

KORG

KARMA

MUSIC WORKSTATION

Karma Keyboard FAQ Frequently Asked Questions, Tips, and Tricks

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<http://www.karma-lab.com>



Table Of Contents

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Total Topics = 165

Section 1: General, Global, Drum Kits, Miscellaneous (23)	3
Section 2: Karma vs. Triton (3).....	12
Section 3: MIDI – Transmitting, Receiving, SysEx (13)	15
Section 4: Program Mode, Programs (6).....	23
Section 5: Combination Mode, Combis (13).....	26
Section 6: Sequence Mode, Sequencing, RPPR, Patterns (48).....	33
Section 7: Disk Mode – Loading, Saving (5).....	63
Section 8: KARMA Function (26)	66
Section 9: Generated Effects, GEs (6).....	83
Section 10: Expansion Boards (EXB, MOSS) (9).....	87
Section 11: Sync (4)	91
Section 12: Insert/Master Effects (IFX/MFX) (7)	93
Section 13: Using Karma For Live Performance (2).....	98

(Click on the section titles above to go directly to the desired section.)

Section 1: General, Global, Drum Kits, Miscellaneous (23)

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

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

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

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

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

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

☞ **Parameter Guide pages 142-144.**

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

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

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

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

☞ **Basic Guide, Page 14.**

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

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

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

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

5. My Karma crashes/freezes on start up!

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

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

6. What is a timbre?

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

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

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

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

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

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

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

➡ **Parameter Guide, Pg. 137.**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

11. I have my Karma's headphone jack hooked up with my computer's microphone jack when I record to computer.. yet my songs don't sound really stereo.

You really DON'T want to use the headphone output and the Mic Input to record professional sounding audio. This is a decidedly Lo-Fi approach. You want to use the L/R Audio Outputs on the Back, or the L/R outputs of a mixer, and run them into a mixer or the L/R audio in on a computer sound card.

Anyway, you probably *could* use the headphone out (but the Signal To Noise ratio and harmonic distortion are not as good as the back outputs), but if you are only getting one side, or weird cancellations, then you are probably not making correct contact with the pins of the headphone jack. Or you do not have the correct cable. The headphone Jack is a stereo T/R/S (Tip/Ring/Sleeve) - if you are not using a stereo T/R/S cable, you will only get one side - or worse, a weird kind of phase-inverted sound.

12. I am using another keyboard to play my new KARMA keyboard (through MIDI). I've noticed that the other keyboard doesn't produce the same intensity as that of actually playing the KARMA keyboard.

Different keyboards, especially older ones, send out the velocity of notes over different ranges. You can adjust this somewhat by changing the Karma's Velocity Curve. Global **(1.1-1)** [System] -> Velocity Curve.
☞ **Parameter Guide, Page 134.**

But first, you must change the “Convert Position” **(2.1-1a)** [MIDI] Convert Position -> Post MIDI. ☞ **Parameter Guide, Page 138.**

When Convert Position is “Pre MIDI”, the curve applies to the Karma’s keyboard, and data from an external keyboard uses curve 4. When Convert Position is “Post MIDI”, the external keyboard uses the selected curve, and the Karma keyboard uses curve 4.

Try one of the higher number curves with your other keyboard. Alternately, most keyboards have this sort of adjustment, and you could try a different curve on the transmitting keyboard, rather than the Karma.

13. When upgrading your OS, do you have to go in sequence (eg. 1.01, 1.02, etc.) or can you skip to the most recent?

You can go directly to the latest update, without performing the ones in between. Whichever OS you load will be the one that your Karma is running. You get the benefit of all the updates in between.

14. My Karma came with different PRELOAD Combis than in the Documentation! I think the documented Combis are on the Disc which came together with Karma.

From your e-mail address, it seems you are in Germany. In Europe, many of the distributors released the Karma with a re-ordered version of the Combis. In other words, same Combis, different order. They felt they wanted to put more dance-oriented Combis first.

You can use either order, but if you want it to match the Voice Name List documentation, you should use the original order, on the Factory Preload Disk. You could save the current order to disk first, and then you will have both. Or, see:

<http://www.korg-karma.de/> -> Updates -> Factory Presets

15. Is there a way to adjust the darkness of the display? Sometimes it seems a bit whispy or too dark.

I’ve noticed that the display contrast seems to change a little bit, depending on how long the unit has been turned on. In any event, you can adjust the amount of “darkness” to the pixels by changing the contrast setting in Global **(1.1-2)** [Prefs]. ☞ **Parameter Guide, Page 136.**

16. When I hook up the Karma with MIDI Cables to my PC, none of the combis or programs play, just a bunch of popping and cracking...

You probably have a MIDI Loop going on.

In other words, you are sending MIDI from the Karma into the PC, sending it back into the Karma, which then sends it into the PC, which then sends it into the Karma, etc. - this makes MIDI devices very unhappy, and tends to make them appear to “lock up”, or sputter with weird noises.

Unplug your MIDI Cables completely. Power down the Karma, then turn it on again. Does everything work fine? Then this is your problem.

I can't tell you exactly how to get rid of it (different PCs and PC Sequencing Programs react differently), but you must either turn off some sort of “Echo MIDI” or “Keyboard Thru” setting on your PC, or try turning off “Local Control” in the Karma Global Mode (2.1-1).

17. How can I tell which Drum Sample is on a particular key?

To determine which Sample is on a particular drum key, you can go to Global (5.1) [Menu]-[DKit]. Select the Drum Kit you want, then hold the [ENTER] Key and play a note. The display switches to display the data for the note that you just pressed. The Multisound (sample) number is displayed near the bottom of the screen, i.e. “305 Cowbell 1”. Don't forget, a single key can have 2 different drum samples, and a velocity switch point (High/Low tabs).

18. Is there a way to clear an entire bank of Programs or Combis (or Initialize a single Program or Combi)?

Yes. Load an empty bank of Programs or Combis. If you have filled all your banks and never backed up a copy of an empty bank, you can download a completely empty PCG file from my site, and use it to load single INITIALIZED Programs or Combis, or entire banks. See the Disk Mode Section of this FAQ for info on loading single Programs/Combis or single Banks. The INIT file is located on this page:

PC: <http://www.karma-lab.com/Files/INIT.zip>

Mac: <http://www.karma-lab.com/File/INIT.sit.hqx>

19. Why are the banks and the programs in them in that particular order? Wouldn't it be more straightforward to have one bank be one category of sounds?

There are typically (2) methods keyboard manufacturers use to arrange sounds in a keyboard:

(1) By categories (i.e. 32 piano/org first, then 32 guitars, then 32 basses etc.)

(2) Presented so as to show the diversity of sounds in the keyboard, with some sort of other logic.

The reason some companies (Korg included) use #2 is that when people go to audition a keyboard (to decide to buy it), they typically start at program/combi 0, and increment through each program, to the next, to the next, etc. If you've only got 10 minutes to check it out, it makes far more sense (from a marketing viewpoint) to present a variety of sounds than just one variation of piano after another.

In Korg's case, the "other logic" is that there are 16 "categories" of programs, so every 16 numbers, 1 from each category is presented. In other words, A000 is from the "Fast Synth" category, so is A016, A032, etc. A005 is from "Guitar/Plucked"; so is A021, A37 etc. This is easy to see if you use the Voice Name List.

Note that in order to help (and compensate) for this arrangement, Korg has the "Select by Category" UTILITY in nearly every Mode. If you are looking for just guitar programs, use "Select By Category" to search just the "Guitar/Plucked" category. You can even audition different programs right from the Select By Category Dialog without closing it. You can also use the "Category Hold" function in Program and Combi modes (bottom right button of 9-key keypad area) to "lock" the category and then just use the Value Up/Down keys to advance to the next Prog or Combi in a category.

20. Can I make my keyboard "wake up" the next day with the same thing I was working on last night?

Global (1.1-2) [Prefs] Power On Mode. 🖱️ **Parameter Guide, Page 136.**

21. Can I program microtonal scales and alternate tunings on the Karma?

Yes, you can create/edit up to 16 “User Octave Scales” (where you specify the tunings for a single octave, and it is applied to all octaves the same way), and 1 “All Notes Scale” (where you can individually tune every single note of the keyboard.) ⇨ **Parameter Guide, Page 140.**

However, to hear what you are editing, you have to set the program to use the scale you are editing. Try this experiment:

- Select Program A001: Acoustic Piano. Turn the KARMA function Off.
- Go to **(2.1-1c)** [Basic] [Basic] -> Scale Type: set to “User Octave 00”.
- Go to Global **(3.1-1)** [U.Scl][Octave]. Select User Octave 00, and edit one of the tunings, say on the C - crank it up. Now play the keyboard and all of the Cs are “out of tune”.

Using the “All Notes” scale type is great for creating the sound of a piano that hasn’t been tuned in 15 years :-)

22. Is it possible to map the individual drum samples shown in the Voice Name List to specified keys within the Karma environment?

It’s totally possible. You just have to do it within a Drum Kit. A Drum Kit is a special map where you can specify samples for every key. This is done in the Global Mode, **(5.1)** [DKit] ⇨ **Parameter Guide Page 142.** There are 64 Drum Kits available, saved in several different Banks. Note that when you edit/create a Drum Kit, you then need to use it inside a Program to actually “hear” it. In other words, start with one of the other Drum Programs and change the Drum Kit to use the one you are editing, then go to Global Mode to edit it. Program **(2.1-1)** [Basic] Osc Mode -> Single, Double, Drums. ⇨ **Parameter Guide, Page 7.** After editing a Drum Kit, it will go away when you power down unless you “Write Global Settings” **(1.1-1d)** UTILITY, ⇨ **Page 135.**

23. Can you play the samples stored in the KARMA in reverse ?

Program Mode **(2.1-2b, 2.2-2b)** [Osc1/Osc2] -> Rev (High Reverse).

