& organs.

■ Responds on up to 32 MIDI channels via Host
PC interface and Korg MIDI Driver.

■ 2 independent multi-effects processors provide
48 different high quality DSP effects, including
resonance filter, chorus, delay and rotary
speaker.

NS5R Synthesis Module
The NS5R offers the same sound quality and flexibil-
ity as the N264/364 to those users who already have
a sequencing package. It can connect to either Mac
or PC via the Host PC port and was the first module
to operate on 32 MIDI channels via a single comput-
er connection (which can also be used to run the
N-series Editor software).

■ Uses the same voice engine as the N264/364
keyboards, with 12Mbytes of PCM samples
used in 1,049 Programs, 384 Combinations &
32 Drum Programs, together with 2 Digital
Multi-effects units with 47 different FX
programs.

■ Custom-made LCD display gives full readout of
all 32 MIDI Channels in Multi Mode and excel-
lent user feedback in Edit Mode (with 128 User
Program and Combi locations to store your
edited sounds).

■ Full GM, GS and XG sound maps for optimal
replay of Standard MIDI Files.

■ Wave Blaster-compatible slot inside the NS5R
allows you increase the NS5R's polyphony up
to 96 voices and add other manufacturers'
soundsets for an even more versatile
configuration.

■ The inclusion of a Host PC port, N-series editor
for Mac or PC and Line-In jacks make the NS5R
ideal for use with PCs.

• GS is a registered trademark of Roland Corporation.
• XG is a registered trademark of Yamaha Corporation.

NS5R
AI² SYNTHESIS MODULE

NS5R SPECIFICATIONS
Sound Generation Method: AI²
Synthesis System (Full Digital
Processing) ● Sound Source: 64
voices, 64 oscillators (single
mode); 32 voices, 64 oscillators
(double mode) ● Wavet Memory:
PCM 12Mbytes ● Effects: 2 digital
multi-effect systems, 47 effects
● Programs: ROM 104g pro-
grams + 31 drum programs; RAM
128 locations ● Combinations:
ROM 384 + RAM 128 locations
● Control Inputs: Computer inte-
nace (to host PC) ● Outputs:
L/MONO, R, Headphones (Stereo
mini jack) ● Inputs: L/MONO, R
(RCA pin jack) ● MIDI: IN, OUT,
THRU ● Display: LCD 144 a 4D
Full dot matris (Amber/Yel green)
● Power Supply: AC Local voltage
● Power Consumption: 14W
● Accessories: AC cord
● Dimensions: 8.6"(W) x 9.5"(D) x
1.8"(H) ● Weight: 4.41 lbs.
Options: AG-ODI MIDI Driver soft-
ware and computer intertace
cable for IBM PC and compatible
● AG-DD2 MIDI Driver software
and computer interiace cable tor
Macintosh ● AB-WB A1² GM
sound board.

* Sound processed with INFINITY.

OUTPUT
4   3   2/R   1/L/MONO

X5DR
AI² SYNTHESIS MODULE

X5D
MUSIC SYNTHESIZER

KORG PROFESSIONAL KEYBOARDS / MODULES
X5D MUSIC SYNTHESISER / X5DR MODULE

X5D MUSIC SYNTHESIZER

X5D SPECIFICATIONS
Sound Generation Method: AI² (Advanced Integrated) Synthesis System ● Sound Source: 64 voices, 64 oscillators (single mode); 32 voices, 64 oscillators (double mode) ● Keyboard: 61 notes with velocity ● Waveform Memory: PCM 8 Mbytes ● Effects: 2 digital multi-effect systems, 47 effects ● Program /Combination: ROM 128 programs + 8drum programs (including one drum program for GM), RAM 100 programs + 100 combinations ● Control Inputs: Assignable Switch, Assignable Pedal ● Outputs: L/MONO, R, Headphones ● Communication Terminal: Computer interface (to host PC) ● MIDI: IN, OUT, THRU ● Display: LCD 16 characters x 2 lines with backlight ● Power Supply: DC12V, 700mA (AC adapter) ● Accessories: AC adapter, Bonus Disk SED-00 for Windows / for Mac (X5 / 05 SoundEditor, MIDI Driver) ● Dimensions: 35.4(W) x 10.0(D) x 3.3(H)in. ● Weight: 9.92 lbs.

