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 layerd with PCM sounds in polyphonic Combi, 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.
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
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 should 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 chorus 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
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 EPROM 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.
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 S/PDIF 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 devalue 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.

**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 use in their studio work. Building up whole songs with complex rhythms, using sampled loops, recording live instruments and vocals, editing and mixing the final tracks - all these are now standard practice. 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).

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The 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 synthesis: 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 Comb or Combo 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.

- 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 Comb 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 modeling capability is based on the Korg Z1. This keyboard synthesizer 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.

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

Those Korg aficionados 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 (called from the Mega Plano, 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.

- 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 Plano, 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.
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 real-time 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, 53000, WAV or AIF format from floppy disk. These can be multi-samples mapped across the keyboard (mapping is returned 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 Programs and Combi storage locations in two extra Banks and if the MOSS-TRI or SOLO-TRI 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 Combi 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 who need the most realistic stereo piano 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 synced to an external word clock via BNC connector. This is vital for digital mixers whose digital inputs must all be synced 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 synthesizer, ideal for expressive lead and bass sounds to complement Trinity’s PCM-based ensemble sounds.

TRINITY SERIES ACCESSORIES
- TD Series Performance Data Library/TDF-5 Series PCM/Performance Data Library
- PS-1, PS-2
- Pedal Switches
- KSP-1 Damper Pedal
- XV-5002 Volume Pedal
- XV-10 EXP/VEL Pedal
- EXP-2
- Foot Controller
- ST-1 Stand for TRINITY pro
- ST-2 Stand for TRINITY pro, TRINITY plus, TRINITY • Eight Cables (TC-TRINITY) for TRINITY pro, TC-TRINITY pro for TRINITY, TC-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.
The Z1 sets the standard for DSP synthesis

Previous DSP synthesizers may have gained a reputation for a single type of sound modeling, 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 real-time (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 clarinet 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 synthesizers 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 squiggly 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 harpsichord, spinetts and other early keyboards for Baroque aficionados. Modern film scoring with evolving atmospheric textures under precise realtime control (recordable and editable via MIDI), are another forte 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, phase, flanger, chorus and rotary speaker, plus three stereo master effects: two reverbs and stereo delay. All of these effects include real-time modulation capabilities for maximum expressive control. Finally, 2-band EQ is available per Program to help you shape your final sound as desired.
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, and square, and you can even choose to use another oscillator 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 synthesizer 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 none, 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 tunable 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 windbox range of instruments, with control over Lip Pressure, Air Pressure, Tone, Crawl, and many other parameters. Covers the gamut from flutes, to oboes, 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.
The Industry Standard Improved
For ten years, the Korg SG-10 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-10, 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 stage 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!
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 had. 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 B8-note weighted heaven but lacking the realistic sounds to play from it.

The same large friendly backlight 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 also apply; portability and easy integration into studio or live rigs.

**SG-Rack SPECIFICATIONS**

- Sound Generation Method: AP (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 24-Mbytes
- Effects: 2 digital multi-effect systems, 32 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 25dB (L/MONO, R) over 38dB (Headphones)
- Output Impedance: 1.1k (L/R), 550 (MONO), 33 (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, 10m = 5.0m.
All the sounds, all the processing, all the polyphony

With the same Ai 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" HD/DD 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.
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 into the creativity of the unique manually triggerable PATTERN PLAY. This allows multiple pre-programmed rhythmic patterns to be triggered in real-time 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 synced 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 N264/364. 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 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 1MB/500 multisamples + 104 drum samples
- Effects: 2 digital multi-effect systems, 48 effects
- Programs: preset 1,169 programs/302 combinations/57 drum kits, User area 100 programs/100 combinations/2 drum kits
- Arpeggiator: 20 patterns, internal clock speed 4.0-2400000
- 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: L/MONO, R, Headphones
- Stereo mini jack
- Control Input: Assignable, Assignable Switch
- MIDI IN, OUT, THRU
- Display: Custom LCD 144 x 48 full dot matrix (amber/Yellow green with backlit)
- Power Supply: AC local voltage
- Power Consumption: 14W
- Dimensions: 46.6(W) x 11.8(D) x 3.4(H)
- Weight: 14.6lbs
- Accessories: AC/DC Power supply

**N5EX OPTIONS**
- AG-000B 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
- EXP-10 EXP/40 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 Sample + Synthesis system, the soundset is ideally suited to General MIDI or GS/XG usage. The N1/N5EX keyboards and the NTR 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 Sample + Synthesis system using 16MBs 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, VDF 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 | Early Reflection | 3 | Stereo Delay | 2 | Dual Mono Delay | 1 | Multi-tap Delay | 3 | Chorus | 5
Flanger | 1 | Exiler | 1 | Enhancer | 1 | Distortion | 2 | Phaser | 1
Tremolo | 1 | Parametric EQ | 1 | Combination Effect (Serial) | 2 | Combination Effect (Parallel) | 2 | Mono Delay/Modulated Delay | 2
N1 MUSIC SYNTHESIZER

N1 SPECIFICATIONS
- Sound Generation Method: AI Synthesis System
- Full Digital Processing
- Sound Source: 64 voices, 61 oscillators (single mode), 32 voices, 64 oscillators (double mode)
- Keyboard: 88 weighted keys with velocity and aftertouch sensitivity
- Waveform Memory: PCM 384 bytes, 563 multisamples + 286 drum samples
- Effects: 2 digital multi-effect systems, 48 effects
- Programs: Preset 1,169 programs/302 combinations/57 drum kits
- User area: 100 programs/100 combinations/20 drum kits
- Arpeggiator: 20 patterns, internal clock speed 40-220 BPM
- Number of Multi Timbres: 32
- Controllers: Modulation wheel, Pitch bend wheel, Control knob 1-4, Arpeggiator
- Communication Terminal: MIDI IN, OUT, TRS
- 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: 52.4 lbs.
- Accessories: AC/DC power supply

Additional N1 features
- 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'.