If you checkmark the “Rev” checkbox, it will play the samples of the multisound in reverse. ⇨ **Parameter Guide, Page 8-9.**

Section 2: Karma vs. Triton (3)

1. Are Triton Files compatible with the Karma?

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

2. Are Karma Files compatible with the Triton?

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

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

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

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

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

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

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

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

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

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

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

Section 3: MIDI – Transmitting, Receiving, SysEx (13)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

There are (2) ways to control program changes on the different banks. It depends whether you want to run the KARMA in "Korg" mode or "GM2" mode. Most users will probably want to set this to "Korg" Mode.

(1.1-2) (Global)->[Menu]->[Basic]->[Prefs]->Bank Map = Korg.

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

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

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

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

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

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

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

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

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

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

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

In Program Mode, the Karma responds on a single MIDI Channel, which is set in Global Mode **(2.1-1a)** [Menu]->[MIDI]->MIDI Channel.

☞ **Parameter Guide, Page 137.** You must set your other keyboard to transmit MIDI data on this same Channel (consult your owner's manual for the other keyboard), and then connect the MIDI output of the other keyboard to the MIDI input of the Karma.

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

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

8. The Karma has 61 keys. If I MIDI an 88 note keyboard to the Karma, will the Karma respond to notes outside its 61 key range that I play on the 88 key controller?

Yes, the Karma will respond to all 128 MIDI notes. The only thing to be aware of is that occasionally a programmer may have set the key zone windows in a Karma Combi, or the Dynamic MIDI options, to specifically relate to a 61 note keyboard. But if you run into cases like this, you can go edit those things and change it so that it works with the full keyboard.

9. How can I change between Combis and Programs from my external sequencer (Vision)? I have figured out which MSB/LSB to use for the banks and programs but I can not find a control number to switch between Combi and Program Mode.

To change actual Modes on the Karma, you need to use SysEx (not CCs). The complete SysEx documentation can be downloaded from my site:

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

The way that different sequencers deal with SysEx info varies, and can be rather arcane. However, you're in luck as Vision used to be my sequencer of choice, so here's how to do it in Vision:

There is nothing you can do about this, other than to leave a certain amount of time after a mode change before sending the program change or other MIDI CCs. My KARMA software, which allows mode changing via SysEx, does this exact thing. It delays about 200 ms or so after the mode change before sending any other MIDI data.

12. Can the Karma respond to Sysex Song Select messages in lsb-msb or msb-lsb format (or any other method)? I tried SysEx, but it doesn't seem to work.

A “Song Select” message is a “System Common Message”, not a “System Exclusive Message”.

Incidentally, that reminds me to suggest an excellent TECHNICAL book on MIDI, numbers, hexadecimal, binary etc. In fact, I had to go back there to look up some of the info that I'm telling you here. It's called:

“The Next MIDI Book - Starting with the Numbers” by Lorenz Rychner with Dan Walker, published by Alexander Publishing. Who knows if it's still available - I've had this for 10 years at least.

In other words, you do not send F0 and F7 with this info inside it. Just send “F3 xxx” to select your song. A quick lesson in MIDI:

A “Byte” is 8 bits. There are 2 kinds of Bytes in MIDI: a “Status Byte” and a “Data Byte”. In order to differentiate between these two types of Bytes, the 8th bit in a Status Byte is “1”, and “0” in a Data Byte. As a consequence of the 8th bit being 0 in a Data byte, it is only capable of using the other 7 bits to express the value. A 7-bit number goes from 0~127(128 values). As a result of the 8th bit being 1 in a Status Byte, its minimum value is 128, and it goes from 128~255.

The Status Byte indicates what kind of message it is, and the Data Byte indicates the value, i.e. Status “9x” for note-ons (where x is the channel, from 0~F), or Pitch Bend “Ex”, etc., with the Data Byte telling the actual note number, or pitch bend value.

In this case, for System Common Message “Song Select”, the Status Byte is “F3” and the Data Byte is “xxx” being the song number from 0~127.

13. How is the data within a Sysex Message formatted, and why do I see extra Bytes of “0x00” sprinkled around (every 8th Byte)?

A common SYSEX packet follows the following scheme in a Karma :

0xF0 - Start of Exclusive Data
0x42 - Korg ID
0x3G - Karma Music Workstation ID
0x5D - Karma Music Workstation Member Code
0x?? - Function ID
....
... - Data (encoded as described below)
....
0xF7 - End of Exclusive

Due to the fact that Data Bytes *must* have the 8th bit as “0” (see the preceding question), data values range from 0x00 to 0x7F. So a special byte is used every 7 bytes to encode the 8th bit of the previous 7 bytes in it. So you have to decode this byte to know the full values of the 7 previous bytes.

In other words, 7 bytes of 8 bits are converted into 7 values of 7 bits (the bits 0 to 6 of each byte), and an extra byte containing the most significant bit of each of the 7 bytes is also transmitted (first).

Example : the seven bytes :

A7- A6- A5- A4- A3- A2- A1- A0
B7- B6- B5- B4- B3- B2- B1- B0
C7- C6- C5- C4- C3- C2- C1- C0
D7- D6- D5- D4- D3- D2- D1- D0
E7- E6- E5- E4- E3- E2- E1- E0
F7- F6- F5- F4- F3- F2- F1- F0
G7- G6- G5- G4- G3- G2- G1- G0

are sent as 8 bytes :

00- A7- B7- C7- D7- E7- F7- G7
00- A6- A5- A4- A3- A2- A1- A0
00- B6- B5- B4- B3- B2- B1- B0
00- C6- C5- C4- C3- C2- C1- C0
00- D6- D5- D4- D3- D2- D1- D0
00- E6- E5- E4- E3- E2- E1- E0
00- F6- F5- F4- F3- F2- F1- F0
00- G6- G5- G4- G3- G2- G1- G0

At the end of the SYSEX data you may not have all the 7 bytes (if

data length is not a multiple of 7). If you have none of the msb bits of each 7 bytes set to 1 you will get an empty 8th byte : that's your 0x00 byte!

This encoding/decoding has to be done when you send and when you receive data. (Thanks to René Garcia!)

Section 4: Program Mode, Programs (6)

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

Let's use Program A006: Nasty Bass as an example.

(3.1-1a) [Menu] -> [Pitch] -> [Open] -> [Osc1].

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

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

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

☞ **Parameter Guide, Page 12.**

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

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

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

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

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

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

Therefore:

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

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

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

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

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

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

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

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

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

5. I edited the the Standard Kit in Global Mode, gave it a new name (i.e., VLS kit) and saved it via the utility save all drum kits. When I tried to look for this kit in Program Mode, I couldn't find it. This user kit only seems to appear in global/drum kit edit mode?

The Drum Kits in the Global area are special collections of samples (a multisound) that you can edit. These Drum Kits are referenced by Programs. For example, if there was a Program named "Standard Kit", it might reference the Standard Kit mapping (which is what you edited and renamed). Renaming the Drum Kit itself doesn't automatically rename any Programs referencing it. Go to the Standard Kit Program (A036), and look at the Drum Kit Name in **(2.1-2)** [Menu]-[Osc], ☞ **Parameter Guide, Page 8**. Here you will find the name of the Drum Kit you edited.

So, in other words, when you edit a Drum Kit in Global Mode, it affects all Programs that reference it (and there may be more than one). But it doesn't change the Program Name automatically.

Note that renaming the Drum Kit and saving it only saves it into System Drum Kit Memory. If you load new Drum Kits (i.e. EXB Expansion Boards with Drum Kits) you may overwrite them. You might want to save the Drum Kit data to floppy if you've done a lot of work, as a safeguard, using the "Save PCG" and "S.Items" option of the resulting dialog in Disk Mode.

6. Why does the G Bank keep repeating with the same voices after you continue to scroll through the seemingly endless list...

The G bank of GM contains 128 GM Programs. Banks g(1) to g(9) contain "variation" programs as specified by GM Level 2 spec. In many cases, these are filled with the same exact sounds as the main G Bank; in other cases some of the individual programs are variations of the main one. You can see where the differences are by using the **Voice Name List**. For example, on Page 8, we find:

G026 Steel Guitar
g(1)026 12-StringsGuitar
g(2)026 Mandolin

As you can see, the main Program G26 is Steel Guitar. g(1) has a 12-String Guitar, g(2) has a Mandolin Guitar, and since that is all that is listed, g(3) through g(9) will be the same as G26.

See also ☞ **Basic Guide, Page 20**.

Section 5: Combination Mode, Combis (13)

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

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

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

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

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

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

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

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

☞ **Parameter Guide Page 50** says:

“OSC2: Only OSC2 will sound. If “Mode (Oscillator Mode)” is Single or Drums, there will be no sound.”

Change this to “BOTH” and the timbre should sound again.

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

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

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

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

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

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

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

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

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

The only other kind of work around would be to use a KARMA GE to modify the release time. A GE has 4 "Transmit CCs" parameters, that each can be set to transmit a different single value of a selected CC when

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

How to do this?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(3.1-1a) [Menu]-[Prm1]-[MIDI]->MIDI Channel -> change drums to "06".

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

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

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

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

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

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

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

That is true. The simplest workaround is to just copy a Combi into a Song in the Sequencer, even if you are going to use an external sequencer. You can have up to 200 Songs. Then you can set tracks to play internal sounds *and* send MIDI data to external sequencers. The only real negative to doing this is that a Song does not “store” the KARMA knob positions. If you move them around, go to a different song, and come back, they will be as you left them. With a Combi, if you go to a different Combi and come back, they will be reset (of course) to their stored positions. The workaround for this is to just copy the Combi to the Song again, or reload the saved Song from Disk.

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

9. When I select a combi, how can I change the right hand lead instrument?

You need to edit the programs that are assigned to the right hand, inside the combi. A combi is a collection of up to 8 programs (timbres), layered

and/or zoned across the keyboard. In the case of a LH/RH split such as you are describing, you should go to **(3.3-1) [KeyZ]-[Key]** ⇨ **Parameter Guide, Page 52**. Here you can see which timbres are assigned to the RH (also use the overview map on **(3.3-3) [KeyZ]-[Review]**, ⇨ **Parameter Guide, Page 53**). After identifying which timbre(s) are assigned to the Right Hand, you can go to the Prog/Mix page and assign new programs **(2.1-1) [P/M]-[Prog]** ⇨ **Parameter Guide, Page 48**.