X5DR

X5DR SPECIFICATIONS
Sound Generation Method: AI² (Advanced Integrated) Synthesis System ● Sound Source: 64 voices, 64 oscillators (single mode); 32 voices, 64 oscillators (double mode) ● Waveform Memory: PCM 8 Mbytes ● Effects: 2 digital multi-effect systems, 47 effects ● Program/Combination: ROM 128 programs + 8 drum programs (including one drum program for GM), RAM 100 programs + 100 combinations ● Outputs: L/MONO, R, Headphones (Stereo mini jack) ● Communication Terminal: Computer interface (to host PC) ● MIDI: IN, OUT, THRU ● Display: LCD 16 characters x 2 lines with backlight ● Power Supply: DC12V, 700mA (AC adapter) ● Accessories: AC adapter, MIDI cable ● Dimensions: 218 (w) x 241.5 (D) x 45(H) mm ● Weight: 1.3kg

X5D Synthesiser
Drawing on sounds from classic Korg keyboards like the M1, O1-W and X-3, the X5D gives you a vast library of timbres in a very compact 61-note keyboard. 64-note polyphony guarantees its usefulness in the most hungry of sequencing situations and direct connection to a computer for MIDI is possible via the Host port.

- Contains 430 Multisounds and 215 Drum/Percussion sounds stored in 8Mbytes of PCM ROM for playback via the proven AI² synthesis engine. 100 user programs.

- Supplied with the factory pre-loads from both 05R/W and X5 as well as a General MIDI map for maximum compatibility.

- Responds on 16 MIDI channels via Host PC interface and Korg MIDI Driver.

- 2 independent multi-effects processors provide 47 different high quality DSP effects, including reverb, chorus, delay and rotary speaker.

X5DR Synthesis Module
For those who already have enough keyboards, the X5DR provides all the power of the X5D in a compact half-rack format for portability and integration with desktop computer setups.

Options for X5D/X5DR
- PM-15B POWERED MONITOR.
- KH-3000 HEADPHONES.
- AG-001 MIDI Driver software and computer interface cable for IBM-PC and compatible.
- AG-002 MIDI Driver software and computer interface cable for Macintosh.
- AG-004 Adapter Cable for IBM-PC and compatible.
- SYNC/MIDI cable 1.5m, 3m, 5m, 1m + 0.5m.
- Audio Connection cable 2m, 3m, 5m, 7m.

GENERAL MIDI INSTRUMENT

ai AI² Synthesis System

D8

Digital Recording Studio

D8 Effect Programs List

Reverb/Delay			
1	ROOM REVERB	5	LOW-BOOST
2	HALL REVERB	6	LOW-CUT
3	PLATE REVERB	**Electric Guitar**	
4	EARLY REFLECTION	1 ROCK LEAD	
5	DELAY	2 GRUNGE LEAD	
6	STEREO DELAY	3 BLUES	
7	CROSS DELAY	4 CLEAN	
8	DUAL DELAY	5 SIMULATOR-STACK	
9	TEMPO DELAY	6 SIMULATOR-SOLID STATE	
Modulation		7 SIMULATOR-TREM	
1 TREMOLO		8 SIMULATOR-PHASE	
2 PHASER		9 E.BASS SIM	
3 DUAL PITCH SHIFTER		**Acoustic Guitar**	
4 CHORUS/FLANGER		1 12 STRING SIM	
5 ENSEMBLE		2 CHORUS	
Dynamics		3 NYLON STRING SIM	
1 TOTAL LIMITER		**Electric Bass**	
2 REMASTER POP		1 FINGER	
3 REMASTER DANCE		2 SLAP	
4 REMASTER L.A.STUDIO		3 PICKED	
Equalizer		4 FILTER	
1 HI-BOOST		5 WOODBASS SIM	
2 HI-CUT		**Vocal**	
3 MID-BOOST		1 ROCK VOCAL	
4 MID-CUT		2 VOCAL DOUBLE	
		3 CHORUS	

Drums continued	
4	DEATHMETAL VOICE
5	DE-ESSER
Drums	
1	ROCK DRUM
2	JAZZ DRUM
3	POWERDRUM
4	INDUSTRIAL
5	DIST DRUM
Keyboard	
1	ST. POP PIANO
2	PAN E.PIANO
3	ROTARY ORGAN
4	STRINGS
5	BRASS ENSEMBLE
Special Effects	
1	RING MODULATOR
2	AUTOWAH
3	ROTARY SPEAKER
4	DOPPLER
5	LO-FI
6	TELEPHONE VOICE
7	AM RADIO
8	TURNTABLE SIMULATOR
9	CENTRE CANCELLER

KORG PROFESSIONAL DIGITAL RECORDING

D8 DIGITAL RECORDING STUDIO

No Compression, No Compromise

Despite being the lowest-priced 8-track digital audio recorder on the market, the Korg D8 maintains the highest professional standards for audio recording. The format it uses is 16-bit linear at a sample rate of 44.1kHz, the standard for the Audio CD in use worldwide. This makes it ideal for recording, mixing and DAT mastering with a view to pressing Audio CDs.