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 DIP/VOL Pedal
- ESP-2 Expression Pedal

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 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 18MB 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 12MB of PCM ROM from the NS with its GM, GS and XG compatible instrument maps, the N1R also boasts an additional 6MB, 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 flexibility 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 computer connection (which can also be used to run the N-series Editor software).

- Uses the same voice engine as the N264/364 keyboards, with 12MB of PCM samples used in 1,649 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 excellent 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 to 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.

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 1MB/samples, 563 multisamples, 304 drum samples
- Effects: 2 digital multi-effects systems, 46 effects
- Programs: Preset 1,169 programs, 302 combinations/37 drum kits, User area 100 programs/100 combinations/2 drum kits, Arpeggiator: 80 patterns, Internal clock speed 40/240/480ppm
- Multi Timbrenity: 32
- Controllers: Assignable knobs, 1-4
- Communication: Terminal, Computer interface (to host PC)
- Outputs: 1/L/MONO, 2/R, 3, 4, Headphone (Stereo mini-jack)
- Assignable switch: MIDI IN, OUT, THR, Display: Custom LCD 144 x 40 dot matrix (Amber/Yellow green with backlight)
- Power Supply: AC Local voltage
- Dimensions: 18.08"W x 7.77"H x 7.35"D
- Weight: 4.41 lbs
- Options: AC/DC MIDI Driver software and computer interface cable for IBM PC and compatibles, AG-DD2 MIDI Driver software and computer interface cable for Macintosh

* GS is a registered trademark of Roland Corporation.
* XG is a registered trademark of Yamaha Corporation.
KORG PROFESSIONAL KEYBOARDS / MODULES

X5D MUSIC SYNTHESIZER / X5DR MODULE

X5D MUSIC SYNTHESIZER

X5D SPECIFICATIONS

Sound Generation Method: AI (Advanced Integrated) Synthesis System
- Single mode: 64 voices, 64 oscillators
- Dual mode: 64 voices, 64 oscillators

Waveform Memory: PCM 8 Mbytes
- Effects: 2 digital multi-effect systems, 47 effects
- Program/Combination: 128 programs
- Drum sounds (including one drum program for GM, RMM, RAM 100 programs + 100 combinations)
- MIDI IN/OUT, THRU
- Display: LCD 16 characters x 2 lines with backlight
- Power Supply: DC12V, 700mA (AC adapter)
- Accessories: AC adapter, Bonus Disk (Windows, Mac 68K)
- Dimensions: 354(W) x 100(D) x 339(H)
- Weight: 9.9 lb.

X5DR SPECIFICATIONS

Sound Generation Method: AI (Advanced Integrated) Synthesis System
- Single mode: 64 voices, 64 oscillators
- Waveform Memory: PCM 8 Mbytes
- Effects: 2 digital multi-effect systems, 47 effects
- Program/Combination: 128 programs + 8 drum programs
- MIDI IN/OUT, THRU
- Display: LCD 16 characters x 2 lines with backlight
- Power Supply: DC12V, 700mA (AC adapter)
- Dimensions: 218(W) x 415(D) x 450(H)
- Weight: 1.9kg

X5DR Synthesizer 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

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 AI synthesis engine. 100 user programs.
- Supplied with the factory pre-loads from both O5W 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.
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 1.6MB Hard Drive, giving over 5 track hours of recording time (over 2.5 hrs stereo or 40 mins 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 for SPDIIF 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'd 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 andREW, to allow fast movement within the song or between the 50 Songs. Loops can even be set up for rehearsal/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.

![D8 Digital Recording Studio Diagram]
D8 Digital Recording Studio

D8 SPECIFICATIONS

- Recorder section: 8 tracks (50 songs x 8 tracks), 1 track simultaneous playback, 2 tracks simultaneous recording.
- Recording format: 16 bit uncompressed.
- 44.1 kHz recording time: 45 hours maximum 100 tracks, 24 minutes maximum 8 tracks before using internal 2.4 Gigabyte hard disk.
- Maximum recording capacity: Internal = 4 Gbyte x 7 drives x 50 songs, 50 songs (auto save function makes save/load operation unnecessary when switching songs). 3 points per song.
- Mark points: 100 points per song.
- Metronome/Machine patterns: 31 patterns.
- MINI-Express format: 5 serviceable (M-FILE, MIDI Cock) received MML, Tempo Map (16 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.
- Recorder: USB, MIDI.
- Controller: Format: Mini-Express, Midi/Real-Tick.

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 midown 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 midown (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 midown.

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**

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**880A/D**

**A/D Convertor**

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**880D/A**

**D/A Convertor**

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**12121/O PCI DIGITAL AUDIO CARD / 880 CONVERTORS**

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**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 880DA.
- 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.

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**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.**

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**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/O 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 ADI/D converters can be switched between internal clock, the ADAT™ Optical In or the BNC Word Clock connector.

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**8800/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/O 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 incoming digital signals.