10. Can I change the transpose of a timbre separately from everything else?

There is a Transpose value for each timbre:

(3.1-3) [Prm 1] - [Pitch] -> Transpose

⇨ **Parameter Guide, Page 50**.

11. Can I use Combination sounds in Sequencer Mode?

Yes. There is a “Copy From Combi” UTILITY that lets you copy a Combi completely into the Sequencer. In the Sequencer Mode, press [F8] [UTILITY]. Cursor to “Copy From Combi”, and then press [F8] again. Enter the Combi you want to copy with the BANK key and keypad, and then Cursor to highlight “with Effects”. Rotate the DIAL to check the box, and press [F8] to confirm OK. ⇨ **Parameter Guide, Page 72**.

See also Section 6, #2 for how to do this with a Program.

12. What does Page (3.1-2) Force Osc Mode do exactly? Can I use it to save voices (polyphony?)

This chooses Oscillator 1 or 2 (or BOTH) from a 2 Osc program. Typically, of course, you would want this set to “BOTH”, if you want the program to sound like it does normally.

But when programming Combis, if you layer a bunch of timbres together, you can quickly run out of polyphony. A 2-Osc program uses 2 times the number of voices. If you were to layer 4 timbres each using 2 oscillators, every note you press would use 8 voices! By selecting only one of the oscillators for certain timbres, you can still bring in elements of sound that you might want, but conserve more polyphony. Also, when writing Combis, we programmers get pretty obsessed looking for some little bit of “sparkle” or whatever to add to a timbre. Sometimes you can find a 2 osc program that, by disabling 1 osc, reveals a specific sound character that wasn’t really audible before in with both oscillators on.

This can also come in handy in Sequencer Mode, if you are running out of polyphony during a song. Sometimes you can disable an oscillator somewhere that really doesn't affect the sound much, but increases the number of available voices. Let's say you've got a 2 osc guitar part quietly chording in the background, playing 6 note chords (12 voices in use). If you've run out of voices and need more, you may find you can turn off one oscillator, thus freeing up 6 more voices for use by other tracks. If the guitar sounds thinner, sometimes you can compensate with other tricks, such as using more Chorus on an IFX or something.

☞ **Parameter Guide, Page 50.**

13. On (3.2-1) Ed-Param2: KARMA, there is the “OSC On/Off Ctrl.”. What is the point of this function?

This is a rather esoteric parameter. What it means is “whether the timbre is On or Off when KARMA is On or Off.”

Normal = the timbre is on all the time.

Off by KARMA-Off = the timbre is Off when KARMA is Off. In other words, the only time it is on is when KARMA is On. What would you use this for? Let's say you had a GE playing some kind of fast arpeggiated line on a slow attack pad sound, that was just kind of providing some background movement. You could add another timbre, like a bell sound, to be controlled by the same GE (same MIDI Channel), but then use this option so that when KARMA was On you got the bell in addition to the pad arpeggios, but when KARMA is Off, you only get the pad.

Off by KARMA On = the timbre is Off when KARMA is On. The opposite of above. What would you use this for? Let's say you were designing a combi to be used both with KARMA Off and On (like the programmers were required to do - our mission was to hopefully have combis that sounded decent and useable when KARMA was off, also.) Sometimes, with KARMA On, you get all this activity that sounds very nice. But you turn it Off, and then the sound is wimpy and weak. So you can add a few more layers of timbres on the global channel to fatten it up. But then you turn KARMA On, and suddenly it's *too* thick. This setting solves this problem - you can add extra timbres on the global channel for when KARMA is off, and have them go away when you turn KARMA On.

Section 6: Sequence Mode, Sequencing, RPPR, Patterns (48)

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

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

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

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

But this is because ALL 16 TRACKS ARE RECORD ENABLED.

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

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

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

There are 2 places to check for MIDI routing:

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

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

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

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

☞ **Parameter Guide, Pages 82, 104.**

Let's take a simple example. Combi A016: Earthy Groove.

As you can see by looking in both places, only tracks 1, 2 and 3 (receiving on channels 2, 3 & 4) need to be enabled to record, because they are the only tracks doing anything.

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

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

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

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

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

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

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

Go to Sequencer Mode, with a new song.

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

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

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

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

Let's take an example, Combi B021: Ravalogue.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

☞ **Parameter Guide, Pages 90-93.**

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

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

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

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

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

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

☞ **Parameter Guide, Pages 82, 104.**

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

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

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

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

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

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

(6.1-1) [Menu] ->[KARMA] ->[Setup]. We can see that drums are on KARMA Module A.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

You can delete a track using the “Erase Track” Utility:

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

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

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

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

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

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

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

(2) Disable Program Change sending on Track 10:

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

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

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

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

☞ **Parameter Guide, Page 82.**

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

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

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

(1) Put the Karma in external sync Mode:

(2.1-1a) Global -[Menu]-[MIDI]-MIDI Clock -> set to External

☞ **Parameter Guide, Page 137.**

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

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

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

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

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

☞ **Parameter Guide, Page 82.**

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

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

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

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

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

☞ **Parameter Guide, Pages 96-97.**

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

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

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

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

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

☞ **Parameter Guide, Page 78 - 81.**

21. How do I move a note from C7 to D3 (a drum roll, for example)? Let's say I want to try a different drum kit with a different mapping...

(Assuming you are referring to data recorded in the Sequencer...)

What you want to do is “shift” the MIDI note numbers of certain notes in the data to other notes. This is easily accomplished using the “Shift/Erase Note” [UTILITY] (5.2) [TEdit] -  **Parameter Guide Page 101-102**. For example, say your drum roll is on D3, and you want to move it to E3, you just use the Utility and set the Note Range in the Dialog to D3-D3, and Amount = +2 (therefore, only D3 is altered, and it is raised by 2 steps to E3).

22. How do I load a Standard MIDI File into the Karma Sequencer?

First, save your song in SMF format onto a Karma-formatted floppy. Insert the floppy in the Karma. Then, in Disk Mode, select (1.1-1) [Load], cursor to the SMF file name, and use [UTILITY] -> Load Selected. A dialog will ask you where to put it, showing Song numbers (in the Sequencer). For now, put it into the default, “000 New Song.” Otherwise, you can use the Value Up/Down keys to increment to another Song number.

After the load is completed, press the [Seq] Mode button, to enter Sequencer Mode. Your SMF has been brought into the Song you specified, 000 New Song.

23. How do I edit the Meter? In other words, how can I delete the second and third beats of a 4 beat measure (4/4 time) on all tracks to leave me with only that one measure of 2/4 and the rest all 4/4?

You need to Event Edit the “Meter”, which can be done two different ways:

(1) **(5.2-1a)** Track Select - use the cursor keys to select the Master Track (last Track after Track 16), and to set the To/From measures to your desired range. Then use [UTILITY] to select “Event Edit”. Once inside the Event Edit Window, change the Meter of the bar that you want to edit to 2/4. This will affect all tracks of data.

(2) Also, you can actually edit the Meter from *any* track in Event Edit - you don't have to edit the Master Track (although it makes it easier if you just want to look at time signatures). Just cursor to the Meter setting

(i.e. 4/4) displayed at the head of a particular bar (once in Event Edit), and change it to your desired setting. After exiting Event Edit, it will change all tracks to that Meter (it is not possible to have different Meters on different tracks). ➔ **Parameter Guide, Page 96.**

24. How do I transfer a song from the Internal Sequencer to an External Sequencer, or use an External Sequencer with the Karma Seq Mode? My settings do not get restored when I turn the Power Off/On!

There's a couple things you have to know:

A Song in the Karma/Triton Sequencer is actually composed of 2 things (if you look at it this way): (1) The Song Header parameter settings (which programs on which tracks, IFX, MFX, Volume, Panning, etc - all the parameters you can see in Seq Mode), and (2) the MIDI data (all the notes, controller moves, etc. that are recorded on each track).

If you record the output of the Karma's internal sequencer (MIDI data) into an external sequencer, you don't get (1). If you save a song from the internal sequencer to SMF (Standard MIDI File) Format, you get *some* of (1) (programs, volumes, pan - but nothing special to the Karma, such as Track Transposes, Force OSC settings, etc.)

If you do a "MIDI Dump" of a complete Song via SysEx, you get both (1) and (2), but (2) is not in MIDI format - you can only send the dump back to keyboard to restore the song into the internal sequencer, and play it from there.

In order to use the Karma Seq Mode with an external sequencer, you need to physically restore the (1) Song Header settings when you want to play or work on the song. There are two ways to do this:

Method 1: Keep the empty Song Header on a floppy disk, and load it each time you want to work on the song from your external sequencer. When I say "empty", I mean no MIDI data - just the track parameter settings.

Method 2: Dump the empty Song Header via SysEx into the external seq, and "play" (dump) it back into the internal seq before playing the MIDI data, so that the song settings are restored.

For example, to take one of the completed DEMO Songs and somehow get it into an external sequencer, I would recommend this:

a) Save the Song to disk as an SMF Format File (Save to Std MIDI File),
☞ **Parameter Guide, Page 154.** This is far easier than trying to record the output of the Karma to an external sequencer in real-time. You can then import this into your external sequencer. Then you will have all the MIDI data, but not the Song Header Settings.

b) Erase all data in the Song, so that you have an “empty” Song Header. You can do this using the “Erase Track” UTILITY of (5.2-b) [TEdit], and selecting the [x] All Tracks checkbox. ☞ **Parameter Guide, Page 97.**

Then use either Method 1 or Method 2 above to save the empty Song Header.