- Plays back 8 channels of uncompressed 16-bit 44.1kHz digital audio from the built-in 1.6Mbyte Hard Drive, giving over 5 track hours of recording time (over 2.5 hrs stereo or 40mins of 8-track playback). This can be increased via external SCSI fixed or removable hard drives (Jaz or Syjet – Zip can only be used for backup as systems which playback 8 tracks from Zip must use compression techniques which may compromise the integrity of the audio data).

- Provides High and Lo EQ, Internal and Aux Effects Send and Pan for each channel (Balance and shared EQ for 7/8).

- Built-in Sample Rate Converter on SPDIF Digital Input, so that any incoming digital audio at 48 or 32kHz is harmonized to the internal 44.1kHz sample frequency.

- In, Out and To Markers (with Scrub facility for precise location) allowing Non-destructive Cut and Paste Editing, with Undo and Automated Punch In/Out with Rehearsal Mode.

- Built-in metronome with choice of 131 different rhythm patterns for inspiration and guidance during songwriting and recording. Metronome follows MIDI Tempo Map which allows MIDI sequencing to be sync'ed to D8 for complete system. Alternatively, MIDI Time Code can be transmitted as Sync to other Digital Recorders.

- Standard CD-style transport complete with skip-play FF and REW, to allow fast movement within the song or between the 50 Songs. Loops can even be set up for rehearsals/retakes, or drops-ins can be footswitch-triggered, leaving hands free.

Directly input Sources like Mic and Electric Guitar

The D8 is designed so that the high quality of full-digital processing is retained even on the analogue inputs. These feature high-performance balanced head amps, and the input impedance can be independently switched from the front panel of the unit to accommodate a range from mic level up to +16 dBu (substantially exceeding professional level). This allows two different sound sources such as mic, guitar/bass, keyboard, sampler etc. to be connected simultaneously via its TRS-type balanced ins.

1 [GUITAR-LINE/MIC] switch: This switch adjusts the input impedance of the INPUT 1 jack. 2 [TRIM 1] knob, [TRIM 2] knob: These knobs adjust the input level of the INPUT 1-2 jacks. 3 INPUT 1 jack. 4 INPUT 2 jack. 5 [PHONES VOLUME] knob. 6 PHONES jack. 7 FOOT SW jack. A separately sold foot switch (PS-1, PS-2 etc.) can be connected here, allowing the foot switch control of playback start and stop or manual punch in/out recording, to set location marks, or to record tap tempo etc.