There’s no easy way to do this in 1 step (and before you ask, there’s not going to be ;-). I suppose that if you use Method 2 (SysEx dump of Song Settings), you could have a single Song (in the external sequencer) first send the dump to the Karma, then insert space in all other tracks of the song so that the Karma has time to receive the SysEx dump, after which the song starts playing, but it wouldn’t start the song instantly.

Note that if you have many songs you are working on with an external sequencer, you don’t need to do this individually for each one - you can store a whole bunch of empty Song Headers in a single Song File, or send a whole bunch as a single SysEx dump at the same time.

25. How do I create a new Song? If I’m ready recording a song (Song 000) and want to start with a new recording session (Song 001), what must I do?

You cursor to the Song name, and enter a new number (with the keypad), such as “25 - Enter”. It then asks you for how many bars to initially create the song with, and there it is.

26. Can I change the transpose of a track separately from everything else?

There is a Transpose value for each track:

(3.1-5/6) [Prm 1] - [Pitch 8/16] -> Transpose

☞ **Parameter Guide, Page 83.**

27. How can I mute/unmute tracks in the sequencer automatically? I have 4 tracks with drum kit programs, and I recorded a simple rhythm to each track and set them to loop. The thing I want to do, is in the beginning of the song, make ONLY the first track play, then in measure 3, the second track will start playing, then in measure 5, the third, and in measure 7, the fourth track.

There several ways you could accomplish this.

First of all, you can't mute/unmute the tracks (i.e. by using the Mute Track function) except by doing it manually (you can't make the sequencer do it automatically at preset times).

(1) Volume "Envelopes" are one method. Really, this just means inserting CC 07 (Volume) messages in the tracks at the places where you want to "hide" the sounds. In other words, if you insert a CC07 Message of "0" in a track, it turns the volume down to 0, and you no longer hear it. Set it to "127" or some other value somewhere else, and it "turns on." However, this interferes with the normal volume settings you make on the "Mix" Page, so it makes it difficult to adjust your levels later. So instead, use CC 11 (Expression), which is like a second Volume control, except it is independent and relative to the actual Volume setting, so regardless of what you do with CC 11, you can still use the regular Track Volume setting to Mix the tracks later.

So in your example, on Track 2, you would insert a CC 11 "0" at the beginning of the Track, then at Bar 3 insert a CC 11 "127".

☞ **Parameter Guide, Page 96** explains how to use Track Edit to insert and delete individual events. You want to insert "Control Change (CC)" messages.

A problem with this approach is that if you are looping say 24 bars, then it will repeat the build-up over and over, not just one time at the beginning of the song. If this is not what you want, you need to use the "Repeat Measure" UTILITY on Track Edit (☞ **Parameter Guide, Page 99**) to copy the 4 tracks a number of times so you can turn looping off and just play the song once from the beginning. Another problem is that turning Volume or Expression off "hides" the data so you can't hear it, but it still uses polyphony.

(2) Another method is just to erase the data where you don't want to hear it. In other words, first use the "Repeat Measure" UTILITY to copy the 4 tracks a number of times so that you have a song's worth of rhythm

tracks. Then, use the “Erase Measure” UTILITY to erase Bars 1-2 from Track 2, Bars 1-4 from Track 3, and Bars 1-6 from Track 4. ☞

Parameter Guide, Page 98. This is better than method 1 in that it releases polyphony when the tracks aren’t playing.

28. Is it possible to slice out part of a measure (i.e. from time 1.00 through 1.113)? Or if not, to delete events through part of a measure and then have the sequence shifted back or forward to start a measure from the first occurring note?

You can use the **(5.2-1b)** “Quantize” Track Edit UTILITY to shift tracks *without* quantizing the data if desired. Not as intuitive as it might be, but here’s how to do it:

Say that you wanted to shift all the data in a track forward by 20 ticks. In the Quantize Dialog, you would specify Start Measure 1, End Measure 999 (therefore selecting the whole track). Then, leave Resolution set to “Hi”. This means that the data will be corrected to the nearest division of 192, and since the resolution of the sequencer is 192, no correction will take place in actuality.

Then, set Offset to the number of ticks you want to shift. In this example, -20. Set Intensity to 100% (because we want to move the full 20 ticks. If you set it to 50, we would move -10 ticks). Execute the command, and your data will be shifted by the specified amount, *without* quantizing or altering the feel.

Some info about Quantize can be found at **(5.2-1b)** ☞ **Parameter Guide, Page 101** (note that the picture of the Quantize dialog is wrong).

So to answer your question more directly, you would need to erase the part of the measure you don't want. The easiest way to accomplish this for just a small portion of a single measure would be to use the Event Edit UTILITY. Enter Event Edit, and delete one by one the events in the part of the measure from 1.00 to 1.113. Then, assuming you wanted to move the rest of the measure to start at 1.00, you would need to shift the data forward by 113 ticks, as described above.

29. How do I shift a whole track forward or backwards?

Use the **(5.2-1b)** “Quantize” Track Edit UTILITY, which can also be used to shift tracks *without* quantizing the data. Please see the answer to the previous question.

30. Can a track contain multiple instruments?

Yes, but not playing at the same time. For example, you can insert Program Change messages into a track (using Event Edit), and change the program from Piano to Guitar to Trumpet, etc. But only one instrument at a time can play. You can also layer instruments in Sequencer Mode (see next question).

31. How do I layer instruments in Sequencer Mode?

You can layer multiple instruments if you were to set more than 1 track to the same MIDI Channel.

For example, on (3.1-1/2) [Prm1] [MIDI...8/16]:

<u>Track</u>	<u>MIDI Channel</u>	
1	1	Piano
2	2	Strings
3	3	Guitar etc.

With this (normal) setup, you record data separately on each track, and it plays back separately on each instrument. You could change the instrument of each track using Program Change messages, but you can never have more than one instrument at a time on a single track.

<u>Track</u>	<u>MIDI Channel</u>	
1	1	Piano
2	1	Strings
3	1	Guitar

With this setup, you could record data on either tracks 1,2 or 3, and it would play all 3 instruments at the same time. Note that you cannot use Program Changes with this setup, because if you send a Program Change on any Track, all 3 instruments would change to it.

32. Is it possible to copy a Combi to a single track and leave the other 15 free vs. having to copy a Combi to 8 tracks and only have 8 left?

No. A Combi uses multiple timbres on different MIDI Channels, therefore, it needs multiple tracks on different MIDI Channels when copied into the Sequencer.

Notice that not all Combis use all 8 timbres. Some Combis use only 2, 3, 4 etc. The "Copy From Combi" UTILITY has 2 options: Copy into Tracks 1~8, or Tracks 9~16. But if the Combi itself only uses 4 timbres, (i.e.

1~4), you can use the other 4 timbres in the Sequencer for new tracks. In other words, after copying a 4-timbre Combi, you have 12 tracks left, even though you copied into 1~8.

33. With my external sequencer, I'm having some difficulty choosing tracks and recording on them one-at-a-time. It seems like I'm playing on the wrong track, or playing two channels at the same time...

This requires some understanding of the MIDI routing options of the Karma. Just because a sound is on Track 3 doesn't mean that MIDI Channel 3 is set up to drive it (necessarily).

The Sequencer is a 16 track recorder. Each track can record a single channel of MIDI data. Normally, the sequencer defaults to having MIDI Channels 1-16 assigned to Tracks 1-16. In your external sequencing software, you can set which MIDI Channel a track is transmitting on.

Try this experiment, without any external sequencer hooked up, so that you learn how it works:

Make sure Local Control is On: Global **(2.1-1a)** [Menu]-[MIDI]-> Local Control. ☞ **Parameter Guide, Page 137.**

Create a New Song in the Karma: Seq Mode, **(1.1-1)** [Play/REC]. Cursor to the Song number, enter a new number (like "050"-Enter), answer OK. Since this is a new song, all the MIDI Channels for the tracks have defaulted to 1-16. You can view this on **(3.1-1/2)** [Menu]- [Prm1]- [MIDI..8/16] ->MIDI Channel. ☞ **Parameter Guide, Page 82.**

Go to **(1.2-1)** [Prog...8]. Cursor to the Program for Track01, and set to A001 Piano (use the Bank Key A, use the numeric keypad keys 0 0 1, press ENTER). Cursor to the Program for Track 2, set to A006 Bass. Cursor to Program for Track 3, set to A004 Drums.

Now go to Track Select **(1.1-1c)** ☞ **Parameter Guide, Page 71.** This is the Track you are playing, and the MIDI data is sent on the corresponding MIDI Channel. Set to Track 01. Play the keyboard. You get Piano. Change this to Track 2. Play the keyboard. You get Bass. Change this to Track 3. Play the keyboard - you get Drums.

You must keep your tracks on separate MIDI channels in both Karma and your external sequencer to play instruments one-at-a-time.

34. In sequence mode, how come certain sounds like sounds such as Combinations do not show up (are not available to be assigned for recording)?

Because a Combination is a collection of up to 8 timbres, each using its own Program. All that you can select in the Program field is a Program. If you want to use a Combi in Sequencer Mode, you must use the “Copy From Combi” UTILITY. See Section 5, #11.

35. How can I record over the same track without erasing the data? I want to add kicks to a recorded hi-hat track, for example.

This is called “Overdub” recording. Just change the Record Mode to “Overdub”. (1.1-6) [Prefs] -> Record Setup. Now whatever you record will be added on top of the other data.

36. When I stop a song in [my external sequencer] and restart it, all the instruments are screwed up, I need to stop the song, go back to the beginning and start playing it from there.

One thing you have to understand about Sequencer Mode: a Song stores a Program number, pan setting, and other data for each track. A default song has A000 in every track. Any time you reset the Song to the beginning or send it a MIDI Start/Stop, it will send out the program changes that are stored in the song. Now, let’s say you are playing a Standard MIDI File from your external sequencer. Your SMF file has program changes in the tracks. So what happens is: you press start, the Karma resets everything to A000 on all tracks, then your sequencer sends program changes and sets all tracks to the correct programs. If you stop in the middle of the song, then continue, the Karma resets everything to A000, but your sequencer doesn’t send the program changes again apparently. The only way around this is to manually enter the correct program numbers into the Song Setup itself, track-by-track, so that when Karma resets it sends out the correct program changes to itself.

37. When I play a MIDI song from [external sequencer] in Sequencer Mode, it doesn’t sound as good as in Song Play Mode. As if there’s no reverb or chorus...

You point out that it sounds like there’s no reverb and chorus. Indeed, that is the difference between a default song in Song Play Mode, and a default song in Sequencer Mode. A default Song Play song has a basic GM Effects set up already chosen in the MFX, with a certain amount of reverb pre-assigned to each track. A default Sequencer Song has no effects set up at all.

You can easily copy this default setup from the Song Play Mode to the Sequencer Mode:

(7.3-1) [Menu]-[MFX]-[Setup]-[UTILITY]-> Copy Master Effect. Cursor to the “From” field, and use the Value up/down keys to select “Song Play Mode”. Checkmark “All”, and press OK.

(7.1-1) [Menu]-[BUS]-[Bus..8/16] Manually set Send 2 (S2) Amount for each track to “40”, which is how it is set in the Song Play Mode. This sends each program to the reverb.

Note that the default Song Play Mode settings do NOT send any thing to the Chorus, which is Send 1 (S1). But now that you know this, you can easily experiment with adding Chorus to various Programs simply by dialing in an amount for S1.

38. I’m using an external sequencer. Do I have to be in sequence mode to do a multitrack recording?

In Program Mode, you get 1 sound on 1 MIDI Channel – that’s it. The MIDI Channel is whatever you have set as the Global Channel. Global Mode **(2.1-1a)** [Menu]-[MIDI]-> MIDI Channel. ↩ Parameter Guide, Page 137.

In Combi Mode, you could control up to 8 tracks on up to 8 MIDI Channels.

You should use Sequencer Mode for all sequencing, even using an external sequencer (unless perhaps you happen to be using multiple keyboards and sound modules, and you want to just run the Karma in Program Mode for a single sound).

39. What are the correct settings to use if I wish to apply the KARMA effect to individual tracks in my [external] sequence?

Let’s set up a simple example. Unplug your MIDI cables. Use just the Karma.

Turn Local Control On. Create a New Song in the Karma: Seq Mode, **(1.1-1)** [Play/REC]. Cursor to the Song number, enter a new number (like “050”-Enter), answer OK. Since this is a new song, all the MIDI Channels for the tracks have defaulted to 1-16. You can view this on **(3.1-1/2)** [Menu]- [Prm1]-[MIDI..8/16] ->MIDI Channel. ↩ **Parameter Guide, Page 82.**

Go to **(1.2-1)** [Prog...8]. Cursor to the Program for Track01, and set to A001 Piano (use the Bank Key A, use the numeric keypad keys 0 0 1, press ENTER). Cursor to the Program for Track 2, set to A006 Bass. Cursor to Program for Track 3, set to A004 Drums.

Now go to Track Select **(1.1-1c)** ➔ **Parameter Guide, Page 71**. This is the Track you are playing, and the MIDI data is sent on the corresponding MIDI Channel. Set to Track 01. Play the keyboard. You get Piano. Change this to Track 2. Play the keyboard. You get Bass. Change this to Track 3. Play the keyboard - you get Drums.

Set Track Select Back to Track 1. Turn Karma On. Play a chord - you get a default arpeggio on the Piano.

Set Track Select to Track 2. Turn Karma On. Play a chord - you get nothing. Why? Go to **(6.1-2)** [MIDI I/O]. KARMA Module 1 is looking for input on Channel 1. It is also sending to Channel 1. The bass is on Channel 2. You are now playing on Channel 2. Change Module A Input and Output Channel to 2. Now you get a default arpeggio on the bass.

Go back to **(1.1-1c)** and change Track Select to Track 3. Again, if you want KARMA to work, you must go back to **(6.1-2)** and change the input/output channel of Module A to Channel 03. Now you get a default arpeggio on the drums.

Is there a simpler way? Yes - "Track Channel" (TCh). Go to **(6.1-2)**, and set the Input and Output Channels of Module A to "TCh". Now go back to **(1.1-1c)** and select Track 01. Turn Karma On - piano arp. Select Track 02 - bass arp. Select Track 03 - drum arp. Track Channel means it follows whatever track is selected in Track Select.

This is how it works when you are using the Internal Sequencer. Once you understand this, you *may* be able to apply this knowledge to your external sequencer.

For example, when you have Local Control OFF, you are sending into your sequencer on whatever channel you have Track Select set to. So Setting a KARMA Module Input Track to "TCh" doesn't necessarily work correctly, because your ext sequencer re-channelizes the data. If you play on Track 1, but then select Track 2 in your ext seq, it will send data back to the Karma on Channel 2, which IS NOT THE TRACK CHANNEL.

You could make sure that your Track Select Channel in the Karma is always the same as the Track you have selected in your external seq, or

you could just use the first method I explained above. For example, let's say you want to use KARMA Module A on the Bass (Track 2, Channel 2). Leave your keyboard on Track 01, put your external seq on Track 2, and then in **(6.1-2)**, assign Module A Input/Output to Channel 2.

40. It appears that in SEQ mode I can't audition (solo) one timbre at a time (to change the program e.g.).

You can't "solo a track" in Seq mode unless there is data recorded on it.

To solo the track(s) that are being played by the KARMA function, use the KARMA Module Solo checkbox on **(6.1-1)**.

41. I'm trying to take the bass track out of one intro. I tried using the mute track checkbox.

You can't "mute a track" in Seq mode unless there is data recorded on it.

If the track has actual sequence data recorded, you should be able to mute it with the Track Mute function. Make sure that you don't have more than 1 track set to the same MIDI Channel - if so, you have to mute all of them (perhaps). If it is a KARMA generated bass-line (real-time), you need to uncheck the "Run" checkbox on **(6.1.1)**.

42. Can you adjust the amount of default reverb (in Song Play Mode) and have the adjusted setting become the default?

There is a Master Return Level on each of the 2 MFX. You can use this to easily adjust the amount of reverb or chorus overall. For example, MFX 2 is the Reverb, and the default return level is "50". You can go to the Master Effects and raise/lower the overall Reverb return level:

(7.3-1) [Menu]-[MFX]-[Setup] -> FX 2 Rtn.

This setting isn't saved when you turn off the Karma, but if you do it once when you turn the Karma on, it will stay how you set it even while changing modes, etc. You could also store it as one of the 16 "User Song Templates" and then use the UTILITY "Load Template Song" to load it whenever you want.

43. My external sequencer is working fine until bar 64 or so, then it loses sync with the KARMA. The numbers stop and apparently KARMA resets.

It's because you are actually running the Karma sequencer in tandem with your external sequencer, and the song has only 64 bars in it, so when you hit bar 65, it stops and causes things (such as KARMA) to reset.

You need to lengthen the number of measures in the Karma Song. You do this on **(5.2)** [UTILITY] -> Insert Measure. In the dialog, simply enter Measure 64 as the Insert Point, check the "All Tracks" checkbox, and put 200 (or something that is longer than the sequence you are currently working on) in the "Length" field. Don't worry about the Time Signature (not applicable).

44. How can I apply "Swing Feels" to tracks that I have created from scratch (i.e. not using the KARMA Function)?

1) Make a 2 or 4 measure groove (use loop so you can build it up a little at a time) with the note quantization (Resolution) set to 16th notes (**1.1-1a**) "Reso". You now have a kicking groove - except that it has no swing since 16th note was the basis for quantization.

POWER TIP !!! - On the Preference page when you use "Loop all Tracks" and are recording, the "Remove Data" button becomes solid text instead of grayed out text. If you want to play the drum kit to find the next sound to add to your groove without recording it, simply hit this Remove Data Checkbox and don't play any notes that you recorded earlier. ***Instant auditioning while the groove plays!***

2) Go to the Track Edit page **(5.2-1)**.

3) Hit the UTILITY button to pop up the list of editing options you can do to a sequence track - select Quantize.

4) Make sure the From Measure is 001 and end is somewhat higher (I set it to 200 on default if I'm just doing a quick groove).

5) Where it says Resolution, set it to 24th notes (16th note triplets).

6) The KEY is Intensity. Set it to 15 - 50 percent. The power is that you can go to this page and keep quantizing a track to gradually increase the amount of swing that the track will use.

In other words, what you are doing is moving your 16th notes (every other one) towards 16th note triplets little by little, adding the swing feel.

If you screw up or want to try something else, requantize to 16th notes at 100 percent and start over.

(Thanks to John Lemkuhl and his Triton Tips & Tricks page - this was a slightly reworded version taken from:)

<http://www.realkuhl.com/Pages/tritontips.html>

45. I set tempo to 3/4 and recorded 4 measures. I then loop these measures. For some reason after the first 4 measures in 3/4 time the Karma reverts back to 4/4 time on its own. Anyone know why and what I am doing wrong?

I tried this. I made sure that I recorded at least into measure 5 and 6. When you are recording and specify a time signature other than 4/4, when you stop recording the measures after that will still be 4/4.

I then set Record Mode to Loop Recording, and looped the first 4 bars. It seemed to work fine. My guess is that maybe you stopped recording right before bar 5, and it resets the tempo back to 4/4 when running the loop.

If you are not referring to loop recording, but to setting the loop length of an individual track, you must make sure that the Meter (which is stored and recorded into the Master Track) has all the measures set to the Time Signature that you want (3/4). Each track cannot have its own time signature. So although Track 1 may be looping the first 4 bars, the Meter track IS NOT LOOPING and will continue. So if you want 3/4 for the whole song, make sure the Meter Track has 3/4 set for all measures. You can do this by copying measures, deleting measures, etc.

Think of it this way: there's only one Master Track, and it doesn't loop. But each track can have its own loop set up. So you loop 1 or more tracks for bars 1~4. But the Master Track does not loop, so when you play it, it goes like this:

Track 1: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
Master: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 etc.