D8 *Digital Recording Studio*

D8 SPECIFICATIONS

< **Recorder section** > ● Tracks: 8 tracks (50 songs x 8 tracks), 8 tracks simultaneous playback, 2 tracks simultaneous recording ● Recording format: 16 bit uncompressed, 44.1 kHz ● Recording time: 4.5 hours maximum (one track), 34 minutes maximum (8 tracks) (when using internal 1.4 Gbyte hard disk) ● Maximum recording capacity: Internal + 4 Gbyte x 7 drives ● Songs: 50 songs (Auto Save function makes save/load operation unnecessary when switching songs) ● Locate points: 3 points per song ● Mark points: 100 points per song ● Metronome/Rhythm patterns: 131 patterns ● MIDI synchronization: Transmitted (MTC, MIDI Clock) Received (MMC); Tempo Map (10 events per song), Sync Track (1 track per song) ● Editing: Track (Copy, Insert, Erase, Delete, Swap) (Tracks can be copied between songs.), Song (Copy, Move, Delete, Recover), Undo, Redo ● Counter/Locator format: Min/Sec/mSec, Meas/Beat/Tick, Min/Sec/Frame (30 NDF only) < **Mixer section** > ● Structure: 12 channel 4 bus (1 internal effect send, 1 AUX send, 1 master stereo out) ● Signal processing: 24 bit, 44.1 kHz ● Equalizer: High (10 kHz +/-15 dB), Low (100 Hz +/-15 dB) ● Scene memory: 20 scenes per song < **Multi-effect section** > ● Structure: 1 in - 2 out or 2 in - 2 out or 1 in - 1 out x 2 ● Signal processing: 24 bit 44.1 kHz ● Programs: 65 preset, 65 user ● Chains: 38 types ● Effects: 50 types < **General** > ● Display: 4" x 0.9" custom LCD ● Power supply: AC9V AC/AC power supply ● Power consumption: 16 W (AC9V 2.0A max) ● Dimensions: 15.2"(W) x 9.8"(D) x 3.3"(H) ● Weight: 5.7 lbs. ■ **Main formats** ● Frequency response: 10 Hz — 21 kHz, +/-1 dB @+4 dBu, 10 k-ohm load ● S/N: 92 dB or better @IHF-A ● Total harmonic distortion: less than 0.03% 20 Hz — 20 kHz @+16 dBu, 10 k-ohm load ● A/D conversion: 18 bit linear, uncompressed ● D/A conversion: 18 bit linear, uncompressed ● Sampling frequency: 44.1 kHz ■ **Analog/digital input/output formats** < **LINE, MIC/GUITAR INPUT 1** > ● Connector: ø 6.3 mm TRS phone jack, (balanced) @LINE, MIC (unbalanced) @GUITAR ● Input impedance: 10 k-ohm @ LINE, MIC, 1 M-ohm @GUITAR ● Nominal level: -50 dBu @TRIM=max., +4 dBu @TRIM =min. ● Maximum level: -38 dBu @TRIM=max., +16 dBu @TRIM=min. ● Source impedance: 600 ohms < **LINE, MIC INPUT 2** > ● Connector: ø 6.3 mm TRS phone jack (balanced) ● Input impedance: 10 k-ohms ● Nominal level: -50 dBu @TRIM= max., +4 dBu @TRIM=min. ● Maximum level: -38 dBu @TRIM=max., +16 dBu @ TRIM=min. ● Source impedance: 600 ohms < **AUX INPUTS L/R** > ● Connector: RCA phono jack ● Input impedance: 10 k-ohms ● Nominal level: -10 dBu ● Maximum level: +2 dBu ● Source impedance: 600 ohms < **MASTER OUTPUTS L/R** > ● Connector: RCA phono jack ● Output impedance: 150 ohms ● Nominal level: -10 dBu ● Maximum level: +2 dBu ● Load impedance: 10 k-ohms or greater < **AUX OUTPUT** > ● Connector: RCA phono jack ● Output impedance: 150 ohms ● Nominal level: -10 dBu ● Maximum level: +2 dBu ● Load impedance: 10 k-ohms or greater < **PHONES OUTPUT** > ● Connector: ø 6.3 mm stereo phone jack ● Output impedance: 100 ohms ● Maximum level: 50 mW @32 ohms < **DIGITAL INPUT/OUTPUT** > ● Connector: Optical ● Format: S/P DIF (IEC958, EIAJ CP-1201) < **SCSI** > ● Connector: D-sub 25 pin female < **MIDI IN/OUT** > ● Connector: DIN 5 pin x 2 < **FOOT SW** > ● Connector: ø 6.3 mm phone jack (use an optional PS-1) < **AC 9V IN** > ● Connector: DIN 4 pin ■ **Accessories** AC/AC power supply ■ **D8 Options** ● PS-1 Pedal Switch.

Optional Extras as Standard

Many important facilities which some manufacturers deem unnecessary or choose to supply only as options at extra cost are fitted as standard on the Korg D8. These include:

SCSI for connecting external drives for additional recording time/back-up,

SPDIF IN and Out for direct digital connection of CD players (for inputting pre-recorded material) and DAT machines for mixdown and back-up,

Aux Out & Stereo Aux In, for connection of your favourite external effects unit or adding in an additional 2 channels of audio at mixdown (from a sub-mix of your MIDI gear), A full DSP multi-effects section (see next column for more details) which can be configured as insert effects for recording or master effects at mixdown.

A Full Complement of Effects

The multi-effects on the D8 have an incredible pedigree; many are taken from the successful Korg Pandora guitar multi-effects, others come from Trinity, Korg's top-of-the-range professional workstation. Each of the programs listed in the effects box contains up to four separately editable effects and you can store your edited versions in another 50 locations.

The D8's custom LCD display shows metering (with clip display) as well as song title, location and editing information.

12121/O
PCI Multi-Channel Audio Interface
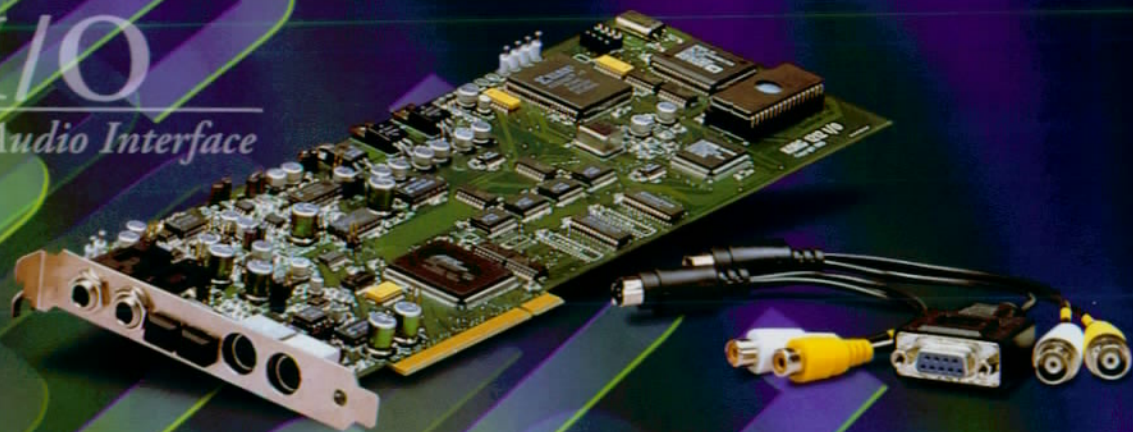
880A/D
A/D Convertor

880D/A
D/A Convertor

KORG PROFESSIONAL/DIGITAL AUDIO

12121/O PCI DIGITAL AUDIO CARD/880 CONVERTORS

Ultimate Flexibility and Compatibility on both Mac & PC

- 20-bit stereo analogue-to-digital converter gives superior fidelity, even in software which only supports 16-bit word length.

- 18-bit stereo digital-to-analogue converter with 128x oversampling.

- SPDIF Digital I/O allows up to 20-bit input and output from CD players, DAT machines and other digital audio devices.

- ADAT™ Optical Input accepts 8 channels of digital audio from ADAT™ compatible tape machines, digital mixers and A/D converter boxes like the Korg 880AD.

- ADAT™ Optical Output transmits 8 channels of digital audio to ADAT™ compatible tape machines, digital mixers and D/A converter boxes like the Korg 880DA.

- Word Clock In & Out on BNC connectors allows the 12121/O's sample rate to be used as the master in small systems or slave in larger ones.

- ADAT™ 9-pin sync connector allows the 12121/O to synchronise to the transport of ADAT™-compatible tape machines (Digital Performer 2.52 and Deck 2.6 only).

- A Sound Manager-compatible driver allows the 1212 to replace the Macintosh's stereo mini-jack inputs and outputs with the analogue, SPDIF or ADAT™ optical I/O.

- A Windows MME-compatible driver allows all 12 inputs and outputs of the 12121/O to be used within any MME-compatible software.

- Steinberg ASIO drivers allow extremely low latency operation in conjunction with VST 3.5 or higher on both Mac & PC.

- Direct Logic Audio support included in the Gold and Platinum versions.

- Digital Performer support (including ADAT™ 9-in Sync) from 2.52 onwards.

880A/D Analogue-to-Digital Converter Rack

8 balanced inputs - 2 XLR switchable Mic/Line plus 6 TRS 1/4" jack Line - with individual gain controls and signal present and clip LEDs feed 18-bit A/D converters, which are then output via ADAT™ Optical for connection to the 12121/0 or any other ADAT™ Optical-compatible device. An ADAT™ Optical input is also provided, allowing its 8 channels to be mixed and matched with the analogue inputs in pairs. Word Clock for the A/D converters can be switched between internal clock, the ADAT™ Optical In or the BNC Word Clock connector.

880D/A Digital-to-Analogue Converter Rack

8 balanced outputs on TRS 1/4" jacks are fed by an ADAT™ Optical Input allowing the output of the 12121/0 or any other ADAT™ Optical device to be converted back to analogue at up to 18-bit quality. An optional Auto-Mute features allows the outputs to be suppressed if speaker-threatening clicks are detected in the incommig digital signals.