If the time signature (on the Master Track) is set to 3/4 for 8 bars, but then 4/4 for the rest of the song, then your loop will change time signatures at bar 9 of the Master Track (the third time through the loop).

A simple way to fix this in your case is to delete all the measures after the first 4, using the “Delete Measures” [UTILITY] on [TEdit]. This should allow you to loop the first 4 bars without changing time signatures. You can always add more measures later, either by recording on another track, or by using the “Repeat Measures” or “Insert Measures” or “Copy Measures” [UTILITY]. If you add more measures this way, they should all end up having the time signature of 3/4.

46. Is there a way to "de-sensitize" my keys, i.e. make them a constant level so it doesn't matter how hard I hit them? When I record drum tracks I want all the notes at a constant level.

You cannot completely disable the velocity sensitivity. You can make it less sensitive, by going to Global (1.1-1) [Basic] Velocity Curve -> Set to 8, and (2.1-1a) [MIDI] Convert position -> “Pre MIDI”. This is the least sensitive curve. ☞ **Parameter Guide, Page 134 and 138.**

However, after recording a drum track in the Sequencers, you could use the “Modify Velocity” UTILITY of Track Edit (5.2-1b) ☞ **Parameter Guide, Page 102**, to set all the Velocities to the same level. Simply set the Start and End Velocities to the same number in the UTILITY Dialog box. If you use “127”, all your drum sounds will be at a constant maximum.

47. How do I make a polyphonic Program monophonic, and vice versa?

In Program Mode:

(2.1-1b) [Basic] -> Voice Assign Mode. ☞ **Parameter Guide, Page 7.**

In Sequence or Combi Mode:

(3.1-2) [Prm1] [Osc] -> Force OSC Mode. ☞ **Parameter Guide, Page 50.**

48. I'm trying to play Standard MIDI Files in the Sequencer, but not getting the correct Bank Changes. I've got my Bank Map set to "GM2".

This can be confusing at first. Setting the Bank Map to GM2 does not make the Karma automatically perform correctly as a GM module. There are two situations where it will behave correctly:

1) Song Play Mode *always* behaves correctly.

2) If your software sends a GM-MODE ON message at the start of the file the Karma will respond correctly.

So when you are in the Sequencer and you are getting the Program Changes correctly but are not getting any Bank Change messages, this is a sure symptom that your software is not sending the GM MODE ON message. So here's what to do:

- 1) Go into SONG PLAY Mode.
- 2) Press UTILITY (F8)
- 3) You'll see a command for GM Initialize. Do this.
- 4) Now go back to UTILITY and you'll see another command for Save Template Song. Do this, saving the "GM Template" to any of your 16 User Templates.
- 5) Now go into SEQ Mode.
- 6) Press UTILITY (F8)
- 7) You'll see a command for Load Template Song. Load your new GM Template.
- 8) Now you've got a totally GM-ready multi-timbral environment!

Section 7: Disk Mode – Loading, Saving (5)

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

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

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

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

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

☞ **Parameter Guide, Pages 149-153.**

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

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

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

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

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

☞ **Parameter Guide, Pages 149-153.**

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

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

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

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

(1.1-3) Disk-[Utility]-Format

☞ **Parameter Guide, Page 156.**

4. Why do I need two floppies to save my PCG data? Can't it fit on one?

You can save to a single floppy by deselecting certain Banks from the overall save. For example, if you're putting your own stuff in C & D but leaving A & B the same as the Factory data, there's no need to save the A & B data along with your C & D data every time. This is done by accessing the “S.Items” (Save Items) portion of the Save dialog. ☞

Parameter Guide, Page 154. Basic Guide, Page 40.

5. The date and time stamp of a file does not seem to get recorded right.

The Karma does not instinctively know the day or time. You have to tell it what it was, like a computer or VCR. In Disk Mode **(1.1-3)**, you can set the day and time using [UTILITY] -> Set Date/Time, and then your files will actually be correctly time-stamped. If you care, that is ;-) ☞

Parameter Guide, Page 156.

Section 8: KARMA Function (26)

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

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

☞ **Parameter Guide, Pages 145-146.**

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

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

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

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

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

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

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

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

Use the “Copy KARMA Module” Utility.

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

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

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

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

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

☞ **Parameter Guide, Pages 26, 57.**

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

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

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

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

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

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

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

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

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

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

☞ **Parameter Guide, Pages 61-62.**

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

To experiment with GEs on a Program, do this:

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

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

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

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

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

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

(3.1-1) [Menu]-[Prm1]-[MIDI]-> MIDI Channel

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

From the spec:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

11. Is there anyway to assign the bass track from the GE's pattern to one of the real time knobs/switches, so I can mute it?

You can do this. Go to **(6.4-1/2)**, and set one of the RT Parm's to "Mix - Run" (which is the "Run" checkbox on **(6.1-1)**). Set min/max to 0/1, and assign to one of the KARMA switches.

But you maybe don't have to do it this way. If all you want to do is remove the bass, just go to the KARMA Setup Page **(6.1-1)**, and turn off "RUN" for whichever module is generating the bass, and resave the Combi.

12. Can I assign a knob/switch to just the drum's kick-note only?

If you want to get rid of just the kick, there's an easy way depending on which note number the kick is on. You can use the Timbre Key Zone **(3.3-1/2)** ⇨ **Parameter Guide, Page 85**. In other words, if the kick is

C2, just set the Key Zone Bottom to something higher than C2, and any notes under that (including the kick) will not play.

Alternately, *some* GEs have the individual notes of the Patterns assigned to be turned on/off; but this is not a consistent thing - you really have to check the 16 RT ParmS of each GE to see if this is possible. This is done on **(6.3-1/2/3/4)**. Also, a handy reference is the “GE Drum Maps” document, showing the note mapping of all Drum Ges (and which notes are changeable via RT ParmS), available at::

http://www.karma-lab.com/Files/GE_Drum_Maps.pdf

13. Which is the correct page in sequence mode that lets you set the KARMA effects that you want? SEQ (6.3) [K GE] has GE parameters to set up to 16 different parameters, but in SEQ (6.4) [K RT] it also has the RTP..4 and RTP ..8 tabs to assign knobs too - what’s the difference?

(6.3-1/2/3/4) [K GE] has the up to 16 GE parameters that the original programmer chose (from the over 400 hidden internal parameters), and that the user can edit, and assign to the knobs and switches. You use these to make changes to the internal functioning/structure of the GE.

(6.4-1/2) [K RT] - [RTP...4/8] is where you can assign other non-GE parameters to be controlled by the knobs and switches. By “non-GE parameters”, I mean the “modular” parameters that are available on some of the other KARMA editing pages of the keyboard, such as triggering modes, key zone ranges, the Module “Run” checkbox, etc.

14. I set what KARMA RTC I want in SEQ 6.4 under the Name1 and Name 2 tabs. I get no change when I am turning the knobs trying to use the KARMA function.

On **(6.4-4/5)** [Name1/2], you are doing nothing but picking a name for the control. It does not cause any parameters to be connected to the control.

The reason for this is that many different KARMA GE parameters can cause an effect that might be described as “Rhythmic Complexity”, for example. Also, more than one parameter at a time can be assigned to a knob. So the knob Name is a separate thing that you set on these pages, giving it a descriptive name that relates to what it does.

The actual GE RTParms that cause “things to happen” when you twist the knobs are assigned on **(6.3-1/2/3/4)** [RTP..4/8/12/16]. Go to any

Program and take a look at these pages for examples on how to assign things to the knobs and switches.

15. What does the “Value” setting for GE RT Parameters (6.1-1/2/3/4) and Module Parameters (6.4-1/2) mean when it is assigned to a knob or switch?

If you go to **(6.4-1/2)** [K RT] - [RTP..4/8], you will see how KARMA Module Parameters can be assigned to the 8 knobs and 2 switches. You select a parameter from within a group, and then you can set an overall Min/Max range out of the default range for that parameter, and then a Value, and then assign it to a knob/switch. Once it is assigned to a knob, the value setting represents the center position (12 o'clock) of the knob. In other words, if you assign “Mix/Transpose” (which has a default Min/Max of -36/+36), to get “linear behavior” on the knob, you would set the value to “0”. The knob would function as far left = -36, center = 0, far right = +36. If you only wanted the range of the knob to be 0~+12, you would set Min/Max to 0/+12, and for linear action, the value should be +6; therefore far left = 0, far right = +12, center = +6. With this example, if you leave the value at 0 (for example), the left side of the knob will do nothing, which is not typically what you want (unless perhaps you are assigning more than one parameter to a knob, and you want the left side of the knob to change 1 parameter while the other remains unchanged, and vice versa).

Value = 6, Min/Max = 0/+12

	0	1	2	3	4	5	6	7	8	9	10	11	+12
Knob:	0...	16...	32...	48...	64...	80...	96...	112...	127				

Value = 0, Min/Max = 0/+12

	0	0	0	0	0	1	2	3	4	5	6	7	8	9	10	11	12
Knob:	0...	16...	32...	48...	64...	80...	96...	112...	127								

For switches, it’s whackier, but more flexible. The value setting becomes a “hypothetical” center value that is flip-flopped around by the On/Off setting of the switch. In other words, to have a switch go from 0 to +12, you set min/max to 0/+12, and again the value to 6. However, if the Value is not exactly half of the range (max - min), you can make it jump between the Min setting and any value within the available range, or the Max setting and any value within the available range, by varying the Value Setting. Some examples of switch settings:

Min/Max 0/+12, Value = 6

0 (6) +12
Switch: Off On

Min/Max 0/+12, Value = 3

0 (3) +6
Switch: Off On

Min/Max 0/+12, Value = 9

6 (9) +12
Switch: Off On

The reason I explain this is because the same type of setup exists (internally) for the GE itself, but it is only available using the software programming environment. There are far more parameters and groups to choose from, but the original programmers chose the up to 16 GE RTParms using the same system: pick a group/parameter, and assign a min/max (which might be the whole range, or just a small part of it). So the switch info I explained above is useful when you are trying to get it to jump between 2 values within a range that some other programmer chose, and you don't want to just go from the min to the max.

These 16 parameters come up on **(6.3-1/2/3/4) [K GE] - [GE P..4/8/12/16]**, where they get assigned to knobs/switches, or just set to a value. The user doesn't get to see or change the min/max.

16. What does the [x] Init K.RTC (KARMA Real-time Controls-Use GE's Value) checkbox on (6.1-1) actually do?

This relates entirely to the previous question, so after reading that:

Let's say you've loaded a program, with a GE setting, and then twiddled the knobs so they're not at the "Center" position. Let's say knob 1 is assigned in this GE to vary "Swing" (which happens to be GE RT Parm #1), and the min/max is 0~100, the Value (center) is 50, and the knob is at 3 o'clock or so, corresponding to a MIDI value of 96. Now, you load a new GE, and this GE has something completely different in the GE RTParm Slot #1 (let's say Rhythm Random Factor, with a min/max of -99/+99), and the original GE had this value set at +25. So the Value of '25' becomes the center value setting for knob 1 (because it's still assigned), and because the knob is at the 96 position, what you actually hear is not 25, but something like 62:

- 99 - 37 25 62 +99
Knob: 0 . . . 16 . . . 32 . . . 48 . . . 64 . . . 80 . . . 96 . . . 112 . . . 127

So, what [x] Init K.RTC does is internally set the knob value to “64”, as if it was in the center position, so that you actually get to hear the “25” that was originally set in the GE, and not the value as modified by the knob’s current position. This means that after doing this, the physical positions of the knobs may not match what you are actually hearing.

Note that you could also get this same effect basically by turning all knobs to the center position after loading a GE. With a switch, there’s not really a center position, so in the case of parameters that are assigned to switches, it’s difficult to know whether you are hearing the GE as intended or not.

Also note that this is in fact a non-linear setting, which may or may not be what you want, if you leave it assigned to this knob. In practice, we tried to make all settings linear where possible, and then use the knobs to adjust it to the desired actual values in the 2 scenes (which are saved, unlike the positions of the 4 Sound knobs above the Joystick.)

Note that if you are starting with a sound that has no KARMA Assignments whatsoever, you can always load GEs and get the original sound because no knobs/switches are assigned in **(6.3)** or **(6.4-1/2)**.

If you are modifying Karma Factory data, another approach is to first Initialize the Karma Module using the “Init KARMA Module” [UTILITY] and get rid of all knob/switch assignments before hunting around through GEs - the knob/switch assignments rarely translate between GEs anyway.

17. I’m writing a Combi. When I move from one chord to another with the left hand, I always retrigger the KARMA effect. So if I don’t change right on the beat, it throws the beat off. Am I doing something wrong when creating new combis?

It’s not really doing “something wrong” - it’s a matter of personal preference, and the effect that you are trying to achieve.

The setting involved here is “Note Trigger Mode”, on **(6.2-2)**. If this is set to “Any” or “AKR”, then each time you play a new note, you retrigger the start of the groove. If this is set to “1”, then only the first note you play starts the groove, and it just keeps looping, and changing chords doesn’t retrigger anything (this is your more normal “arranger” kind of mode). Note that if envelopes are being used, they have their own Trigger Mode (also on the same page), and can be doing something different than the Notes. If you had an envelope doing a volume swell, you could set it so that Notes were “1” (so playing new chords didn’t restart the groove), but

they *would* restart the volume swell each time. ➡ **Parameter Guide, Page 31.**

18. I would like to control my Virus B, Nova, Nord Modular, An1x and Ms-2000R with the KARMA Function. It works fine with the notes that KARMA sends through MIDI. But if you choose an EG-pattern in the KARMA that controls dynamics or CCs, it won't do the same thing with the Virus for example. An example Program is Band E.Program 057 Power Saw. It uses GE-setup 0919:Dr.Chopper 3/E57.

Ah yes, one of my personal favorites ;-) Consulting **the Voice Name List, Page 25**, we find that the CCs being generated by KARMA for GE 0919 are:

CC Pattern A - CC 08 (Balance) - controls the L/R pan of the IFX
CC Pattern B - CC 16 (Ribbon) - controls the Filter Cutoff Frequency
Env 1 - Velocity
Env 2 - CC 18 (Slider)
Env 3 - CC 21 (Knob 4-B above Joystick)

I am guessing that the effect you want is being caused by CC 16. Even though the Karma has no ribbon, this CC number can still be assigned to affect the internal program (and also is generally set up to do something due to the Triton lineage of the Karma Programs).

To know exactly what is happening, you have to go into the parameters for Program E057 Power Saw, and determine what "Ribbon" is mapped to. In this case, we find that Ribbon is controlling the levels of the Filter and the Filter EG, for both oscillators, on pages **(4.1-2/3) & (4.2-2/3)** [Filt 1/2].

To get this same effect on some other synth, you would have to figure out how to map CC 16 to Filter Frequency on the other synth.

Note that when trying to duplicate these effects on other synths, you often have to go look into the programs themselves and determine what the various CC numbers are doing. Just sending CC 18 (Slider) to a Triton or Karma doesn't necessarily do anything unless the Program itself has assigned this CC to do something, and that something can be just about anything, from Filter Cutoff to Resonance to Envelope Attack/Decay to some IFX or MFX modulation, etc.

19. Can I use a foot switch to turn the KARMA Function On/Off?

Yes, you can assign a foot pedal to turn the KARMA Function On/Off. You need an On/Off type foot switch, you plug it into the “Assignable Switch” input, and you set it to KARMA On/Off on Global (6.1-1) [Ctrl]-[Foot]. ☞ **Parameter Guide, Page 145, 232. Basic Guide, Page 9.**

20. Is it possible to use the KARMA Function and have it create from my right-handed chords only? It seems that most of the Combis have it set up the other way.

Absolutely. The KARMA Function can be triggered in whatever zone you assign it to. Most of the Combis have it assigned to the LH zone, but you can just as easily assign it to the RH Zone.

An example of this is Combi B003: Lonely Moon. The Key Zones for each KARMA Module can be found on (6.1-3) [Menu] - [KARM] - [K Zone].

21. When I assign a KARMA knob to a GE parameter in an initialized KARMA Module (let's say knob 1 to Rhythm Swing %), on the K.RTC Page Knob 1 has no name. Why ?

The names are attached to the knobs/switches separately, as a separate operation. You select them at (6.4-4/5) [Menu]-[K RT]-[Name 1/2]. ☞ **Parameter Guide, Page 36.**

In this case, go to (6.4-4) and select "Rhythm Swing %" as the name for Knob 1.

Here is the reason why there are 400 names that are not directly attached to anything: in KARMA, there are multiple ways to achieve a certain sort of effect. Let's say we're talking about varying the “Rhythm Complexity” - you could do this by changing the Rhythm Random Factor, the Velocity Random Factor, The Drum Rest Random Factor (in a Drum Pattern), the Rhythm Multiplier, etc. Seeing one of these parameter names on the screen wouldn't necessarily tell you much about what the actual effect of varying it is.

So the Programmer gets to decide on an effect to achieve (when designing a GE), such as varying the Rhythm Complexity. He can do this using any one of multiple different parameters, some of them with non-intuitive names. But after assigning this parameter to the knob, he can then give the knob an intuitive (hopefully) name that describes in more simple words what it is supposed to do. However, we *had to* decide on some sort of predetermined list of general purpose names - there isn't enough

memory in a keyboard to allow a custom name for every knob and switch in every program and combi..

Note that this system may change slightly in an upcoming new OS Version, to allow automatic name assigning.

22. Is there a way to turn the KARMA Function off and on for the entire machine?

See Global (1.1-1c) -> Auto KARMA. ➡ **Parameter Guide, Page 135.**

Note that you can also use this feature to “freeze” the current settings of KARMA and try them out on other Programs. In other words, you load A005: Acoustic Guitar. To easily try this KARMA GE on another guitar program, turn off “Auto KARMA” for Program Mode, and change to another guitar program. The settings will remain the same. You can even use the “Category Hold” function along with this to easily advance to the next guitar program – press the “Hold” button at the lower right of the 9 key keypad.

23. Can you set the KARMA function to key reset on/off like an ordinary arpeggiator?

I’m guessing that you mean you want to retrigger the start of the KARMA GE, like the “Key Sync” parameter of typical arpeggiators?

The way you change this is to change the Trigger Mode of the Notes (and Envelopes, if applicable).

This is done in page (6.2-2a) [Menu]-[K Mdl]-[Parm2]-> Note Trigger Mode, Env Trigger Mode. ➡ **Parameter Guide, Page 31.**

If set to “Any”, then every time you strike the keyboard it will restart. If set to “AKR”, then it will only restart when you release all notes and restrike (if you hold at least one note, you can shift other fingers around without retriggering the start.) If set to “1st”, only the first time you strike the keyboard does it start, and then you cannot retrigger it from the kbd unless you turn KARMA Off/On (typical for most arranger-style grooves). If set to “Dyn”, then it doesn’t trigger from the keyboard at all, but you can assign things like the Joystick to trigger it through Dynamic MIDI.

Note that if the GE happens to be using any of the 3 Envelopes to do anything, you may need to change the Envelope Trigger Mode to match (although creative combinations of different settings are possible, which

is why you can separately trigger the envelopes and the “riff” itself. For example, you may want the motion of an envelope to continue smoothly, while you retrigger the start of the riff itself. Or you might want to let the riff continue doing its thing, while retriggering an envelope through Dynamic MIDI.)

24. Using Combi A056 - Bed of Roses - the guitar strumming effect will not stay in sync with the basic percussion rhythm when I switch between scenes.

Changing Time Signatures (of the Phases) unfortunately causes the GEs to go out of sync sometimes. I'd like to improve this in the future.

In this case, on A056, if you look on the K.RTC page you will see that Knob 8 is Time Signature. In Scene 1 (which is what comes up when you load it), the Knob is far right. In Scene 2, it is elsewhere. In my brief experiments, it seemed that if you set Knob 8 far right in Scene 2 also, you can then change scenes at any point without it going out of sync. In other words, if you set the Time Signatures the same in both Scenes, you can switch without causing it to get whacked.

This should work with other Combis that have the same settings. Note, though, that even with different Time Signature settings, you can get it to stay in sync if you are careful to hit the scene change at exactly the right time, i.e. on a downbeat. This can be done by assigning a CC to the Scene Button (in Global **(6.1-3)**) and sending it from the sequencer.

25. How can I control the velocity of the Chord that's on a Chord Trigger Button?

Since there is no way to enter the velocity of a chord trigger button directly, you just have to get lucky.

One thing that might increase your chances: the velocity is actually taken from the last note played before the Chord Trigger is assigned. Normally, you just play a whole chord and then hit Assign. But the other way is to turn Assign “On”, then play 1 note and hold it, then play how ever many other notes you want (up to 8), one at a time with the other hand. Then Assign the Chord Trigger when finished. This allows wide voicings to be assigned, and also makes it easier to determine the velocity of the whole chord, since you can concentrate more on the last note.

26. Why is the KARMA “Run” checkbox (6.1-1) grayed-out in certain Combis?

Any KARMA parameter that is assigned to the KARMA RT Controls (8 knobs, 2 switches) will appear “grayed-out” in the display. For example, in the case of A000 Voice Of KARMA, Knob 8 will turn the talking synth and bass on/off at different positions, and Switch 1 will turn the synth arpeggio on/off. This is achieved by assigning Knob 8 and Switch 1 to the “Run” parameter, which is why these appear grayed-out and can’t be changed.

To unassign these assignments and return the editability of the Run checkboxes, go to **(6.4-1)** [K RT]-[RTP...4]. In the first column, in the first 3 rows, you will see “Mix” (the “Run” parameter is part of the “Mix” group). Cursor to “Mix”, and use the Down Value key to set it to Off.

☞ **Parameter Guide, Page 34.**

Section 9: Generated Effects, GEs (6)

1. How do I audition different Drum Pattern GEs?

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

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

937 16Beat/House

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(6.3-1/2/3/4) [Menu]-[K GE]-[GE P..4/8/12/16]

☞ **Parameter Guide, Page 32.**

5. I'm trying to audition GEs using Program A001 Acoustic Piano, and it seems I have to manually keep hitting Switch 2 to hear them.

The problem with just picking a program arbitrarily as a place to start auditioning GEs is that you don't know what other kind of tricky stuff the programmer has set up in that program. A001, for example, is set up to do some pretty tricky stuff, such as triggering the riff via aftertouch (in scene 1; KARMA switch 2 turns the manual triggering on/off).

What you should do is this: initialize the KARMA Module first, which will remove all the tricky internal settings. Go to:

(6.1-1) [UTILITY] -> Init KARMA Module. Make sure that "KARMA RT & Panel Setting" is checked (On). ➡ **Parameter Guide, Page 26.**

Then auditioning GEs might seem to make a bit more sense.

6. Can you change the length of a GE pattern? For example, if one is 32 steps and I want it to be 16 steps or 8 steps.

In many GEs, you can change the Time Signature, which is basically a way of changing the length. Other things that may affect the length are changing the number of Phases in the Phase Pattern (by changing the Phase Pattern Template). If the GE does not use a Phase Length Mode of "Time Signature", but "Actual", changing the number of notes played or the Note Series Replications can also affect the perceived length of the riff or phrase. These parameters are described in the GE Guide.

You can check on the K RTC page **(1.5)** and see if any of the knobs are set to "Time Signature", or "Number Of Measures", or "Number of Events" etc. These are ways of changing the length. Even if none of these names show up, the appropriate parameters may have been selected by the programmer to appear in the up to 16 GE Parameters, and are just not assigned to the knobs. In that case, you can check **(6.3-1/2/3/4)** [K GE] and change the values there, if they have been assigned.

Section 10: Expansion Boards (EXB, MOSS) (9)

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

Here is the info straight from Korg:

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

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

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

See also Section “Karma vs. Triton” elsewhere in this document.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4. How do I install the expansion board itself?

☞ **Parameter Guide Pages 264-265.**

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

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

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

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

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

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

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

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

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

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

From the manual:

If you select a bank F Program for a timbre whose “Voice Reserve” is set to 0, the Program will not sound. ⇨ **Parameter Guide, Page 272.**

If you are going to play around with the MOSS function, I highly recommend reading the section of the manual that explains it, because it is quite different than using the regular programs: ⇨ **Parameter Guide, Pages 269-291.**

8. There is no F Bank for the combi's on the included data disk for the MOSS board. Only after making my mistake did I realize that the B Bank on the program data disk is the one I should be uploading to F Bank.

The Karma manual explains this rather clearly, with a section explaining how to load the data for the MOSS Board: ⇨ **Parameter Guide, Page 271.** I suggest anyone installing (or considering) the MOSS board should read the EXB-MOSS section of the Appendices. ⇨ **Parameter Guide, Page 269.**

9. What is the difference between The EXB expansion boards for the Triton & Karma and sounds you can add or edit from disk of users and third parties ?

EXB expansion boards not only have new sounds on floppies, they also have new waveforms (16mb on each board) that get used by the new sounds. In other words, sounds from 3rd party companies can only use the existing waveforms in the Karma/Triton, and make new Programs around them. EXB boards have additional new waveforms, and completely new programs built around them. They can give you completely different sounds or instruments that are not present in the original factory voicing.

Section 11: Sync (4)

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

Just put the Karma in External Sync Mode:

(2.1-1a) Global ->[Menu] ->[MIDI] -> MIDI Clock -> Set to External.

☞ **Parameter Guide, Page 137.**

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

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

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

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

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

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

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

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

In the current version (i.e. Pro Tools 5.1) under the MIDI menu, select “MIDI Beat Clock,” then check the “Enable MIDI Beat Clock” box and below that also check the box beside the name of the MIDI interface (i.e. Uitor8-USB) that’s connected to your Karma.

On the Karma:

(2.1-1a) Global ->[Menu] ->[MIDI] -> MIDI Clock -> Set to External.

☞ **Parameter Guide, Page 137.**

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

Section 12: Insert/Master Effects (IFX/MFX) (7)

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

Actually, there are several ways to approach this:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

5. How can I apply Master Effects to tracks that are already being routed through Insert FX?

When you have NO Insert Effects assigned to a Timbre/Track, you use the Send 1/Send 2 Levels on **(7.1-1a)** to control how much of each Master Effect is applied to a timbre/track.

When Insert Effects are being used, the Send1/Send2 fields here are grayed out and unavailable. Then, you use the Send1/Send2 fields on the Insert Effects setup Page **(7.2-1)** [IFX] - [Setup] ➔ **Parameter Guide, Page 112**. Each Insert Effect can be sent through the Master Effects this way. When more than one Insert Effect is chained to another one, only

the last Insert Effect can be sent to Send1/Send2; the others will be grayed out.

6. How do I assign a footswitch to control the Speed of the Rotary Organ effects?

Plug in a foot switch into the “Assignable Switch” Input. Then, in Global **(6.1-1)** [Ctrl] [Foot], you assign it to one of the CC numbers – let’s use Foot SW (CC# 82). Then, let’s use Program A007 BX3 Velo Switch. Go to **(7.2-1)** [IFX] [Setup]- there you can see that the Rotary Effect is assigned to IFX 2. Press the [IFX2] tab. Down at the bottom left, you will see “Speed: Slow JS+Y#1” - the switch is currently assigned to the Joystick. Change this to FSW#82 and you’re there.

7. The Karma has a Vocoder effect - but there are no audio inputs. I thought that the main point of a vocoder was to modulate sound through voice.

It’s true that there are no audio inputs on the Karma, so you can’t control vocoding with a mic. However, the “Vocoder Effect” is still available in the Effects lineup of the Karma. It’s true that the original (musical instrument) purpose of vocoding was to allow the human voice to modulate and “speak” on top of another sound, but you can actually use the vocoder effect with any type of sounds. I don’t have the time at the moment to get into a long discussion of it, but basically one sound is the “carrier” (usually a synthy pad sound), and one sound is the “modulator” (typically, the human voice). However, you can get interesting and good results replacing the voice with a KARMA GE doing a drum beat.

There is an example of this effect in Combi A004: Vocoder Rhythm. The Drum GE is modulating the Pad sound and creating a very cool rhythmic modulation that would be difficult to achieve any other way.

Section 13: Using Karma For Live Performance (2)

1. How could I have the drummer sync to the clock being generated by the Karma? Can the Karma generate a click “track” in Program or Combi mode which I can assign to one of the individual outs which will then feed the headphones of the drummer?

In Sequencer Mode, you can assign the metronome to go out one of the separate outputs, so that a drummer could listen to it and it wouldn't be in your main mix: **(1.6-1a) BUS Select -> Metronome.** ☞ **Parameter Guide, Page 76.** This isn't possible in Combi/Program mode. In Program mode, there's really nothing you could do, other than drive another external device that was producing a click track, such as a drum machine. The drum machine would be in external sync mode, and the Karma would be sending it MIDI Clock. You could also do this in Combi Mode. Or in Combi mode, you could use a simple Drum Beat GE, and assign this to play a timbre out of one of the extra outputs, and the drummer could play along with this. When new GEs are available, I will provide one that creates a metronome for Combi Mode, or you can create your own.

2. Can I change the transpose of a track separately from everything else? In Karma's sequence mode, I recorded 300 measures of a Latin groove on track 8. I set up track 1 as a piano sound, 2 as electric piano, 3 as guitar. That way I can use “Track Select” to quickly change my live instrument while the sequence does its thing. Works OK, but I realized at one point that I wanted the piano sound to be one octave lower.

There is a Transpose value for each track:

(3.1-3) [Prm 1] - [Pitch] -> Transpose

☞ **Parameter Guide, Page 50.**